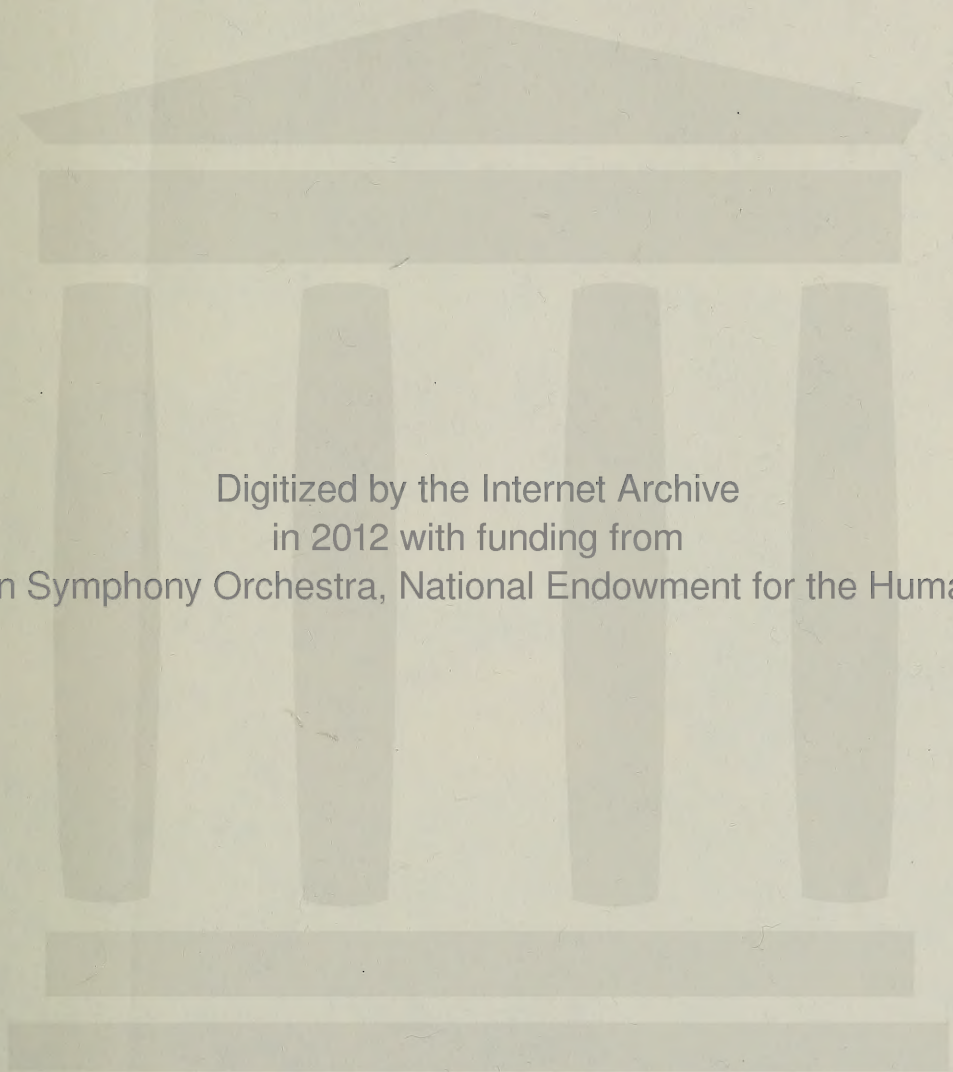
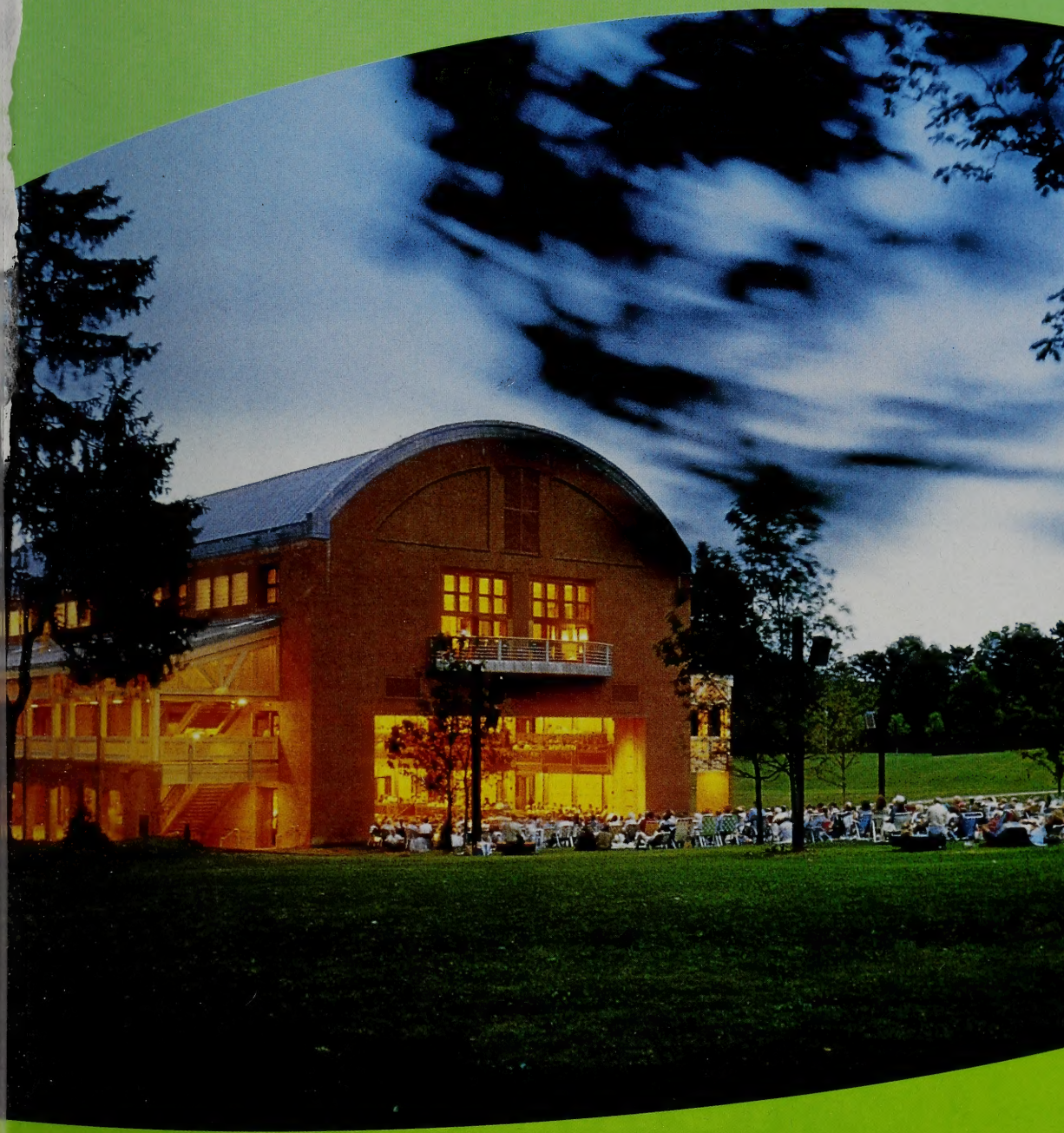


Digitized by the Internet Archive
in 2012 with funding from
Boston Symphony Orchestra, National Endowment for the Humanities

http://archive.org/details/bostonsymphonytan2004bost

Tanglewood

Ozawa Hall
July 1–13, 2004



Ozawa Hall 10th Anniversary Celebration



Masks and Statues collected by Albert Gordon since 1965

ORIGINS GALLERY

formerly TRIBAL ARTS GALLERY, NYC

Ceremonial and modern sculpture for new and advanced collectors

Open 7 Days
413-298-0002

36 Main St. POB 905
Stockbridge, MA 01262

The Resort. The Golf. And Now, The Spa.

Let us help you truly enjoy the Berkshires. Whether spending the day or enjoying a stay in one of our 107 rooms, Cranwell has something for everyone. Unmatched views, perfect golf swings, revitalizing massages, candlelight dining and restful nights.



35,000-Sq.-Ft. Spa



18-Hole Golf Course



Three Restaurants

CRANWELL

RESORT, SPA & GOLF CLUB

Golf Digest Schools

HISTORIC HOTELS of AMERICA

NATIONAL TRUST for HISTORIC PRESERVATION

Lenox, Massachusetts

1-800-CRANWELL

visit us at cranwell.com

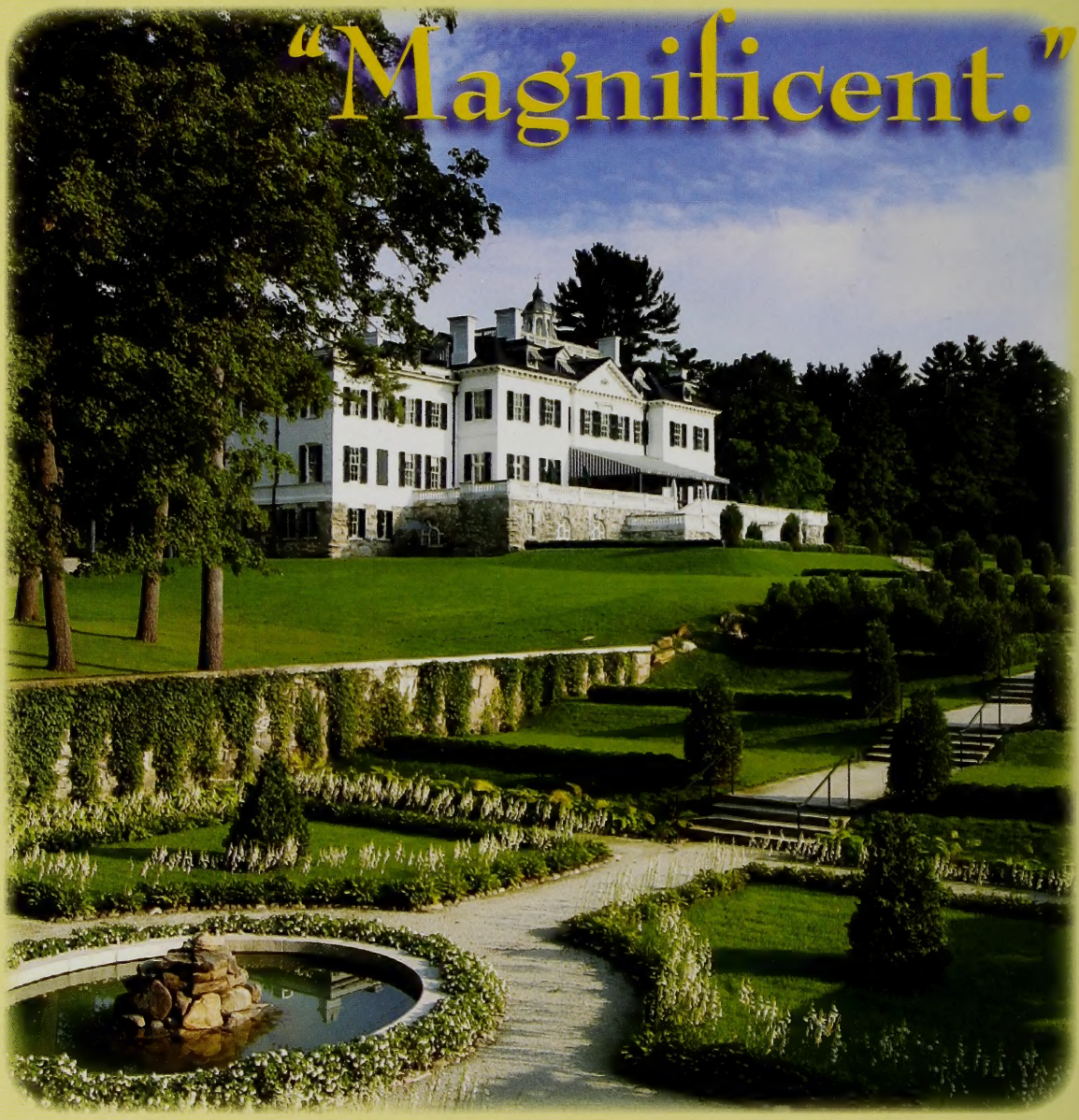
Four Diamond Award

Edith Wharton called it

"My first real home."

The New York Times calls it

"Magnificent."



THE MOUNT

Estate & Gardens

Don't miss the final season of our Designer Showhouse,
featuring stunning interiors created by world-class designers.
Stroll through exquisite gardens, enjoy lunch and a glass of wine on the terrace,
and attend provocative lectures on Monday and Thursday afternoons.

www.EdithWharton.org

Route 7 at Plunkett Street, Lenox Daily 9-5 413-637-6900

BOSTON SYMPHONY ORCHESTRA

One Hundred and Twenty-Third Season, 2003-04
TANGLEWOOD 2004

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Avram J. Goldberg
Thelma E. Goldberg
Edna S. Kalman
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Mark G. Borden
Alan Bressler
Michelle Courton Brown
William Burgin
Dr. Edmund B. Cabot
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Ranny Cooper
Martha H.W. Crowninshield
Joan P. Curhan
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
J. Richard Fennell
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Steven E. Karol
Stephen Kay
Edmund Kelly
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Mrs. William D. Larkin, Jr.
Robert J. Lepofsky
Alexander M. Levine
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Barbara E. Maze
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Mrs. Micho Spring
Charles A. Stakeley
Jacquelynne M. Stepanian
Wilmer Thomas
Samuel Thorne
Bill Van Faasen
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Robin Wilson
Richard Wurtman, M.D

Memories of Tanglewood...
You can take them with you!

Visit our

Tanglewood Music Store

Located at the Main Gate
Hours—same as the Glass House at the Main Gate
Wide selection of classical music
Weekly concert selections
BSO and guest artists

- Compact discs
- Sheet music, instrumental and vocal
- Full scores
- Books

Glass House Gift Shop

Located at the Main Gate and Highwood Gate
Exciting designs and colors

- Adult and children's clothing
- Accessories
- Compact discs
- Stationery, posters, books
- Giftware

MasterCard/VISA/American Express/Diners Club/Discover Card

MAIN GATE:
Closed during performances
Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the ground
Saturday: 9am to 4pm
6pm to closing of the ground
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Business Leadership Association

Board of Directors

Charles K. Gifford, *Chairman*
Edmund F. Kelly, *President*
Leo L. Beranek, James F. Cleary, *and* Harvey Chet Krentzman, *Chairmen Emeriti*

Robin A. Brown
Michael J. Costello
Robert W. Daly
Francis A. Doyle
William R. Elfers
Lawrence K. Fish
John P. Hamill
Ernest K. Jacquet
Michael J. Joyce
Steven E. Karol
Edmund F. Kelly
Christopher J. Lindop
Carmine A. Martignetti
Thomas J. May
J. Kent McHose
Joseph C. McNay
Louis F. Orsatti
Patrick J. Purcell
Lynda A. Schubert
Roger T. Servison
Malcolm L. Sherman
Ray Stata
William C. Van Faasen
Paul M. Verrochi

Ex-Officio Peter A. Brooke • Diddy Cullinane • Nicholas T. Zervas

Officers of the Boston Symphony Association of Volunteers

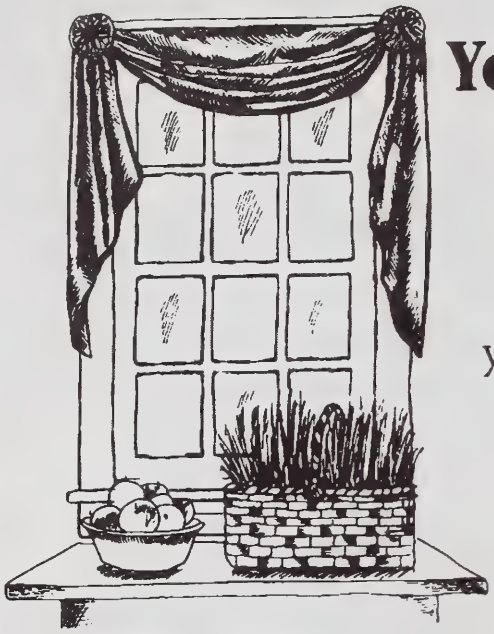
Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*



Walter H. Scott

Country Curtains®
RETAIL SHOP



You'll Find Our Shop Cozy & Inviting...

Full of new looks and fresh decorating ideas for making your home warm and inviting!

At The Red Lion Inn
Main Street
Stockbridge, MA
413-298-5565
www.countrycurtains.com

Open Every Day!

After the Performance...



Late Night Fare in the Courtyard

☆

Cocktails at the Back of the Bank Bar

☆

Live Entertainment in The Lion's Den

Telephone 413 298-5545 for reservations.

THE RED LION INN
Food & Lodging Since c.1773
Stockbridge, Massachusetts 01262
www.redlioninn.com

Wine Spectator
AWARD OF EXCELLENCE
2003

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Karen Leopardi, *Artist Assistant/Secretary to the Music Director* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Artistic Administration Coordinator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • Julie G. Moerschel, *Assistant Chorus Manager* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Taunia Soderquist, *Payroll Administrator* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Gregg Carlo, *Coordinator, Corporate Programs* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Coordinator* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs*

EDUCATION AND COMMUNITY PROGRAMS/ARCHIVES

Myran Parker-Brass, *Director of Education and Community Programs*
Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

WHEN YOU GIVE,
great music lives on

When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMETZ BL

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/ Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • John Dorgan, *Group Sales Coordinator* • Michelle Giuliana, *Web Editor* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Cheryl McKinney, *Subscription Representative* • Michael Moore, *Assistant Call Center Manager* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

Ronald T. Brouker, *Supervisor of Tanglewood Crew* • Robert Lahart, *Electrician* • Peter Socha, *Head Carpenter*

Tanglewood Facilities Staff Robert Casey • Steve Curley • Rich Drumm • Bruce Huber

TANGLEWOOD SUMMER MANAGEMENT STAFF

Thomas Cinella, *Business Office Manager* • Peter Grimm, *Seranak House Manager* • David Harding, *Front of House Manager/Manager of Customer Service* • Marcia Jones, *Manager of Visitor Center*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

THE WALTER PISTON SOCIETY
AT TANGLEWOOD

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

Tanglewood

To learn more about giving opportunities that pay YOU to give, please call (413) 637-5275 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

Purchased in 1995



$1,580,000

Sold in 2003



$8,015,000

Probably the best investment you'll ever make.

The Townhouse Brokers

Leslie J. Garfield & Co., Inc.

505 Park Avenue, New York, New York 10021 (212) 371-8200 www.lesliejgarfield.com

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away. But getting help can. One call to Hazelden not only offers help, it offers real hope. Call us and make tonight's performance the last. HAZELDEN®

Minnesota • Oregon • Florida • New York • Illinois

800-257-7800 • www.hazelden.org

©2004 Hazelden Foundation

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

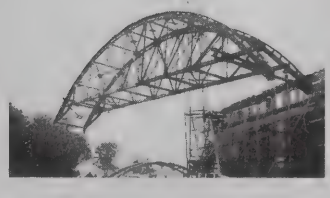
Two "Special Focus" Exhibits at the Tanglewood Visitor Center Celebrating Two Anniversaries at Tanglewood This Summer

Two "Special Focus" exhibits have been mounted by the BSO Archives at the Tanglewood Visitor Center this summer.



"John Williams and the BSO: A 25-Year Collaboration" celebrates Mr. Williams's 25-year relationship with the Boston Symphony Orchestra. Mr. Williams was the nineteenth Conductor of the Boston Pops from 1980 to 1993, then became Laureate Conductor of the Boston Pops and Artist-in-Residence at Tanglewood. The exhibit features photographs and other materials documenting this 25-year association, including concert activities, tours, recordings with the Boston Pops Orchestra, and the recordings he made of the original film scores for *Schindler's List* and *Saving Private Ryan* conducting members of the BSO in Symphony Hall. The photo here is of Mr. Williams backstage at Carnegie Hall on the occasion of his debut as Boston Pops Conductor, on January 22, 1980 (photograph by Peter Schaaf).

This year's second "Special Focus" exhibit, "A Room for Music: Seiji Ozawa Hall Turns Ten!," celebrating the hall's tenth anniversary this summer, focuses on the building and construction of Seiji Ozawa Hall. Featuring photographs, construction plans, and other memorabilia, this exhibit explores the hall's architectural design and the festivities that opened this award-winning venue ten years ago on July 7, 1994. The photo, from June 22, 1993, shows a steel truss being lifted into place by crane (photograph by BSO Life Trustee Dean Freed).



NATHANIEL HAWTHORNE REVISITED

This summer marks the bicentennial of Nathaniel Hawthorne's birth on July 4, 1804. The local influence of Nathaniel Hawthorne—the author of *Tanglewood Tales*—is clearly linked to Tanglewood: all who enter Tanglewood via the Lion Gate see the replica of the "little red cottage" where the Hawthorne family lived from May 1850 until November 1851, and where he wrote *The House of the Seven Gables.* In the distance rises Monument Mountain, where Hawthorne met Herman Melville on a summer outing in August 1850. Their relationship inspired Melville's literary ambitions, as reflected in the epic scale of his masterpiece, *Moby-Dick,* dedicated to Hawthorne "In Token of my Admiration for his Genius."



BSO Archives

Materials dating from Nathaniel Hawthorne's stay at the little red cottage are on view in the Tanglewood Visitor Center as part of the display documenting the early history of the Tappan family estate (Tanglewood). The cottage was destroyed by fire in 1890. A replica duplicating the original exterior was dedicated in July 1947. (The interior now provides classroom and studio space for the Tanglewood Music Center.) The photo shows the 1947 dedication ceremony, with Serge Koussevitzky seated second from left on the porch.

To commemorate the Hawthorne bicentennial, the Lenox Library has published *Hawthorne Revisited,* a collection of essays exploring this Berkshire literary legacy (available at the library and in the Tanglewood shops). On Sunday morning, August 8, the meeting of Hawthorne and Melville will be celebrated in a hike up Monument Mountain; anyone interested should meet at 10 a.m. that day in the parking lot on Route 7 at the base of the mountain. On Saturday, October 9, at 8 p.m., a gala celebration in Ozawa Hall sponsored by Shakespeare & Company and hosted by Mike Wallace will feature Jane Fonda, Marisa Tomei, and David Strathairn performing and reading from Hawthorne's works. For more information on this event, call (413) 637-1199, ext. 113.



Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships which underwrite the costs of tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the 20th and 21st centuries. This year's first TMC Orchestra concert is under the direction of Ingo Metzmacher, who, in his first collaboration with the TMC, leads music of Dallapiccola (honoring that composer's centennial), Schoenberg, and Berlioz. Also this summer the TMCO per-

Programs copyright ©2004 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates


SHAKESPEARE
& COMPANY
As You Like It
Comedy of Errors
Lettice and Lovage
Full Gallop
Othello
Vita & Virginia
Romeo and Juliet
Free Outdoor
Bankside Festival
Mad love
Tina Packer, Artistic Director
Lenox Village • 413-637-3353 • shakespeare.org

forms under the batons of Kurt Masur, Rafael Frühbeck de Burgos, Robert Spano, and James DePreist. In addition, Seiji Ozawa returns to the TMCO podium leading music of Takemitsu and Verdi as part of the August 1 gala concert marking the 10th anniversary of Seiji Ozawa Hall. Also in 2004, the Mark Morris Dance Group returns for its second annual week-long collaboration with the TMC intertwining music and dance, culminating in two joint MMDG/TMC performances of works choreographed by Mark Morris to music of Vivaldi, Bartok and Bach. The TMC Opera Program returns this summer to the work of Benjamin Britten, a composer historically associated with Serge Koussevitzky and the Music Center—Britten's Shakespeare-inspired opera *A Midsummer Night's Dream*. Conductor Robert Spano once again directs the annual Festival of Contemporary Music, this year featuring works of Bernard Rands (celebrating his 70th birthday year) and Elliott Carter (marking his 95th birthday year), with works by the Finnish composers Salonen, Sallinen, Saariaho, and Lindberg also highlighting the 2004 FCM programs. In another of the TMC's new music programs, TMC composers will work throughout the summer with gifted young film and video artists, creating short collaborative works to be presented during the Festival. Ongoing TMC programs include seminars in the string quartet and piano quartet, and a series of free concerts, the "Steinway Series" on Monday afternoons in the Chamber Music Hall, highlighting works for solo piano and piano chamber music.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

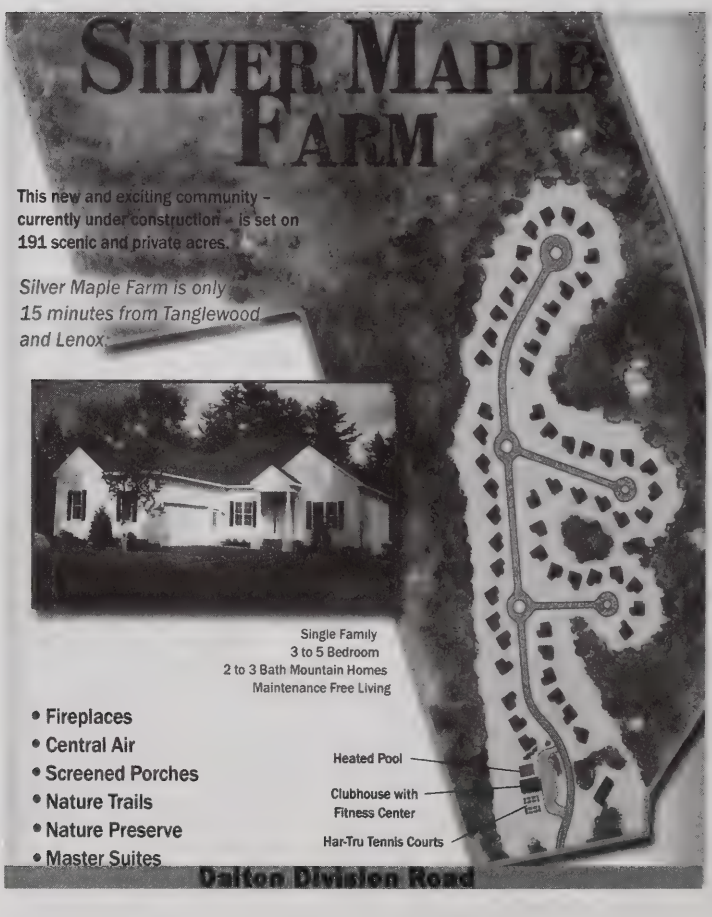
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall





Call For Brochure

1-800-570-0597

Furnished Model Open Daily



Your Life, Made Easy.

Riding with Commonwealth Worldwide gives you time to think, time to work, time to relax...

Book a trip with us today and let us give you more time for your life.

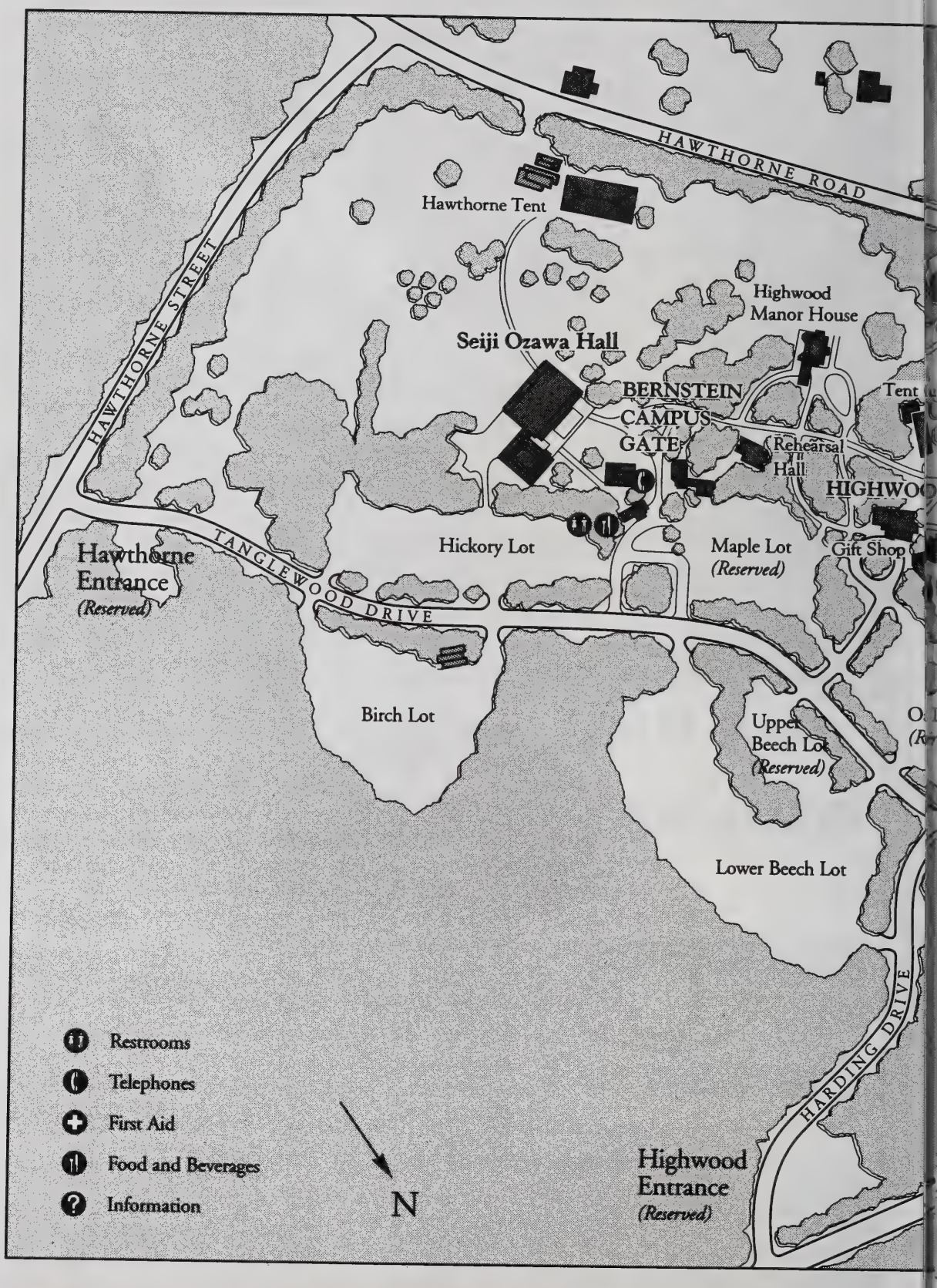


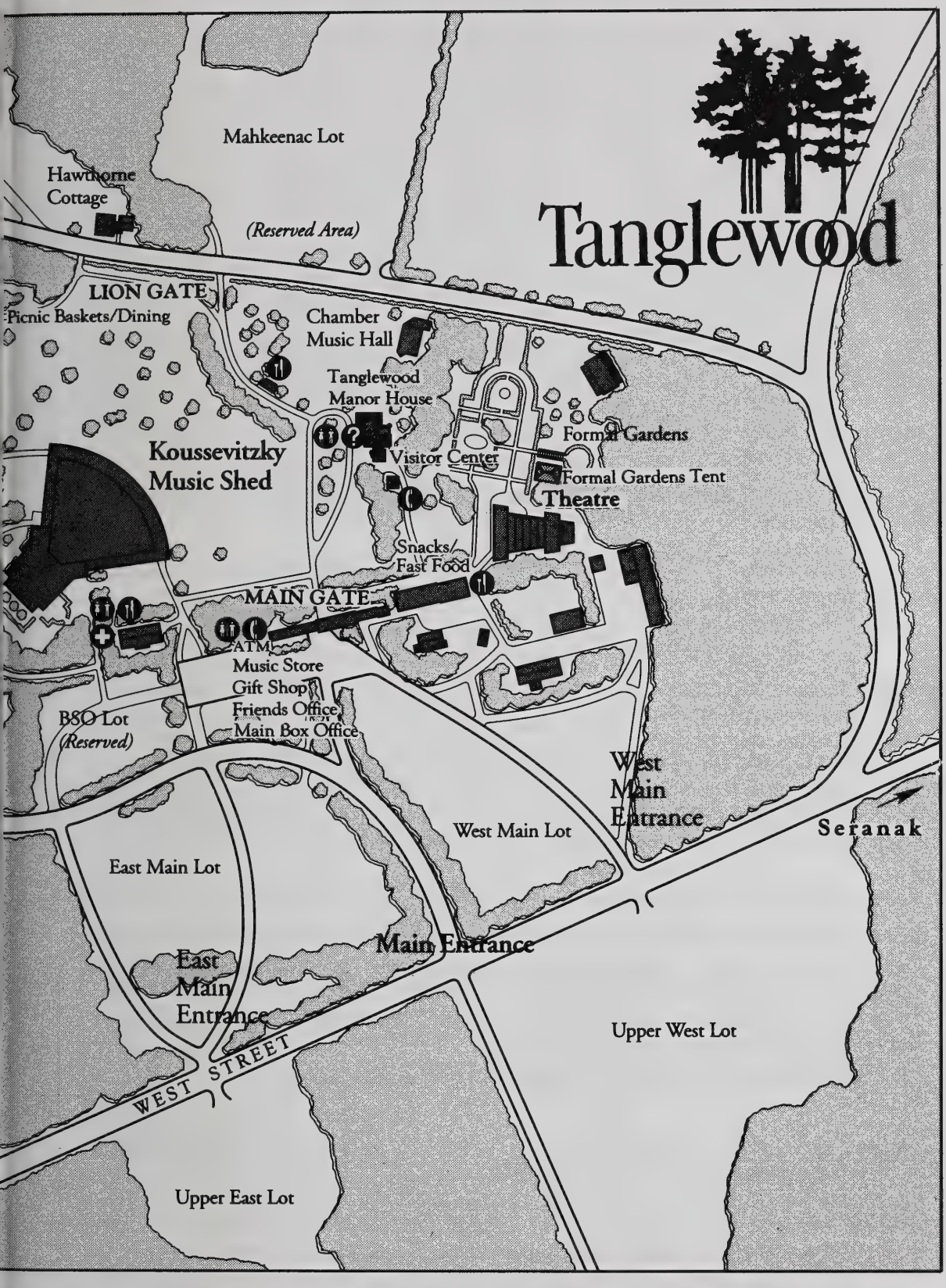
COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops."

Meetings and events • Career Chauffeurs
7 days a week, 24-hour phone reservations • Online reservations
FAA flight tracking system

800.558.5466 or 617.779.1918 • commonwealthlimo.com


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Tent
Rehearsal
Hall
HIGHWOOD
Gift Shop
Hickory Lot
Maple Lot
(Reserved)
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
Seranak
West Main Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

BSAV TANGLEWOOD ADMINISTRATIVE COMMITTEE 2004

Chair
Ursula Ehret-Dichter
Immediate Past Chair
Melvin R. Blieberg
Secretary
Mary M. Blair
Nominating
Muriel Lazzarini

•

COMMUNITY/
AUDIENCE SERVICES
Paul Flaum, *Vice-Chair*
Berkshire Night
Nancy Glynn
Berkshire Education Resource Center
Sylvia S. Stein and
Harry G. Methven
Tour Guides
William C. Sexton
Michael Geller
Ushers/Programmers
Dan Ruge
Visitor Center
Michael Geller
Brochure Distribution
Larry Kassman

•

DEVELOPMENT
Gabriel Kosokoff, *Vice-Chair*
Event Services
Liz Shreenan
John L. Powell
Friends Office
Alan Benjamin
Gail B. Harris
Glass House
Diana and Stanley Feld
BSAV Boston/Tanglewood Event
William Ballen and
Sharon L. Shepard
Seranak Gardens and Flowers
Jack T. Adler
Anita Busch
Special Events
Marie Feder
Julie Weiss
Tent Club
Carolyn and William Corby

•

EDUCATION
William Ballen, *Vice-Chair*
BSAV Encore Bus Trip
Marcia A. Friedman
Historical Preservation
Bonnie Sexton
Polly Pierce
Words about Music (ReDiscovering Music)
Gabriel Kosakoff
Ronald Winter
Talks & Walks
Rita Kaye
Joyce Kates
Training Coordinator
Marilyn Flaum
Alexandra Warshaw
Watch & Play
Margery Steinberg
Judy Borger
Youth Activities
Brian Rabuse
Andrew T. Garcia

•

MEMBERSHIP
Rita Blieberg, *Vice-Chair*
Administrative Events
Marsha Burniske
Elizabeth Boudreau
Database/New Members
Norma Ruffer
Edmund L. Dana
Membership Meetings
Joyce Kates
Rita Kaye
Newsletter
Victoria Morss
Personnel Coordinator
Mary Spina
Ready Team
Arnold and Lillian Katz
Karen M. Methven
Retired Volunteers Club
Judith M. Cook
Passes/Tickets
Pat Henneberry

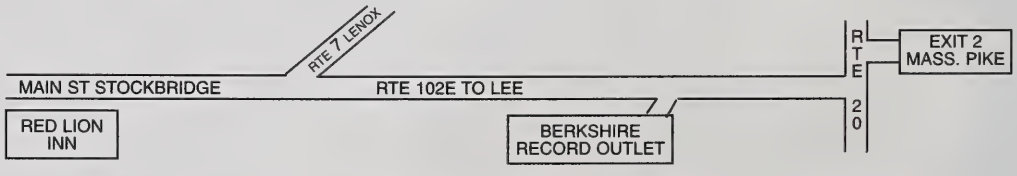
•

TMC
Ginger Elvin, *Vice-Chair*
TMC TimeOff
Barbara Koz Paley
Augusta (Gus) Leibowitz
Opening Ceremonies
Marjorie T. Lieberman
Student Parties
Larry Phillips
Bobbi Rosenberg
TOP Picnic
Arline Breskin
Rosalie Beal

CLASSICAL CD DELETIONS & OVERRUNS

Top quality LPs, tapes, CDs, videos and books from $2.00. Over 15,000 Classical titles at a fraction of their original prices.

Just 3.8 miles East of Stockbridge on Rte. 102 (follow map below)



Summer Retail Hours: Mon.-Sat. 10:00 AM-5:30 PM (July 1-Sept. 1)

BERKSHIRE RECORD OUTLET

Rte. 102, Lee, MA Website: www.berkshirerecordoutlet.com (413) 243-4080

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT SPORTS ACTIVITIES, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.



TDK®

At TDK, we understand that music is both timeless and priceless.
That's why we're so serious about creating high performance, totally reliable CD and DVD burners and recording media.
Whether burning your own mixes or archiving world-class performances, you can count on TDK to keep the music alive. The proof is in the company we keep: the Boston Symphony Orchestra, Milan's La Scala Opera Theater and the countless other audio professionals who depend on TDK.

Check out the full line of Indi DVD and veloCD burners, as well as 100% certified CD and DVD recording media at The Digital Sweetspot™, www.tdk.com.

As the sponsor of the 16th annual Tanglewood Free Lawn Passes for Children program, TDK is proud to bring the gift of music to thousands of children.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant, for the sixteenth consecutive year, from TDK, the world leader in digital recording playback solutions. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center. THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

South Mountain Concerts

Pittsfield, Massachusetts
86th Season of Chamber Music
Concerts Sundays at 3 P.M.

September 5
Kalichstein-Laredo-Robinson Trio
September 12
Tokyo String Quartet
September 19
Emerson String Quartet
September 26
Muir String Quartet
October 3
Beaux Arts Trio

For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106
www.southmountainconcerts.com



Radical Rockwell

Hometown Hero, Citizen of the World
Rockwell in Stockbridge
June 5 – October 31, 2004

NORMAN ROCKWELL MUSEUM
413-298-4100 | www.nrm.org



The Colonial Theatre Summer 2004

they're playing our song

A Colonial Theatre Production
August 18 - 29,
Opening Night Gala August 20
at the Berkshire Music Hall
A Neil Simon romantic comedy with an orchestral score by Marvin Hamlisch, directed by James Warwick. Call **413-448-8084** for tickets.

July 31, 7 pm: *The Grrl Genius Guide to Sex (with other people)*
Opening performance by Melodrome
Nationally renowned author and performer Cathryn Michon brings her stand-up comedy act in a benefit performance to the Berkshire Music Hall.

Colonial Theatre tours: Fridays at noon.
Saturdays at 10:30 am – ***Free!***

www.thecolonialtheatre.org
111 South St., Pittsfield, MA
413-448-8084

The Colonial Theatre
bringing it all back home

Some call him a pianist.

Others, a computer engineer.

That's what happens

when you graduate from WPI.



Sergio Salvatore, Class of 2002
Recording Artist
Engineer, Sony Music Entertainment, Inc.

"I've always had two passions: jazz and computers. When I was looking at colleges, I wanted to find a place where I could combine these interests into one academic program. WPI was the perfect fit. The projects and courses I completed there made me a better engineer – and a better musician – and prepared me for opportunities I could never have imagined." -Sergio Salvatore

WPI

The University of
Science and Technology.
And Life.SM

Learn more about WPI's unique approach to education:
www.wpi.edu/arts 508-831-5286

Founded in 1865 Worcester, Massachusetts

BARD SUMMERSCAPE

July 8 – August 22, 2004

Experience a performing arts festival like no other. Bard SummerScape presents world-class opera, music, and theater you won't hear anywhere else, in a venue you can't find anywhere else: the Frank Gehry–designed Richard B. Fisher Center for **the Performing Arts, hailed by critics as "an acoustic jewel" and "a virtuoso piece."**



OPERA

East Coast Professional Premiere

The Nose

July 28 – August 7
An opera by Dmitrii Shostakovich
American Symphony Orchestra
Conducted by Leon Botstein
Directed by Francesca Zambello
Set design by Rafael Viñoly
Costume design by Georgi Alexi-Meskhishvili
Lighting design by Mark McCullough

THEATER

American Premiere
St. Petersburg's Alexandrinsky Theatre presents

The Inspector General

July 8–11
A play in two acts by Nikolai Gogol
Directed by Valery Fokin

MUSIC THEATER

World Premiere

Guest from the Future

July 22 – August 1
Music by Mel Marvin
Libretto by Jonathan Levi
Directed by David Chambers

Moscow: Cherry Tree Towers

August 12–15
A musical in two acts by Dmitrii Shostakovich
Directed by Francesca Zambello

BARD MUSIC FESTIVAL

Fifteenth Season

Shostakovich and His World

August 13–22
Two weekends of concerts, panels, and other events bring the musical world of Russian composer Dmitrii Shostakovich vividly to life.

Bard SummerScape 2004 also features a Russian film festival, puppet theater, late-night cabaret, and other special events.

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

For tickets and information, call 845-758-7900 or visit summerscape.bard.edu.

Bard College Annandale-on-Hudson, N.Y.

Photo: © Bilyana Dimitrova

Fifteenth Annual Bard Music Festival

SHOSTAKOVICH AND HIS WORLD

AUGUST 13–15 AND 20–22, 2004

The Bard Music Festival's fifteenth season explores the musical world of Russian composer Dmitrii Shostakovich (1906–75) with concerts, panels, and special events.

FRIDAY, AUGUST 13
PROGRAM ONE DMITRII SHOSTAKOVICH: THE MAN AND HIS WORK
8:30 p.m. Works by Shostakovich

SATURDAY, AUGUST 14
10:00 a.m. Panel CONTESTED ACCOUNTS: THE COMPOSER'S LIFE AND CAREER

PROGRAM TWO THE FORMATIVE YEARS
1:30 p.m. Works by Shostakovich, Stravinsky, Glazunov, Prokofiev, Skriabin, Gnesin, Shteynberg

PROGRAM THREE FROM SUCCESS TO DISGRACE
8:00 p.m. Works by Shostakovich. American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 15
10:00 a.m. Panel MUSIC IN THE SOVIET UNION

PROGRAM FOUR THE PROGRESSIVE 1920s
1:30 p.m. Works by Shostakovich, Shcherbachov, Myaskovsky, Popov

PROGRAM FIVE THE ONSET OF POLITICAL REACTION
5:00 p.m. Works by Shostakovich, Shebalin, Kabalevsky, Khachaturian, Dzerzhinsky, Khrennikov

FRIDAY, AUGUST 20
10:00 a.m. Symposium ART AND CULTURE IN THE SOVIET ERA

PROGRAM SIX "GOOD MORNING MOSCOW": ONE DAY IN THE LIFE OF SOVIET POPULAR MUSIC
8:00 p.m. Performance

SATURDAY, AUGUST 21
PROGRAM SEVEN MUSIC AS POLITICS
10:00 a.m. Performance with commentary
Shostakovich's *Antiformalist Rayok*

PROGRAM EIGHT IN THE SHADOW OF 1948
1:30 p.m. Works by Shostakovich, Ustvolskaya, Weinberg, Sviridov, Shaporin

PROGRAM NINE AFTER THE THAW: A COMPOSER LOOKS BACK
8:00 p.m. Works by Shostakovich. American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 22
10:00 a.m. Panel THE COMPOSER'S LEGACY: SHOSTAKOVICH IN THE CONTEXT OF MUSIC TODAY

PROGRAM TEN A NEW GENERATION RESPONDS
1:30 p.m. Works by Shostakovich, Denisov, Tishchenko, Gubaidulina, Schnittke

PROGRAM ELEVEN IDEOLOGY AND INDIVIDUALISM
5:00 p.m. Works by Shostakovich. Bard Festival Chorale; American Symphony Orchestra, Leon Botstein, conductor

For ticket information call 845-758-7900 or visit www.bard.edu/bmf

Ticket prices range from $20 to $55. Panels and symposium are free.

Bard College
Annandale-on-Hudson
New York

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

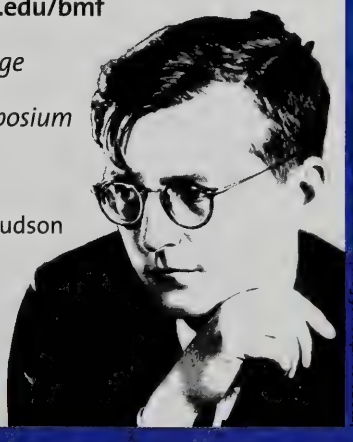


Image courtesy of Foreign

The food's cold. You're cool.

The picnic hamper skates into the 21st century on in-line wheels.

Insulated compartments for your alfresco feast, roomy coal chute pockets for everything else.

In fresh green nylon with silver accents, hideaway backpack straps, and telescoping handle.

The Rolling Cooler. Only $39.95. Only at Crate and Barrel and crateandbarrel.com.

Crate&Barrel Home



For the store nearest you, call 800.996.9960



SEIJI OZAWA HALL AT TANGLEWOOD
July 1 – July 15, 2004

TABLE OF CONTENTS

CELEBRATING THE 10TH ANNIVERSARY OF SEIJI OZAWA HALL

Seiji Ozawa Hall: Just (Some of) the Facts 2
Reflections on Ozawa Hall—Ten Years Later, by William Rawn 5
Seiji Ozawa Hall: Honors and Awards 9
Creating a "New" Tanglewood, by Robert Campbell 11
Seiji Ozawa Hall, 2004: A Week in the Life 14
Seiji Ozawa Hall, 1994-2003: A Concise Performance History of the BSO's Recital Series 17
Seiji Ozawa Hall, 1994-2003: The Tanglewood Jazz Festival 21

Thursday, July 1, and Friday, July 2, at 8:30 23
MARK MORRIS DANCE GROUP in collaboration with the TANGLEWOOD MUSIC CENTER

Monday, July 5, at 8:30 32
TANGLEWOOD MUSIC CENTER ORCHESTRA, INGO METZMACHER conducting
Music of Dallapiccola, Schoenberg, and Berlioz

Tuesday, July 6, at 8:30 39
BOSTON BAROQUE, MARTIN PEARLMAN, music director
Monteverdi *Vespers of 1610*

Thursday, July 8, at 8:30 46
JUILLIARD STRING QUARTET
Music of Haydn, Bartók, and Beethoven

Monday, July 12, at 8:30 50
TANGLEWOOD MUSIC CENTER ORCHESTRA, KURT MASUR and TMC CONDUCTING FELLOWS conducting; ANNALENA PERSSON, soprano
Music of Mendelssohn, Kodály, and Wagner

Tuesday, July 13, at 8:30 58
BRYN TERFEL, bass-baritone; MALCOLM MARTINEAU, piano
Songs of Vaughan Williams, W.S. Gwynne Williams, Owen Williams, Gurney, Warlock, Quilter, Britten, Copland, Tosti, and more

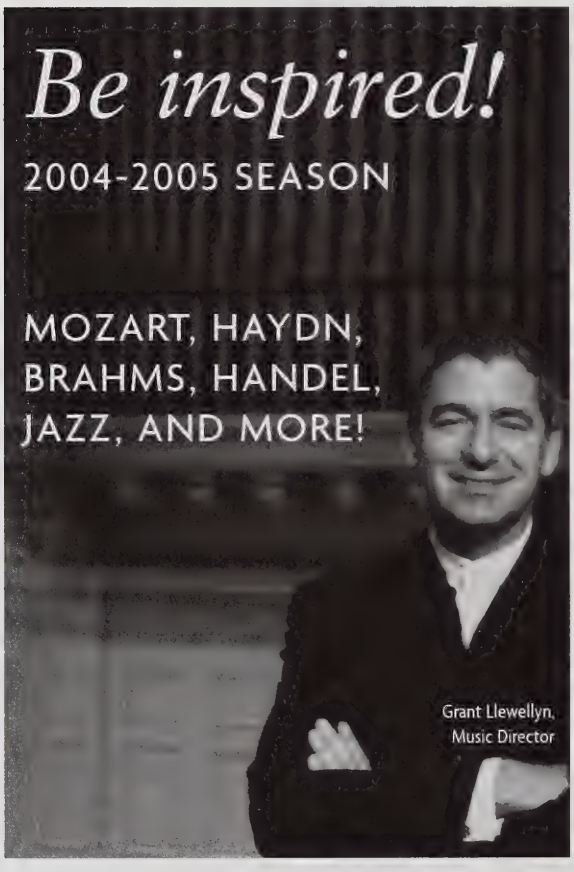


SEIJI OZAWA HALL

Just (Some of) the Facts

Seiji Ozawa Hall's Florence Gould Auditorium is an 1,180-seat enclosed concert space designed to accommodate a variety of performance, rehearsal, and recording activities at Tanglewood, the BSO's summer home. Folding doors at the west end of the building permit the Hall to open directly onto a lawn which provides space for at least 2,000 additional listeners. With the doors closed, the Hall is also designed to serve as a recording facility. The Leonard Bernstein Performers Pavilion adjacent to the main structure contains back-of-house facilities encompassing a conductor's suite, dressing rooms, instrument storage space, practice rooms, and a recording booth, all organized around a cloister-like courtyard that can serve as a gathering place for the Tanglewood Music Center Fellows.

Groundbreaking:	September 12, 1992
Inaugural Concert:	July 7, 1994
Architect:	William Rawn Associates, Architects, Inc., Boston, MA
Acoustician:	R. Lawrence Kirkegaard & Associates, Downer's Grove, IL
Theater Consultant:	Theatre Projects Consultants, Inc., Ridgefield, CT



Inspired ORCHESTRA
Rousing CHORUS

Handel AND Haydn SOCIETY

617 266 3605 • www.handelandhaydn.org

Barrington Stage Company

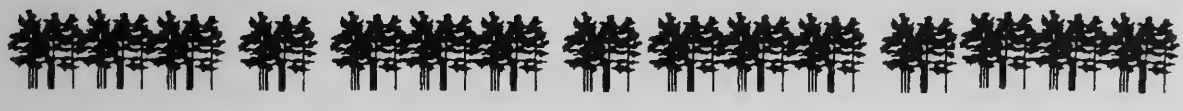
SWEET CHARITY
June 24 – July 17
Book by Neil Simon
Lyrics by Dorothy Fields
Music by Cy Coleman

THE GOD COMMITTEE
July 22 – August 7
By Mark St. Germain

CYRANO DE BERGERAC
August 12 – 28
By Edmond Rostand
Original music by Ray Leslee
Adapted by Julianne Boyd

bsc
barrington stage company
Julianne Boyd, Artistic Director
413 528-8888
www.barringtonstageco.org

Structural Engineer:	LeMessurier Consultants, Cambridge, MA
Landscape Consultant:	Michael Van Valkenburgh Associates, Inc., Cambridge, MA
General Contractor:	Suffolk Construction Company, Inc., Boston, MA
Project Size:	36,200 gross square feet (sf)
Interior Breakdown:	Ground Floor Seating 6600 sf; Stage 2100 sf; Backstage 2300 sf; 1st Balcony 3300 sf; 2nd Balcony 3900 sf; Ground Floor Arcade 3600 sf; 1st Balcony Arcade 4700 sf; Basement 1900 sf; Bernstein Performers Pavilion Interior Spaces 4800 sf; Bernstein Performers Pavilion Courtyard 3000 sf
Interior Finish Materials:	General Floors: tongue and groove vertical grain Douglas fir plank Stage Floors and Risers: tongue and groove maple plank Arcade Floors: colored concrete Walls: stucco on concrete masonry units Ceiling: architectural pre-cast concrete planks partially finished with K-13 acoustic insulation Balcony and Arcade Structures: Douglas fir timber and decking Trim, Rails, and Millwork: vertical grain Douglas fir with oil finish Interior Balcony Grill: plantation-grown teak Stairs and Rails: Douglas fir tread risers and rails with painted steel Acoustic Panels: paper can over fiberglass panels or felt Acoustic Drapes: synthetic velour Stage Surround Fabric: aniline dyed scrim (Leonard Bernstein Performers Pavilion) Floors: stained plywood, vinyl, cysl mat, or southern yellow pine decking Ceiling and Walls: stained Douglas fir rough framing and plywood
Exterior Finish Materials:	Walls: face brick with flashed finish Arcade Structure and Grill: Alaskan yellow cedar Roof: lead-coated copper Windows: clear glass block or laminated glass in teak frames Doors: plantation-grown teak with 1/2" laminated glass (Leonard Bernstein Performers Pavilion) Walls: stained Douglas fir plywood with Alaskan yellow cedar trim and battens Roof: asphalt shingles Windows: pine sash and frame



Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

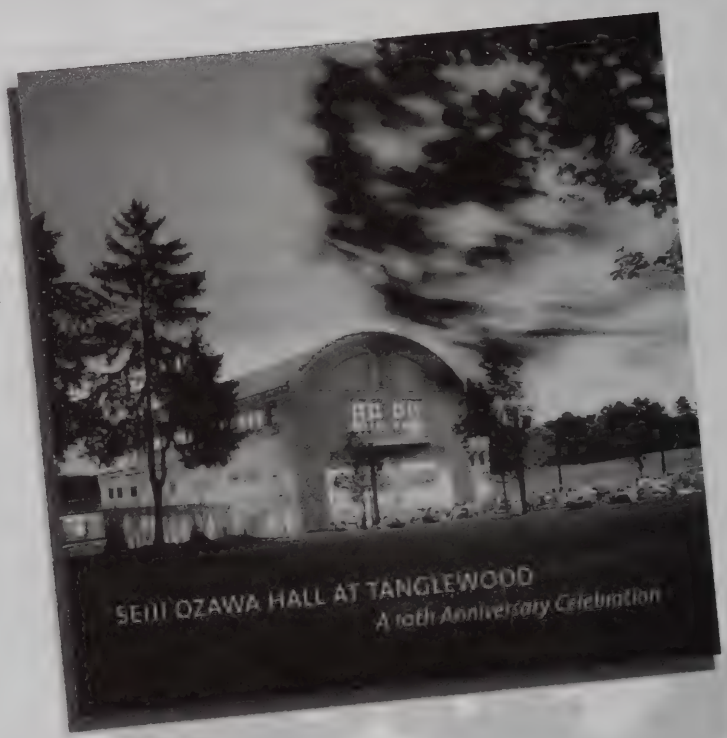
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

Reflections on Ozawa Hall—Ten Years Later

by William Rawn, FAIA

Seiji Ozawa Hall opened on July 7, 1994. William Rawn Associates, Architects, Inc., of Boston designed the building working closely with Larry Kirkegaard, Acoustician, and Theatre Projects Consultants, Inc.. The national American Institute of Architects (AIA) awarded Seiji Ozawa Hall an Honor Award for Architecture in 1995 and an Honor Award for Interiors in 2000, and the building was on the cover of "Architecture" magazine in December 1994.

Here, William Rawn discusses some of the ideas influencing the design and reflects on the ten years since the opening of Seiji Ozawa Hall in 1994.

Without question, the ten years since the opening of Ozawa Hall have been marked by the special loyalty of concertgoers who attend so many performances in the Hall and by the intensity and excellence of the performers—world-class musicians and Tanglewood Music Center students—who have played there. For me, personally, the ten years has been marked by the many generous comments made by friends and strangers alike. Maybe there is an element of good New England manners here. (Who would strongly criticize a building directly to its architect?) But the enthusiastic—and spontaneous—response to the building has been a highlight of my professional career over the past decade.

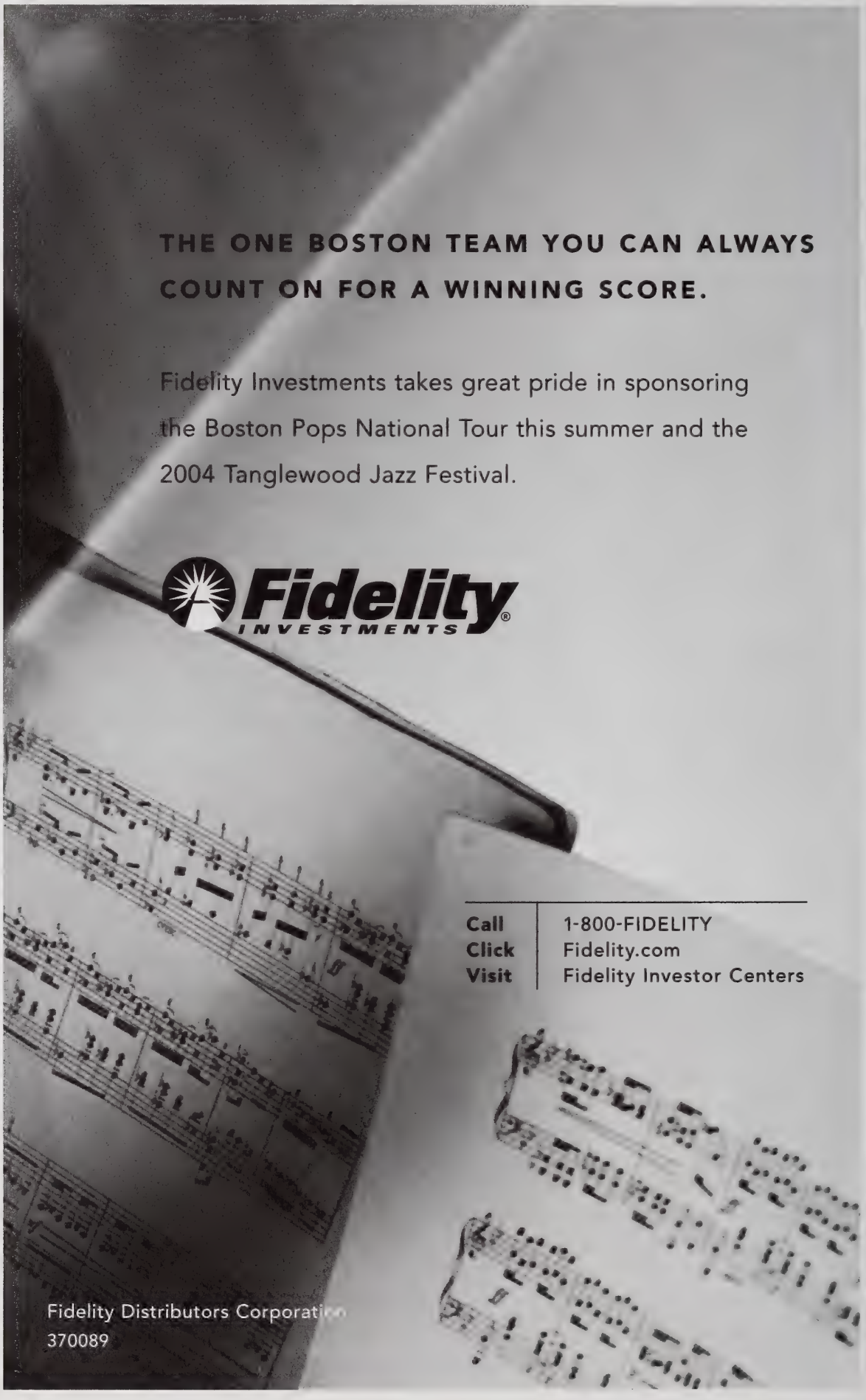
For an architect, each project is a hands-on learning experience. Only after developing a design, following it through working drawings, and then overseeing the construction can an architect begin to apply that learning to the next project. The act of *building* is as critical as is the act of *designing*. This explains why architects tend to do their best work in their sixties and seventies, the culmination of a career of constant learning. Frank Lloyd Wright applied that learning to great buildings deep into his eighties, and Frank Gehry is now at the top if his game well into his seventies—the opposite of dancers and professional athletes.

The opportunity to design a building like Ozawa Hall so early in my architectural career has had a profound impact on our practice. My life and the lives of my colleagues have been changed by that experience. I know, too, that the buildings we are designing now and in the future reflect the learning gained in the building of Ozawa Hall. For this, I am deeply indebted to Tanglewood.

While I had never designed a concert hall when I began work at Tanglewood, to compensate for that seeming inexperience, early in the project I spent three weeks in Europe studying the spatial qualities of a dozen halls. The acoustics of a hall were obviously most important, and we were confident in our bringing Larry Kirkegaard to the team as acoustician. But it seemed to me that the intimacy and intensity of a concert experience were human qualities critical to the overall success of a hall. While in Europe, I photographed; I measured; I attended concerts to get the "feel" of each hall I visited. Larry Kirkegaard joined me at two of his favorite halls, the Concertgebouw in Amsterdam and the Musikvereinssaal in Vienna, not only to show me first-hand the reasons for their acoustic excellence, but also to share with me his subjective feelings for both halls. Richard Pilbrow (Theatre Projects Consultants, Inc.) pushed us to maintain intimacy by careful organizing of the seating, and his advice informed that trip.

What, then, explains the enthusiastic reaction of so many people to the Hall. I suspect three things:

1. The acoustics are wonderful, if I can say so myself. Credit for that goes to Larry Kirkegaard. From opening night (and Edward Rothstein's next day article in *The New York Times*) to the recent book, *Concert Halls and Opera Houses* by Leo


THE ONE BOSTON TEAM YOU CAN ALWAYS COUNT ON FOR A WINNING SCORE.
Fidelity Investments takes great pride in sponsoring the Boston Pops National Tour this summer and the 2004 Tanglewood Jazz Festival.
Fidelity INVESTMENTS
Call 1-800-FIDELITY
Click Fidelity.com
Visit Fidelity Investor Centers
Fidelity Distributors Corporation
370089

Beranek, the acoustic accolades have been consistent. Beranek recently developed a rating system (based on interviews with conductors and performers) which showed Ozawa Hall to be thirteenth-best in the world, fourth-best hall in the United States, and one of the four best halls built in the last fifty years. Larry Kirkegaard's vision and brilliance is palpable. His natural love of being the teacher, his understanding of the necessity of teamwork between acoustician and architect, were fundamental to the success of the building. Seiji Ozawa remarked ten years ago that he thought the Hall sounded as good with the big barn doors open as with the doors closed. High praise indeed for Larry's inventive solution to a seemingly insoluble acoustic problem.

2. The Hall feels to be part of the land of the Stockbridge Bowl. Is it the curved roof referencing the soft hills of the Berkshires? Is it the way the Hall nestles into the landscape of the Highwood Estate, choosing not to be placed at the promontory brow of the hill but choosing a site down the Hill? Of course, buildings do not make such choices. Architects do. Bill Porter was Master Planner for the site and he strongly supported our decision to place the Hall in this deferential position. We pointed out that all the music buildings at Tanglewood (the Shed, the Theatre, and now Ozawa Hall) were placed well back from the brow of the Hill. They defer to Tappan House and Highwood Manor House, indeed letting them establish themselves as the Estate Houses on an estate open to 15,000 people. The music buildings literally became the working "barns" ("sheds") of the estate.

3. The interior of the Hall, of course, gets much mention. In a way I always love it when people—strangers and friends alike—engage me in a conversation about the architectural intentions of the interior. A variety of theories about precedents and sources abound. While wanting to acknowledge a range of sources for ideas natural to any architect's work, nonetheless one idea has been constant from the beginning. My sense of Tanglewood has always focused on the essential democratic nature of the place: that sense that it is open and accessible to anyone and everyone. I always say: most of the week, whether it is a CEO of a Fortune 500 Company or a family visiting from 2000 miles away, everyone is welcome to wander the "estate" and perhaps hear master classes taught by the world's leading musicians.

 We wanted Ozawa Hall to share in that democratic spirit. My model was as much a New England Meeting House as any other architectural form: the clear and simple rectangular room, relatively unadorned, warm and welcoming, capturing a democratic spirit. Attending a wedding in Strafford, Vermont, Meeting House five years ago, I felt very strongly that I was in a space that became a subliminal source of our architectural ideas for Ozawa Hall. Obviously there are differences: the teak and Douglas fir; the joinery; the wood patterns which combine the gridded formality of the balcony fronts with the informality of the summer breezes wafting through those grilles; the fact that from almost any seat you can see outside, not only to the sky but to the green of trees and lawn. All these elements modulate the strict interpretation of Ozawa Hall as Meeting House. But the spirit remains. To see how audience and performers react to the Hall, reaffirms this special democratic—and perhaps very American—spirit of the place.

What I love today is what has happened in the Hall and how people have used the Hall in ways almost unimaginable. The way people congregate in the arcades at intermission, catching up with their friends, gazing quietly at the landscape; the way the Tanglewood Music Center (TMC) concerts have become so popular with visitors and

cognoscenti alike (remember how we worried about small audiences for TMC recitals and how we organized the space so that it could feel "full" even with a small audience); how the Hall accommodates the inventions of the Contemporary Music Festival, or, more recently, the never-imagined inventions of a Mark Morris dance performance. This sense of a living and growing Hall, always expanding its vision, always surprising, is special.

There is a saying in the law that "hard cases can make bad law." In a similar but more positive vein, the experience at Ozawa Hall has proved to me that a supportive and collaborative client makes great buildings. And here all the credit goes to the BSO organization. George Kidder, then President, asked Dean Freed (the BSO Trustee who chaired the BSO's Building and Grounds Committee at that time; now a BSO Life Trustee), the late BSO Overseer Haskell Gordon, and Dan Gustin (at that time the BSO's Manager of Tanglewood and BSO Assistant Managing Director) to be the three-person committee directing me, my colleagues Alan Joslin and Clifford Gayley, and John Fish of Suffolk Construction Company. In addition, Kidder asked Robert Campbell to be architectural adviser to that committee. The four-member BSO group (which sadly was reduced to three by Haskell's untimely death halfway through the project) brought a spirit of teamwork that inspired us, pushed us, nurtured us. That collaborative spirit—call it the architectural equivalent of musical ensemble—is celebrated by this building.

To the BSO, to all the musicians who have performed there, and to the audiences who have supported the Hall for the past ten years, I offer my deepest thanks.

In the past decade, William Rawn's architectural work with concert halls and theaters has expanded considerably. Both the Sorenson Theater at Babson College and the Koka Booth Amphitheatre in Cary, North Carolina, won design awards from the United States Institute for Theatre Technology. The Strathmore Concert Hall in Bethesda, MD (a 2,000-seat enclosed concert hall serving as the second home for the Baltimore Symphony Orchestra) and the Williams College Class of '62 Center for Theatre and Dance (with three separate theater venues) will open in the spring of 2005. William Rawn Associates, Architects, also has projects on a number of important college and university campuses nationwide, as well as three large-scale public projects under design—the United States Courthouse, Cedar Rapids, IA; the Cambridge (MA) Public Library, and the Green Music Center at Sonoma State University, CA.



National Yiddish Book Center

Discover a *lebedike velt* – a lively world –
of Jewish books, music, film, and art!

EXHIBITIONS • BOOKSTORE • PROGRAMS & TOURS

On the Hampshire College campus in Amherst, MA
Mon – Fri 10–3:30; Sun 11–4 / 413-256-4900 / www.yiddishbookcenter.org

SEIJI OZAWA HALL
Tanglewood, Lenox, MA
William Rawn Associates, Architects, Inc.

HONORS AND AWARDS

American Institute of Architects (national), Honor Award in Architecture (1995)*
American Institute of Architects (national), Honor Award in Interior Architecture (2000)*
American Institute of Architects (New England chapter), Honor Award in Architecture (1994)
Boston Society of Architects, Honor Award for Design Excellence (1994)
Boston Society of Architects, Honor Award in Interior Architecture (2000)
United States Institute for Theatre Technology, Honor Award in Architecture (1995)

* * * * *

Architecture magazine, cover story (December 1994)
Interiors magazine 16th Annual Awards Issue, Best in Recreation and Entertainment Design (1995)
Concert Halls and Opera Houses: Music, Acoustics, and Architecture by Leo Beranek, ranked as 13th-best hall in the world; one of the four best halls in the world completed in the last fifty years; and one of the four best halls of all time in the United States (2003)

* * * * *

American Wood Council, Merit Award: Wood Design (1996)
Brick Institute of America, American Institute of Architects, Brick in Architecture Award (1995)
Architectural Woodwork Institute, Award of Excellence (1995)
National Association of Home Builders, Grand Award Winner (1995)
International Association of Lighting Designers, Citation for Lighting Design (1995)

*Very rarely does a single building win two Honor Awards from the national American Institute of Architects

Dean W. Freed



The south side arcade of Seiji Ozawa Hall during construction, December 6, 1993

Frelinghuysen Morris
House & Studio



Enjoy a slice of the '30s and '40s at the house & studio of a glamorous artistic couple, Suzy Frelinghuysen and George L.K. Morris. Their works, as well as their contemporaries, including Picasso, Braque, Léger and Gris, are on display.

FRESH OFFERINGS
Previously Unseen Masterpieces by Shaw, Klee and Brancusi
Thursday through Sunday.
Hourly guided tours:
10am to 3pm

92 Hawthorne Street, Lenox, MA 01240 Tel: 413.637.0166 www.frelinghuysen.org



Ann Hamilton, *corpus*

Exhibitions - Music - Dance - Theater - Film
Galleries open 10-6 daily (7/1 - 9/6) • 11-5 closed Tuesdays (rest of year)
Call 413 MoCA111 or visit www.massmoca.org
for complete schedule of events

MASS MoCA
North Adams, MA

Creating a "New" Tanglewood

by Robert Campbell

Robert Campbell, architectural critic for The Boston Globe, was Architectural Advisor to the BSO's Design Committee for the building of Seiji Ozawa Hall. He originally wrote this essay for the souvenir book "A Room For Music" produced in conjunction with the Hall's opening in 1994.

It began with the land. In December 1986 the size of Tanglewood suddenly and unexpectedly doubled, with the acquisition, from the Mason Harding family, of the Highwood estate next door.

You couldn't walk out onto this new piece of land without noticing a long, gentle slope of field, back behind the house, that terminated in a natural backdrop of pines. You couldn't help feeling that Providence must have created that slope in the hope that someone, some day, would sit there listening to music, as it drifted out from somewhere among the pines. Even before Highwood became available, the decision had already been made to build a new concert hall at Tanglewood. The old Theatre-Concert Hall, across the lawn from the Koussevitzky Music Shed, was becoming derelict and inadequate. A preliminary design for a new concert hall was actually created by another architect. When Highwood became available all this work came to a screeching halt. The BSO realized, at once, that it needed professional help to assess the potential of the new property. It hired the nationally known Cambridge firm of Carr, Lynch, Hack & Sandell as site planners. Bill Porter and Catherine Verhulst of that office took charge of the job. They quickly confirmed everyone's early intuition: the grassy slope at Highwood was the right place for the new concert hall.

Porter and Verhulst pointed out other things, too. They noticed that a single unbroken ridge of lawn extended from the old Tanglewood property right through the new estate, all of it with a view of the Stockbridge Bowl to the south. They called this ridge the "performance plateau" and conceived it as a means of uniting the old campus with the new. They noticed that if the new concert hall were placed down the slope from this plateau, it would stand in the same relation to Highwood Manor House as the Shed does to the Tanglewood Manor House. There would be a sort of visual rhyme: Tanglewood Manor and its Shed, Highwood Manor and its concert hall. The new estate would immediately feel like Tanglewood.

Porter and Verhulst did many other things. They surveyed the property and declared most of it a protected wetland. With what remained, besides the site for the concert hall, they created a new string of roads and parking lots, carefully nestled among the existing woodlands, to relieve pressure on the old traffic patterns. They renovated the former carriage barn into offices and studios for some of Tanglewood's staff and faculty. They removed the Box Lot parking from the performance plateau and raised the grade of this part of the lawn by several feet, using material excavated for the new concert hall, in order to improve views into the shed. They developed a landscape plan for all of Tanglewood, new and old. And they found locations for, and then designed, new gates, rest rooms, utilities, practice studios, snack booths, ticket booths, paths, plantings, a new gift shop, a new lawn café, and much else that was needed to transform the Highwood estate into a true working part of Tanglewood.

But the centerpiece of the new Tanglewood would be, of course, the new concert hall. Because of the new site, it was decided to make a fresh start in planning for this facility. Several nationally known architects were interviewed before the selection of a relative newcomer, William Rawn of Boston, as the designer. Rawn impressed the selection committee by the time and care he devoted to visiting and studying Tanglewood,

and especially by the verbal eloquence with which he was able to invoke Tanglewood's essential magic.

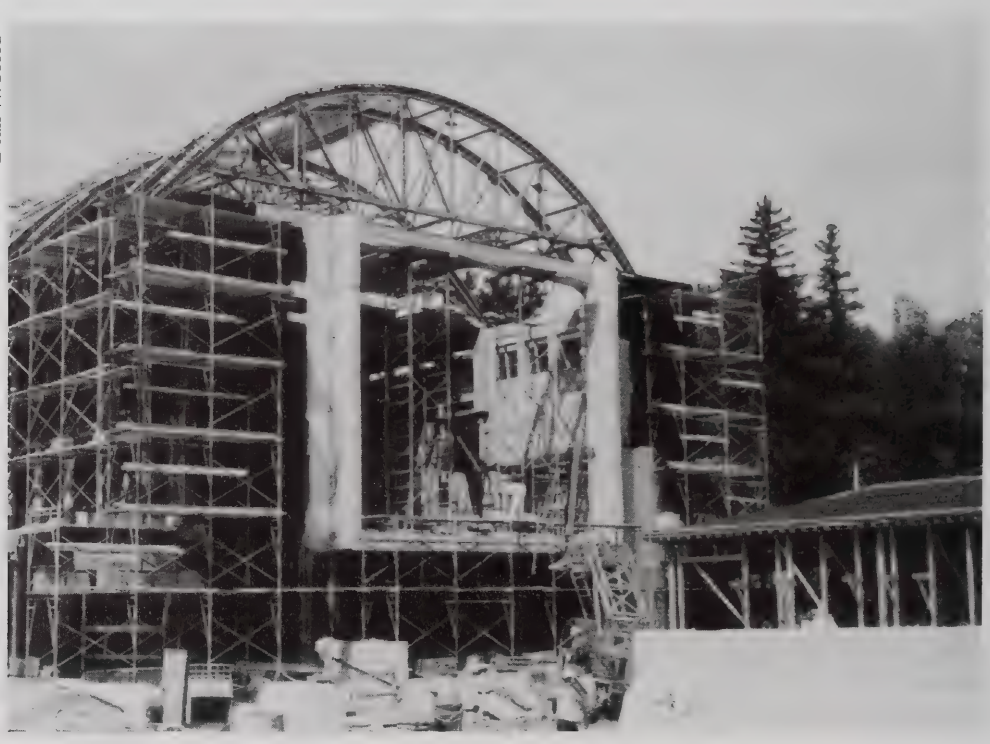
Endless debates ensued. How many seats should the new hall have? Twelve hundred, give or take, it was finally decided. Where, precisely, should it stand? Rawn persuaded everyone it should be pushed far enough up the slope so as not to feel remote. Should it, like its predecessor, serve for both opera and concerts? No, it was determined: Now that it would be possible to preserve the old Theatre-Concert Hall, it made better sense to convert the older building for opera in the future.

But the critical issue of the debate was over a different issue. Should the new hall be suitable for recording purposes? If so, it would have to be a much heavier, much more solid acoustic shell than anything else at Tanglewood. It would be a new and different kind of building altogether, and a costlier one too. The decision eventually fell in favor of recording, and the building began, in Rawn's office, to assume its present shape.

It was exciting to watch the hall as it evolved over time in a long series of discussions, drawings, and models. Two BSO Board members, Dean Freed and the late Haskell Gordon, participated in virtually every meeting and contributed a great deal to the shaping of the hall. So did the BSO's Tanglewood Manager Dan Gustin and Tanglewood Music Center Administrator Richard Ortner, among many others. Rawn traveled through Europe to look at famous halls. He returned with a determination to create not an auditorium, in which the performers on the stage are quite separate from the audience, but rather a more congenial, more sociable space in which the performers and the audience would gather together as if in a large room. The audience would sit on three sides, and up on balconies too, so that its members could look across at one another, enjoying the ritual pleasure of assembling. They would sit in informal chairs, as if on a Shaker porch. A big opening at the rear would open to the sloping lawn, in the Tanglewood tradition, where hundreds could sit and see and hear. Above this opening, there would be a musician's gallery, a place for a fanfare before the performance.

Too often, when an architect and an acoustician collaborate, one or the other dominates. In the case of Seiji Ozawa Hall something very different occurred. Rawn and his

Dean W. Freed



The east end of Seiji Ozawa Hall during construction, August 2, 1993

acoustician, Lawrence Kirkegaard—himself trained as an architect—developed a give-and-take working relationship in which each seemed to be trying to optimize the other's goals. The building acquired the massive walls and ceiling that Kirkegaard needed to reflect the bass notes. But it also acquired a remarkable sense of light and air. Glass-block windows served to contain the sound, while simultaneously permitting views out to the sky. Broken-up surfaces of wall and ceiling, necessary for blending and dispersing the sound, took the form of handsome architectural coffers, bays, and corrugations.

As it finally took form, and as it now has been built, Seiji Ozawa Hall is a building with an exterior that is a reddish blend of several shades of brick. The brick isn't the usual machine-cut type but a more irregular, richly textured variety made by casting each brick separately. It is trimmed in red sandstone imported from India, with Alaskan yellow cedar at the exterior galleries. The round vaulted roof is lead-coated copper. The overall impression is of a building that looks both durable and purposeful, commanding its site without looking in any way grand. It is angled slightly toward the Highwood manor house—an angle, as it happens, that is identical with that of the Shed. Connected with it, at the rear, is a smaller pavilion for the musicians, framed and surfaced in wood, where dressing and practice rooms ring four sides of an interior courtyard with a continuous porch for informal socializing. The musicians' pavilion is like a tugboat pushing the liner of Ozawa Hall. Together, the two buildings share a modest entry court.

Indoors, Seiji Ozawa Hall is made of stucco walls painted a warm off-white. Two tiers of balcony line three sides, faced with railings in teak. The ceiling is of pre-cast concrete coffers whose natural color is the same as that of the walls. Above the ceiling, beneath the copper vault, is the mechanical room, with fans for air changes and modest air-conditioning of the stage and its instruments. On the stage, the musicians sit on a stepped terrace floor, the elements of which can be telescoped back beneath one another when a flat floor is needed. The terrace is Kirkegaard's invention and allows the orchestra members to be easily visible to one another and to the audience.

Behind the stage is a balcony for choruses. If desired, the hall can be reversed for intimate performances, in which case this balcony becomes seating for a small audience, and the musician performs against a temporary movable backdrop. Invisible behind all this, within the walls and above the ceiling, is the structural skeleton of steel columns, beams, and trusses.

Seen purely as architecture, Ozawa Hall is hard to categorize simply. Architect Rawn has little patience with passing fads or styles, but he does possess a strong urge to accommodate new buildings within the traditions of the past. Ozawa Hall's interior is a traditional shoebox shape, like Symphony Hall in Boston. Details like the coffered ceiling and gridded balcony rails can't exactly be called ornamental, but they do embody a memory, simplified as befits a country setting, of the gilded and sculptured interiors of the past. Outdoors, the wood galleries recall the long lazy porches of resorts and summer camps, and the big brick shape suggests the great rural mills of New England. Taken as a whole, Seiji Ozawa Hall reminds this writer of only one other building, a personal favorite, the tiny but monumental church of Santa Maria dei Miracoli in Venice, another powerful, round-vaulted, self-confident shape.

Summer has come to Tanglewood now. The leaves are on the trees and the breeze drifts cool off the Stockbridge Bowl. The unsuspecting visitor will arrive, unaware that the beloved Tanglewood is, suddenly, twice as big, twice as wonderful. It will be as if you sat down to a small-screen black and white movie, only to watch it explode into wide-screen color. On that new and larger screen, Seiji Ozawa Hall takes its place as the central figure in the newest act of the ever-unfolding drama that is Tanglewood.

SEIJI OZAWA HALL (Florence Gould Auditorium)
A Week in the Life: August 9 – August 15, 2004

Monday, August 9, 2004

10 a.m. – 12:30 p.m.	TMC Orchestra Rehearsal
1:30 p.m. – 1:55 p.m.	TMC Chamber Music Dress Rehearsal (*Zemlinsky, Fantasies for Piano*)
2 p.m. – 2:25 p.m.	TMC Chamber Music Dress Rehearsal (*Dehmel Songs*)
2:30 p.m. – 2:55 p.m.	TMC Chamber Music Dress Rehearsal (*Dehmel Songs*)
3 p.m. – 3:25 p.m.	TMC Chamber Music Dress Rehearsal (*Dehmel Songs*)
3:30 p.m. – 3:55 p.m.	TMC Chamber Music Dress Rehearsal (*Zemlinsky, "Maiblumen"*)
4 p.m. – 5 p.m.	TMC Chamber Music Dress Rehearsal (*Schoenberg, "Verklärte Nacht"*)
8:30 p.m. – 10:30 p.m.	BSO Recital Series Concert ("*My Fair Lady*")

Tuesday, August 10, 2004

10 a.m. – 12:30 p.m.	TMC Orchestra Rehearsal
2 p.m. – 5 p.m.	BSO Recital Series Rehearsal (*Jean-Yves Thibaudet, piano*)
8:30 p.m. – 10:30 p.m.	TMC Chamber Music Concert

Wednesday, August 11, 2004

10 a.m. – 12:30 p.m.	TMC Orchestra Rehearsal
1:30 p.m. – 5 p.m.	Chamber Music Dress Rehearsal (*Meridian Arts Ensemble*)
6 p.m. – 7:30 p.m.	BSO Recital Series Rehearsal (*Jean-Yves Thibaudet*)
8:30 p.m. – 10:30 p.m.	BSO Recital Series Concert (*Jean-Yves Thibaudet*)

Thursday, August 12, 2004

10 a.m. – 10:40 a.m.	TMC Chamber Music Dress Rehearsal (*Rands, String Quartet No. 2*)
10:45 a.m. – 11 a.m.	TMC Chamber Music Dress Rehearsal (*Williams, Sextet*)
11:15 a.m. – 11:45 a.m.	TMC Chamber Music Dress Rehearsal (*Gyger, "Si Doux"*)
11:50 a.m. – 12:30 p.m.	TMC Chamber Music Dress Rehearsal (*Lindberg, Quintet for Clarinet and Strings*)
12:40 p.m. – 1 p.m.	TMC Chamber Music Dress Rehearsal (*Singleton, "Greed Machine"*)
2 p.m. – 4:30 p.m.	TMC Orchestra Rehearsal
5 p.m. – 7 p.m.	Technical Set-up (*Meridian Arts Ensemble*)
8:30 p.m. – 10:30 p.m.	TMC Chamber Music Concert (*Meridian Arts Ensemble*)

Friday, August 13, 2004

10 a..m. – 12:30 p.m.	TMC Orchestra Rehearsal
2:30 p.m. – 4:30 p.m.	TMC Chamber Music Concert (*Festival of Contemporary Music*)
6 p.m. – 7 p.m.	BSO Friday Prelude Concert
8 p.m. – 10 p.m.	Dress Rehearsal (*BUTI Orchestra and Chorus*)

Saturday, August 14, 2004

10 a.m. – 10:15 a.m.	TMC Chamber Music Dress Rehearsal (*Perle, Six Etudes*)
10:20 a.m. – 10:35 a.m.	TMC Chamber Music Dress Rehearsal (*Perle, Six New Etudes*)
10:40 a.m. – 10:55 a.m.	TMC Chamber Music Dress Rehearsal (*Sheng, "My Song"*)
11 a.m. – 11:30 a.m.	TMC Chamber Music Dress Rehearsal (*Salonen, "Five Images After Sappho"*)
11:35 a.m. – 11:55 a.m.	TMC Chamber Music Dress Rehearsal (*Sallinen, String Quartet No. 2*)
12 p.m. – 1 p.m.	TMC Chamber Music Dress Rehearsal (*Carter, String Quartet No.* 1)
2:30 p.m. – 4:30 p.m.	Concert (*BUTI Orchestra and Chorus*)
5 p.m. – 5:30 p.m.	TMC Chamber Music Dress Rehearsal (*McCaffrey, "I used to be ____, but now I'm ____"*)
7:30 p.m. – 8:30 p.m.	TMC Chamber Music Dress Rehearsal (*Rands, "Canti Lunatici"*)
8:45 p.m. – 9:30 p.m.	TMC Chamber Music Dress Rehearsal (*Zupko, "Somewhere Gladly Beyond"*)

Sunday, August 15, 2004

10 a.m. – 12 p.m.	TMC Chamber Music Concert (*Festival of Contemporary Music*)
8:30 p.m. – 10:30 p.m.	TMC Chamber Music Concert (*Festival of Contemporary Music*)

Dean W. Freed



The interior of Seiji Ozawa Hall under construction, January 30, 1994



International Travelers at Home

Marjorie and Ed VanDyke traveled the globe while raising a family. After setting up twenty homes across the United States, Germany, France, England and beyond—they chose the lifecare option of Kimball Farms as their permanent home. Here they have the finest cultural attractions, great natural resources and a community of diverse and enthusiastic neighbors. They consider this a gift to themselves and their children that has enabled the continuance of a fulfilling lifestyle with the promise of a secure future.

Call Dolly Curletti, Marketing Director, for a brochure or to arrange for a tour, 413.637.7000 or 800.283.0061.

Kimball Farms

EQUAL HOUSING OPPORTUNITY

235 Walker Street, Lenox, MA • kimballfarms.org

Affiliate of Berkshire Health Systems

SEIJI OZAWA HALL, 1994-2003

A Concise Performance History of the BSO's Recital Series

In addition to the concerts presented each summer by the Tanglewood Music Center, the Boston University Tanglewood Institute, and the Boston Symphony Chamber Players, as well as the annual Festival of Contemporary Music, and the regular Friday-night Prelude Concerts performed by members of the BSO, frequent guest artists, and the Tanglewood Festival Chorus, the following recitalists and ensembles have been featured in the BSO's weeknight (and occasional Sunday-night) recital series in Florence Gould Auditorium during Ozawa Hall's first ten years.

Seiji Ozawa Hall also serves as the primary venue for Tanglewood's annual Jazz Festival each Labor Day Weekend (see page 21); as a recording venue; and as a venue for such important Berkshire community functions as graduation ceremonies, fund-raising events, and concerts by local ensembles.

1994

7/10/1994	Juilliard String Quartet
7/13/1994	Kurt Ollmann, baritone; John Browning, piano; Donald St. Pierre, piano
7/21/1994	Maria Tipo, piano; Quartetto di Fiesole
7/27/1994	Richard Goode, piano
7/28/1994	Ute Lemper; Bruno Fontaine, piano
8/3/1994	Hermann Prey, baritone; Leonard Hokanson, piano
8/4/1994	Bang on a Can All-Stars
8/11/1994	Vermeer Quartet
8/24/1994	Barbara Bonney, soprano; André Previn, piano

1995

7/1/1995	Juilliard String Quartet
7/6/1995	The Boston Camerata, Joel Cohen, music director
7/13/1995	Beaux Arts Trio
7/18/1995	Emanuel Ax, piano; Barbara Bonney, soprano; Malcolm Lowe, violin; Yo-Yo Ma, cello; Edgar Meyer, double bass; Rebecca Young, viola
7/20/1995	Barbara Bonney, soprano; Warren Jones, piano
7/25/1995	Emerson String Quartet
7/27/1995	The King's Singers
8/3/1995	The Dmitri Pokrovsky Ensemble
8/9/1995	Steve Reich and Musicians
8/16/1995	Deutsche Kammerphilharmonie Bremen; Jaime Laredo, conductor and violinist; Ginesa Ortega, gypsy singer
8/24/1995	Andreas Haefliger, piano

1996

6/29/1996	Juilliard String Quartet
7/10/1996	Chanticleer
7/18/1996	Mitsuko Shirai, mezzo-soprano; Hartmut Höll, piano
7/23/1996	Reigakusha, Sukeyasu Shiba, artistic director
7/31/1996	Richard Goode, piano
8/7/1996	Bo Skovhus, baritone; Warren Jones, piano
8/14/1996	Netherlands Wind Ensemble
8/15/1996	Guarneri String Quartet
8/22/1996	Tafelmusik Baroque Orchestra, Jeanne Lamon, director

1997

7/2/1997	Juilliard String Quartet
7/10/1997	Dubravka Tomsic, piano
7/23/1997	Yo-Yo Ma, cello
7/24/1997	Renée Fleming, soprano; Helen Yorke, piano
7/27/1997	Yo-Yo Ma, cello
7/29/1997	Barbara Bonney, soprano; Caren Levine, piano
7/30/1997	Takács Quartet
8/6/1997	Juilliard String Quartet
8/7/1997	Richard Stoltzman, clarinet; Lukas Foss, piano
8/11/1997	Ursula Oppens, piano
8/21/1997	Peter Serkin, piano
8/27/1997	Handel & Haydn Society Orchestra; Stanley Ritchie, director and violinist; Lorraine Hunt, mezzo-soprano

1998

6/27/1998	Juilliard String Quartet
7/1/1998	Juilliard String Quartet
7/7/1998	Frederica von Stade, mezzo-soprano; Martin Katz, piano
7/15/1998	Stephen Hough, piano
7/22/1998	Byron Janis, piano
7/23/1998	Anonymous 4
7/26/1998	André Previn, piano; David Finck, double bass
7/29/1998	Emerson String Quartet
7/30/1998	Wind Soloists of the Chamber Orchestra of Europe; Leif Ove Andsnes, piano
8/5/1998	KREMERata BALTICA, Gidon Kremer, artistic director and violin soloist
8/6/1998	Arditti String Quartet
8/11/1998	Bryn Terfel, bass-baritone; Malcolm Martineau, piano
8/12/1998	Guarneri String Quartet
8/13/1988	Guarneri String Quartet
8/20/1998	Mitsuko Shirai, mezzo-soprano; Hartmut Höll, piano
8/23/1998	I Solisti Veneti, Claudio Scimone, conductor
8/25/1988	Mischa Maisky, cello; Martha Argerich, piano

1999

6/20/1999	The King's Noyse/BEMF Violin Band
6/25/1999	Kyung-Wha Chung, violin; Itamar Golan, piano
6/26/1999	Juilliard String Quartet
6/27/1999	Juilliard String Quartet
7/13/1999	Barbara Bonney, soprano; Warren Jones, piano
7/21/1999	Susan Graham, mezzo-soprano; Patrick Stewart, speaker; Emanuel Ax, piano
7/22/1999	Chanticleer
7/27/1999	Boston Musica Viva, Richard Pittman, music director
7/28/1999	Emerson String Quartet; Stephen Hough, piano
7/29/1999	Yuri Bashmet, viola; Xenia Bashmet, piano; Malcolm Lowe, violin; Yo-Yo Ma, cello; Emanuel Ax, piano

8/3/1999	Dawn Upshaw, soprano; Gilbert Kalish, piano; Thomas Martin, clarinet; J. William Hudgins, vibes; Norman Fischer, cello; Lukas Foss, conductor
8/11/1999	Freiburg Baroque Orchestra, Gottfried von der Goltz, artistic director and leader; Thomas Quasthoff, bass-baritone
2000	
7/5/2000	Gil Shaham, violin; Jian Wang, cello; Paul Meyer, clarinet; Garrick Ohlsson, piano
7/13/2000	Dubravka Tomsic, piano
7/18/2000	Barbara Bonney, soprano; Margo Garrett, piano; William R. Hudgins, clarinet; Fenwick Smith, flute; Sato Knudsen, cello
7/27/2000	Ida Haendel, violin; Itamar Golan, piano
8/2/2000	Orchestra of the Age of Enlightenment; Catherine Mackintosh, violin/director; Anthony Robson, oboe
8/3/2000	Daniel Barenboim, piano
8/6/2000	André Previn, piano; David Finck, double bass; Grady Tate, drums
8/8/2000	Thomas Quasthoff, bass-baritone; Justus Zeyen, piano
8/16/2000	Nelson Freire, piano
8/17/2000	Juilliard String Quartet
8/22/2000	Collegium Vocale Gent, Philippe Herreweghe, artistic director and conductor; Deborah York, soprano; Andreas Scholl, countertenor; Scot Weir, tenor; Sebastian Noack, baritone
2001	
6/24/2001	Boston Early Music Festival Lully Opera Orchestra, directed by Paul O'Dette and Stephen Stubbs; Marie-Ange Petit, timpani; Kendra Colton, soprano; Ann Monoyios, soprano; Howard Crook, tenor
6/29/2001	Juilliard String Quartet
7/1/2001	Juilliard String Quartet
7/2/2001	Peter Serkin, piano; Mary Nessinger, speaker; Tara Helen O'Connor, flute; David Shifrin, clarinet; Ida Kavafian and Jennifer Frautschi, violins; Steven Tenenbom, viola; Fred Sherry, cello
7/5/2001	Peter Serkin, piano; Mary Nessinger, mezzo-soprano; Tara Helen O'Connor, flute; Marianne Gythfeldt, Michael Lowenstern, and David Shifrin, clarinets; Ida Kavafian, violin; Steven Tenenbom, viola; Fred Sherry, cello
7/8/2001	Peter Serkin, piano
7/11/2001	Matthias Goerne, baritone; Julius Drake, piano
7/12/2001	Chanticleer
7/18/2001	Mitsuko Uchida, piano
7/19/2001	Yo-Yo Ma, cello; Emanuel Ax, piano; Cynthia Haymon, soprano; Marylou Speaker Churchill, violin; William R. Hudgins, clarinet
7/23/2001	Yefim Bronfman, piano
7/26/2001	Emerson String Quartet; Yefim Bronfman, piano
8/1/2001	Dawn Upshaw, piano; Gilbert Kalish, piano; Peggy Pearson,oboe; Arthur Haas, organ; Lydian String Quartet; Edwin Barker, double bass
8/8/2001	Dawn Upshaw, soprano; Gilbert Kalish, piano; Members of the Boston Symphony Orchestra; Federico Cortese, conductor

8/9/2001	Collage New Music, David Hoose, conductor
8/19/2001	André Previn, piano; David Finck, double bass
2002	
6/27/2002	Juilliard String Quartet
6/28/2002	Juilliard String Quartet
6/30/2002	Borromeo String Quartet; Dawn Upshaw, soprano; Todd Palmer, clarinet
7/9/2002	Jessye Norman, soprano; Mark Markham, piano
7/10/2002	Matthias Goerne, baritone; Eric Schneider, piano
7/16/2002	Emerson String Quartet
8/1/2002	Richard Goode, piano
8/7/2002	Scottish Chamber Orchestra, Joseph Swenson, conductor; Imogen Cooper, piano; Wolfgang Holzmair, baritone
8/14/2002	Karita Mattila, soprano; Martin Katz, piano
8/15/2002	Kalichstein-Laredo-Robinson Trio
8/22/2002	Boston Symphony Orchestra; Schola Cantorum de Caracas, Ana Maria Raga, general director; Members of the Orquesta la Pasión, Mikael Ringquist, leader; Luciana Souza, vocalist; Dawn Upshaw; soprano; Reynaldo González Fernández, vocalist and Afro-Cuban dancer; Deraldo Ferreira, berimbau, percussion, and Capoeira dancer; Robert Spano, conductor (Golijov's *La Pasión Según San Marcos*)
2003	
6/29&30/2003	Mark Morris Dance Group in collaboration with the Tanglewood Music Center; Bradley Lubman and John Oliver, conductors; Yo-Yo Ma, cello
7/9/2003	Christian Tetzlaff, violin
7/10/2003	Lorraine Hunt Lieberson, mezzo-soprano; Peter Serkin, piano; Drew Minter, guest artist
7/16/2003	Dubravka Tomsic, piano
7/20/2003	Pierre-Laurent Aimard, Ursula Oppens, and Robert Spano, pianos
7/22/2003	Chanticleer
7/24/2003	Borodin String Quartet
7/30/2003	Emerson String Quartet; Jeffrey Kahane, piano
7/31/2003	Piotr Anderszewski, piano
8/6/2003	Camerata Salzburg, Sir Roger Norrington, chief conductor; Hannes Eichmann, speaker
8/14/2003	Juilliard String Quartet
8/19/2003	Yo-Yo Ma, cello; Emanuel Ax, piano
8/20/2003	Norwegian Chamber Orchestra; Leif Ove Andsnes, piano and guest leader; Terje Tønnesen, violin and artistic leader
8/21/2003	David Daniels, countertenor; Craig Ogden, guitar

SEIJI OZAWA HALL, 1994-2003

Tanglewood Jazz Festival

The following list includes those performers who have appeared in Florence Gould Auditorium in Seiji Ozawa Hall as part of the annual Tanglewood Jazz Festival on Labor Day Weekend since the Hall opened in 1994. Note that performers who appeared in the Koussevitzky Music Shed or the Theatre as part of each year's Jazz Festival do not appear in this listing. (The first Tanglewood Jazz Festival took place in 1989.)

1994 Ahmad Jamal and his trio with guests The Joshua Redman Quartet; Marcus Roberts; The Dave Brubeck Quartet with special guest Cassandra Wilson; The New Black Eagle Jazz Band; The Carnegie Hall Jazz Band, Jon Faddis, director

1995 The Shirley Horn Trio; Joe Henderson's "Double Rainbow" Quartet with Hello Alves, Nilson Matta, Paulo Braga, and guests; The John Scofield Quartet; Diane Schuur and her trio; Flora Purim and Airto; The Tito Puente Latin Jazz Ensemble; The New Black Eagle Jazz Band

1996 The Arturo Sandoval Sextet; Betty Carter and her quartet; The John Pizzarelli Trio with special guest Bucky Pizzarelli; The Dave Brubeck Quartet; The T.S. Monk, Jr., Quartet; George Shearing and Joe Williams; The Joe Lovano Quartet with the Christian McBride Quintet

1997 Chick Corea and Gary Burton; Randy Weston's African Rhythms; Sonny Rollins; The New Black Eagle Jazz Band with special guest Odetta; The Dave Brubeck Quartet

1998 The Cyrus Chestnut Trio; The Joe Lovano Quartet; John Pizzarelli with trio; The Patrice Williamson Group; The James Moody Quartet; Cassandra Wilson with her quartet

1999 An Evening with Branford Marsalis; Kevin Mahogany and Dianne Reeves; The New Black Eagle Jazz Band; The Dave Brubeck Quartet

2000 The Dizzy Gillespie Alumni All-Stars, featuring Jon Faddis, Paquito D'Rivera, Slide Hampton, Kenny Barron, John Lee, and Cecil Brooks III; The Rebecca Parris Quartet; The Dave Brubeck Quartet (80th Birthday Celebration)

2001 Chuck Mangione and New York Voices; The John Pizzarelli Trio; Jane Monheit; Sonny Rollins

2002 Arturo Sandoval and his orchestra; Nestor Torres; Marian McPartland's "Piano Jazz" with Sir Roland Hanna; The Roy Hargrove Quintet; Roberta Gambarini; The Dave Brubeck Quartet

2003 Gato Barbieri; The Michel Camilo Trio; Jonathan Pascual; Marian McPartland's "Piano Jazz" with special guest Norah Jones; Cassandra Wilson; Kenny Barron's "Canta Brasil"; Trio da Paz; Celebrating a Year of the Blues (Jay McShann, Louisiana Red, Duke Robillard, The Nicole Nelson Band, Kendrick Oliver and The New Life Jazz Orchestra)



The World is Waiting

What persuades a young person to accept her own greatness? What allows her to see the connection between the fire in her heart and her destiny to change a small corner of the world or the world itself? What convinces a girl that the world needs her discoveries, her solutions, her creations?

The torch of leadership *will* be passed to a new generation. That is a certainty. But is it also a certainty that the new generation will be prepared to lead? Yes, if the adults involved with young people make it their priority.

Nurturing girls' potential is serious business. Our job as parents, teachers, mentors, and friends is to let a girl know what great promise she has. A girl will recognize that promise if she knows we have seen it too.

Before there can be leadership, there must be the idea of leadership. That is, before a young person can face her future with solid confidence, she must have a clear idea of her power to achieve and her ability to lead. The time for a girl to catch a glimpse of the powerful person she is to become is between the ages of 14 and 18. It is then that she can envision herself twenty feet tall and think the unthinkable about what she can accomplish.

That is where we begin. But leadership is also about passion, about caring deeply, and, then, about creating a vision for change in the mind's eye. What matters to adolescents today? Sit with a girl long enough and she'll tell you that she worries about the environment, about violence in the world, about children without hope. Her conscience is stirred. Sit with her a little longer and she will start to talk about her plans. The groundwork for a new approach is forming.

It is when this adolescent energy is bursting forth that adults can help to give it shape. The high school years are about more than acquiring knowledge, as important as that is. It is in these formative years, when a girl begins to clarify her ethical positions, that we must be there to encourage her to connect her vision of how to make the world better with her ability to accomplish the task.

Leadership takes practice also. It's all about a girl's working up the nerve to speak out in a meeting, to edit the school paper, to run for class office, or to find an elegant solution to a perplexing problem. Confidence grows cumulatively. In an enlightened community a girl has the chance to be in charge and the encouragement to try.

This country, this world, needs the strength, compassion, and brains of all its young people. But participation in democracy begins with young people knowing that they count. It is hard to be apathetic when the large idea that fills your mind and soul is that you can, must, and will make a difference.

In *Nine and Counting: The Women of the Senate*, author Catherine Whitney writes, "Each of the women senators understands that at any given moment, she could have a substantial impact on someone's life." Think how we would feel about the future of this society if we thought that every young person was prepared and committed to making a "substantial impact." Then, look at your daughter, granddaughter, niece, the neighbor's girl. See in her the cure we haven't discovered, the peace treaty not yet written, the great art not yet created. Now, tell her that the world needs what only she can offer. Tell her that the world is waiting for her.



MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Thursday, July 1, at 8:30
Friday, July 2, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

MARK MORRIS DANCE GROUP

in collaboration with the Tanglewood Music Center

CRAIG BIESECKER JOE BOWIE CHARLTON BOYD
AMBER DARRAGH RITA DONAHUE MARJORIE FOLKMAN
LAUREN GRANT JOHN HEGINBOTHAM DAVID LEVENTHAL
BRADON McDONALD GREGORY NUBER MAILE OKAMURA
JUNE OMURA MATTHEW ROSE NOAH VINSON*
JULIE WORDEN MICHELLE YARD

*Apprentice

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Executive Director
NANCY UMANOFF

PROGRAM

Marble Halls

All Fours

INTERMISSION

Beautiful Day

Gloria

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

CHOREOGRAPHY BY MARK MORRIS

MARBLE HALLS

Music: JOHANN SEBASTIAN BACH
(Concerto in C minor for Oboe, Violin, Strings, and Basso Continuo, BWV 1060)

Costumes: Katherine McDowell
Original Lighting Design: Phil Sandstrom
Premiere: March 14, 1985 – Batsheva Dance Company, Jerusalem Theater, Jerusalem, Israel
Company Premiere: May 9, 1985 – Washington Hall Performance Gallery, Seattle, Washington

CRAIG BIESECKER, JOE BOWIE, AMBER DARRAGH,
RITA DONAHUE, LAUREN GRANT,
DAVID LEVENTHAL, BRADON McDONALD, MAILE OKAMURA,
NOAH VINSON, MICHELLE YARD

BRENT ROSS, *oboe*; ARNAUD SUSSMANN, *violin*
TANGLEWOOD MUSIC CENTER ORCHESTRA
CRAIG SMITH, *conductor*

PAUSE

ALL FOURS

Music: BÉLA BARTÓK (String Quartet No. 4)

Costumes: Martin Pakledinaz
Original Lighting Design: Nicole Pearce
Commissioned in part by Cal Performances.
Béla Bartók's String Quartet No. 4 is performed by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.
Premiere: September 12, 2003 – Cal Performances, Zellerbach Hall, Berkeley, California



MetLife Foundation is the official sponsor of the Mark Morris Dance Group's 2003-2004 national tour.

Major support for the Mark Morris Dance Group is provided by Altria Group, Inc., The Shubert Foundation, and Target Stores.

The Mark Morris Dance Group New Works Fund is supported by The Howard Gilman Foundation and the Andrew W. Mellon Foundation, as well as The Horace W. Goldsmith Foundation and The Gladys Krieble Delmas Foundation.

The Mark Morris Dance Group's education and performance activities are supported by Independence Community Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a State Agency.

I. Allegro
JOE BOWIE, CHARLTON BOYD, AMBER DARRAGH,
RITA DONAHUE, DAVID LEVENTHAL, MAILE OKAMURA,
JUNE OMURA, NOAH VINSON

II. Prestissimo, con sordino
JOHN HEGINBOTHAM, GREGORY NUBER

III. Non troppo lento
LAUREN GRANT, JOHN HEGINBOTHAM,
GREGORY NUBER, MICHELLE YARD

IV. Allegretto pizzicato
LAUREN GRANT, MICHELLE YARD

V. Allegro molto
JOE BOWIE, CHARLTON BOYD, AMBER DARRAGH,
RITA DONAHUE, DAVID LEVENTHAL, MAILE OKAMURA,
JUNE OMURA, NOAH VINSON

THE NEW FROMM PLAYERS
Marc Rovetti, *violin I*; Elizabeth Mahler, *violin II*;
Mark Berger, *viola*; Guy Fishman, *cello*
(Norman Fischer, *TMC faculty coach*)

INTERMISSION

BEAUTIFUL DAY

Music: Attributed to J.S. BACH or GEORG MELCHIOR HOFFMAN
(Cantata BWV 53, *Schlage doch, gewünschte Stunde*)

Costumes: Susan Ruddie
Original Lighting Design: James F. Ingalls
Premiere: April 7, 1992 – Manhattan Center Grand Ballroom, New York, New York

BRADON McDONALD, MICHELLE YARD

JASON ABRAMS, *countertenor*
TANGLEWOOD MUSIC CENTER ORCHESTRA
CRAIG SMITH, *conductor*

Schlage doch, gewünschte Stunde

Schlage doch, gewünschte Stunde,	Strike at last, you longed-for hour,
Brich doch an, du schöner Tag.	Break at last, you lovely day.
Kommt ihr Engel, auf mich zu,	Come, you angels, come towards me,
Öffnet mir die Himmelsauen,	Open unto me the heavenly pastures,
Meinen Jesum bald zu schauen	That I may soon see my Jesus
In vergnügter Seelenruh!	In joyful peace of soul!
Ich Begehr' von Herzens Grunde	I long with all my heart
Nur den letzten Siegerschlag.	Only for the last victorious stroke.
Schlage doch, gewünschte Stunde,	Strike at last, you longed-for hour,
Brich doch an, du schöner Tag.	Break at last, you lovely day.

PAUSE

GLORIA

Music: ANTONIO VIVALDI
(Gloria in D, RV 589)

Original Lighting Design: Michael Chybowski
Premiere: December 12, 1981 – Bessie Schoenberg Theater,
Dance Theater Workshop, New York, New York
Revised: November 28, 1984 – Brooklyn Academy of Music, Brooklyn, New York

JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN,
LAUREN GRANT, DAVID LEVENTHAL,
BRADON McDONALD, MAILE OKAMURA, MATTHEW ROSE,
JULIE WORDEN, MICHELLE YARD

ANNE-CAROLYN BIRD, soprano (3rd movement: *Laudamus te*, soprano I)
SARAH BLASKOWSKY, soprano (6th movement:
Domine Deus, soprano solo)
PAULA MURRIHY, mezzo-soprano (3rd movement:
Laudamus te, soprano II; 10th movement: *Qui sedes*)
JOSÉ LEMOS, countertenor (8th movement: *Domine Deus*, alto solo)

TANGLEWOOD MUSIC CENTER
VOCAL FELLOWS & ORCHESTRA
CRAIG SMITH, *conductor*

ARTISTS

MARK MORRIS



Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created over 100 works for the company. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il penseroso ed il moderato*; and *Dido and Aeneas*. In 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is also much in demand as a ballet choreographer. He has created four works for the San Francisco Ballet since 1994 and has received commissions from such companies as American Ballet Theatre, Boston Ballet, and the Paris Opera Ballet. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, English National Ballet, and the Royal Ballet, Covent Garden. He has worked extensively in opera, directing and choreographing productions for New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received honorary doctorates from the Boston Conservatory of Music, the Juilliard School, Long Island University, Pratt Institute, and Bowdoin College. Mr. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration,* a volume of photographs and critical essays.

MARK MORRIS DANCE GROUP

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and in Europe, and in 1986 it made its first national television program for the PBS series "Dance in America." In 1988 the Dance Group was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. It has maintained and strengthened its ties to several cities around the world, most notably Berkeley, CA, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It appears regularly in Boston, MA; Fairfax, VA; Seattle, WA; Urbana-Champaign, IL; and at the Jacob's Pillow Dance Festival in Becket, MA. It made its debut at the Mostly Mozart Festival in 2002 and at Tanglewood in 2003. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has frequently collaborated with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs,* using Bach's Suite No. 3 for Unaccompanied Cello, and the 2002 dance *Kolam,* created for the Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG's film and television projects include *Dido and Aeneas, The Hard Nut*, and two documentaries for the U.K.'s *South Bank Show.* In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. The 30,000-square foot facility features three studios and a school for dance students of all ages.

CRAIG SMITH



Craig Smith is both founder and artistic director of Emmanuel Music and, from 1988-91, held the post of permanent guest conductor of the Théâtre Royal de la Monnaie in Brussels. With Emmanuel Music, he conducts a weekly Bach cantata as part of the Sunday service at Boston's Emmanuel Church, and a popular and critically acclaimed concert series which has included J.S. Bach's *St. Matthew* and *St. John* Passions, the *Christmas Oratorio*, and B minor Mass; Mozart and Handel operas; Schubert's rarely heard opera *Alfonso and Estrella*; major symphonic works; a chamber music series, and world premieres and commissions by composer and Emmanuel Music principal guest conductor John Harbison. Mr. Smith has collaborated with stage director Peter Sellars in opera productions at Pepsico Summerfare, the Brooklyn Academy of Music, Chicago Lyric Opera, the Guthrie Theatre in Minneapolis, the American Repertory Theatre, and the Opera Company of Boston. Their productions of Mozart's *Così fan tutte*, *Le nozze di Figaro*, and *Don Giovanni* were premiered at Pepsico Summerfare, performed throughout the U.S. and Europe, filmed with the Vienna Symphony for European and American television, and later released on video by Decca. Their recent collaboration on Bach cantatas 199 and 82, with mezzo-soprano Lorraine Hunt Lieberson, was presented in Boston, New York, Paris, London, and Lucerne, and has been released to critical acclaim on Nonesuch Records. As guest conductor of the Monnaie Theatre in Brussels, Mr. Smith collaborated with choreographer Mark Morris in numerous productions that have since been presented in Boston, Minneapolis, New York City's Lincoln Center, Hong Kong, Los Angeles, Holland, Israel, Los Angeles, and New Zealand. Mr. Smith made his Houston Grand Opera debut conducting Handel's *Giulio Cesare,* directed by Nicholas Hytner. In Boston, he has conducted *Così fan tutte, The Barber of Seville,* and *Don Giovanni* with Opera Aperta. With Emmanuel Music he has completed recordings of music by Heinrich Schütz; John Harbison, and J.S. Bach. Mr. Smith has taught at Juilliard, MIT, and the New England Conservatory of Music, and is currently on the faculties of Boston University and the Tanglewood Music Center. Upcoming performances with Emmanuel Music next season include Handel's *Israel in Egypt* in November and Robert Schumann's rarely heard opera *Genoveva* in April.

CRAIG BIESECKER, from Waynesboro, Pennsylvania, received a B.S. in Music Education from West Chester University of PA. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman, and worked with choreographers Tim and Lina Early. In New York City he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Craig joined the Mark Morris Dance Group in 2003.

JOE BOWIE, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in works of Robert Wilson and Ulysses Dove, and danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

CHARLTON BOYD was born in New Jersey, where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limón Dance Company. He appears in the Jose Limón Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.



5 Enchanted Evenings.
225 Voices in Song.

Hear great choral masterpieces performed by a chorus of 225 voices, prominent soloists, renowned conductors and the Springfield Symphony Orchestra.

JULY 10 – Philip Brunelle, conductor
Works by Brahms & Britten
Horatio Parker - *Hora Novissima*

JULY 17 – Donald McCullough, conductor
Duruflé - *Requiem*
Beethoven - *Mass in C*

JULY 24 – Duain Wolfe, conductor
American Hymns, Songs & Psalms

JULY 31 – Tom Hall, conductor
Haydn - *The Seasons* (in German)

AUGUST 7 – David Hayes, conductor
Dvořák - *Requiem*

Saturday Concerts at 8:00 p.m.
PREPs: Free pre-concert talks at 6:45 p.m.
Festival Box Office: 413.229.1999
Tickets: $25 - $40

BERKSHIRE CHORAL FESTIVAL
245 North Undermountain Road, Sheffield, MA
www.choralfest.org
MCC
masscultural council.org

AMBER DARRAGH began her dance training with Nancy Mittleman in Newport, OR. She received her B.F.A. from the Juilliard School in 1999 and went on to dance with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography in various venues, including Alice Tully Hall and the Joyce SoHo. Amber joined the Mark Morris Dance Group in 2001.

RITA DONAHUE was born and raised in Fairfax, VA. She graduated with honors with a B.F.A. in dance and a B.A. in English from George Mason University in 2002 and joined bopi's black sheep, dances by Kraig Patterson. Rita began working with the Mark Morris Dance Group in 2003.

MARJORIE FOLKMAN began dancing for Mark Morris in 1996. She graduated *summa cum laude* from Barnard College and has attended Columbia University's Graduate Program in American Studies. She has also danced with Amy Spencer and Richard Colton, Kraig Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara Rudner.

LAUREN GRANT was born in Highland Park, IL, and began dancing at age three. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Lauren received her modern dance training and graduated with a B.F.A. Lauren joined MMDG in 1998.

JOHN HEGINBOTHAM is from Anchorage, Alaska, and graduated from the Juilliard School in 1993. He has performed with artists including Susan Marshall and Company, John Jasperse, and Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. John's choreography is featured in the performances and "Emerge" music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.

DAVID LEVENTHAL, raised in Newton, Massachusetts, has danced with the Mark Morris Dance Group since 1997. Previously he worked with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. He graduated from Brown University in 1995 with honors in English Literature.

BRADON McDONALD received his B.F.A. from the Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. Bradon joined the Mark Morris Dance Group in 2000.

GREGORY NUBER began working with MMDG in 1998 and became a company member in 2001. He was a member of Pascal Rioult Dance Theatre for three years, has appeared as a guest artist with New York City Opera, Cleveland Opera, and Tennessee Repertory Theatre, and has worked with numerous New York based choreographers. Gregory is a graduate of Arizona State University, where he studied acting and dance.

MAILE OKAMURA was born and raised in San Diego, CA. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Maile began working with MMDG in 1998 and became a company member in 2001.

JUNE OMURA spent her first six years in New York City, then grew up in Birmingham, AL. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English, and has been dancing for Mark Morris since 1988. She is the proud mother of twin girls, born in July 2003, and is indebted to her husband, her family, and MMDG for their love and support.

MATTHEW ROSE received his B.F.A. from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor

Dance Works. Matthew began working with the Mark Morris Dance Group in 1997 and became a company member in 1999.

NOAH VINSON received his B.A. in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He became an apprentice with MMDG in 2003.

JULIE WORDEN, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith. She has been dancing with Mark Morris since 1994.

MICHELLE YARD was born in Brooklyn, New York. She began her professional dance training at the New York City High School of the Performing Arts; upon her graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at the Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she graduated with a Bachelor of Fine Arts degree. Michelle began dancing with the Dance Group in 1997.

TANGLEWOOD MUSIC CENTER ORCHESTRA

First Violins
Cristian Macelaru
Carrie Kennedy
Jory Fankuchen
Daniela Georgieva Shtereva

Second Violins
Benjamin Russell
Benjamin Ullery
Anne Donaldson
Alessandra Jennings

Violas
Ryan Mooney
Emily Yaffe
Nadia Sirota

Cellos
Alan Rafferty
Christopher Hopkins

Double Bass
Logan Coale

Oboe
Courtney Secoy‡

Bassoon
Brooke Bartels‡

Trumpet
Matthew Muckey‡

Harpsichord
Elizabeth Morgan*
Casey Jo Ahn Robards†
Hee-Kyung Juhn‡

Organ
Ji-Hye Chang*
Kristin Ditlow‡

Rehearsal Piano
Kristin Ditlow‡

Bells
Matthew Grubbs†

*Bach Concerto for Oboe and violin
†Bach Cantata BWV 53
‡Vivaldi Gloria

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS

Sopranos
Anne-Carolyn Bird
Sarah Blaskowsky
Erika Rauer
Kathryn Leemhuis
Lucy Shelton*

Altos
Lexa Ferrill
Paula Murrihy
Jason Abrams
José Lemos

Tenors
Randall Bills
Ryan Harper
Stefan Reed
Lawrence Wiliford

Basses
Peter McGillivray
Benjamin de la Fuente
Benoit Pitre
Charles Temkey
Max Wier

*TMC Faculty

MARK MORRIS DANCE GROUP STAFF

PRODUCTION
Technical Director: Johan Henckens
Music Director: Wolfram Koessel
Assistant Technical Director: A.J. Jackson
Lighting Supervisor: Nicole Pearce
Sound Supervisor: Perchik Miller
Wardrobe Supervisor: Katherine McDowell

ADMINISTRATION
Company Manager: Aaron Mattocks
Studio Manager: Karyn La Scala
Administrative Assistant: Kathleen Cannucci
Facility Manager: José Suarez
Maintenance: Luis Mandry
Office Assistant: Jay Selinger
Receptionist: Marc Castelli

FINANCE
Fiscal Administrator: Lynn Wichern
Finance Manager: Elizabeth Fox

EDUCATION
Director of Education: Eva Nichols
School Administrator: Diane Ogunusi

DEVELOPMENT/MARKETING
Director of Development: Lauren Cherubini
Director of Foundation and Corporate Relations: Rob Handel
Director of Membership and Special Events: Alex Pacheco
Marketing Manager: Sarah Weber
Marketing Assistant: Laura Wall

Booking Representation
Michael Mushalla
(Double M Arts & Events)

Legal Counsel
Mark Selinger
(McDermott, Will & Emery)

Accountant
Kathryn Lundquist, CPA

Orthopaedist
David S. Weiss, M.D.
(NYU-HJD Department of Orthopaedic Surgery)

Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication, support and incalculable contribution to the work.

For information contact:
Mark Morris Dance Group
3 Lafayette Avenue
Brooklyn, NY 11217-1415
Tel: (718) 624-8400
Fax: (718) 624-8900
info@mmdg.org
www.mmdg.org

Additional funding has been received from the American Music Center Live Music for Dance Program; The Capezio/Ballet Makers Dance Foundation; Carnegie Corporation of New York; Con Edison; Aaron Copland Fund for Music; Eleanor Naylor Dana Charitable Trust; Dance Heritage Coalition; The Fund for U.S. Artists at International Festivals and Exhibitions; The Harkness Foundation for Dance; IDT Entertainment; Independence Community Foundation; JPMorgan Chase Foundation; Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery; The New York City Department of Cultural Affairs; The New Yorker; Fan Fox and Leslie R. Samuels Foundation; Town & Country; and the Friends of the Mark Morris Dance Group.

Emerson String Quartet

In residence at Stony Brook University

For more information, visit our Web site *www.stonybrook.edu/music* or call (631) 632-7330.

STONY BROOK
STATE UNIVERSITY OF NEW YORK

AA/EOE

the PORCHES Inn
at MASS MoCA

One of the "101 best hotels in the world."
(Tatler Abercrombie & Kent Travel Guide)

STYLE ART COMFORT

231 River Street, North Adams, Mass. 01247
413.664.0400 WWW.PORCHES.COM

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Monday, July 5, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD MUSIC CENTER ORCHESTRA
The Daniel and Shirlee Cohen Freed Concert

INGO METZMACHER conducting

DALLAPICCOLA — Variations for Orchestra

SCHOENBERG — Five Pieces for Orchestra, Opus 16
- Vorgefühle (Premonitions)
- Vergangenes (The Past)
- Sommermorgen an einem see (Farben) (Summer Morning by a Lake [Colors])
- Peripetia
- Das obligate Rezitativ (The Obbligato Recitative)

INTERMISSION

BERLIOZ — *Symphonie fantastique*, Episode from the life of an artist, Opus 14
- *Reveries, passions.* Largo—Allegro agitato e appassionato assai—Religiosamente
- *A ball.* Valse: Allegro non troppo
- *Scene in the country.* Adagio
- *March to the scaffold.* Allegretto non troppo
- *Dream of a witches' sabbath.* Larghetto—Allegro

Steinway and Sons Pianos, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

NOTES ON THE PROGRAM

Luigi Dallapiccola (1904-1975)
Variations for Orchestra

Luigi Dallapiccola first became acquainted with the music of Schoenberg in 1924, when he heard a performance of *Pierrot Lunaire.* The young Italian composer would eventually come to be the torchbearer for the twelve-tone method in his native land, where

things did not always go smoothly for him. His opposition to the Fascist government during World War II, combined with the fact that his wife was Jewish, forced him into hiding and brought him to the realization that "the world of...carefree serenity closed for me." His wartime experience imbued his music with themes of liberty and protest.



The Variations for Orchestra (1954) are essentially an orchestration of an earlier work, *Quaderno musicale di Annalibera* for piano ("Annalibera's Musical Notebook"), composed in 1952. Dallapiccola's note for the world premiere recording—by the Louisville Orchestra, which had commissioned the work and premiered it on October 2, 1954—demonstrates both his dodecaphonic approach to composition and his political preoccupations:

> [The] Variazioni per Orchestra are not at all variations in the traditional sense of the word. At the base of the whole composition there is the same twelve-tone row that I am using for my *Songs of Liberation*, a work for chorus and orchestra now in progress, and that I used for [*Annalibera's Musical Notebook*]. The Variations represent the orchestral interpretation of the latter. Annalibera is the name of my little daughter, and her name stems from the same root as liberation. In the notebook I have tried to explain the treatment of the twelve-tone row applied to the different elements of music. In the orchestral version I have eliminated the original titles...and kept only the tempo indications. The twelve-tone row is varied in each piece in a different way.

Though Dallapiccola removed them, it seems of interest to note the titles originally attached to the movements: Symbol, Accents, Contrapunctus primus, Lines, Contrapunctus secundus, Friezes, Contrapunctus tertius, Rhythms, Color, Shadows, and Quatrain, respectively.

The rigid methods of serialism have often drawn comparison with the fugal and canonic techniques of Bach (Schoenberg saw himself as a direct descendant of that lineage), and the Variations for Orchestra contain both explicit and indirect references to the Baroque master. The first movement is based upon Bach's well-known musical monogram, B-flat, A, C, B-natural ("H" in German nomenclature), while Dallapiccola's systematic exploration of different permutations of the row—along with the application of the label "contrapunctus" to movements three, five, and seven in the original work for piano—evoke Bach's compendium of fugal techniques, *The Art of the Fugue*. And of course, the title of the original piano work reminds one of Bach's *Notebook for Anna Magdalena Bach*, although Bach intended his work to be played by his dedicatee, while Dallapiccola surely did not, given the work's difficult metric shifts.

Arnold Schoenberg (1874-1951)
Five Pieces for Orchestra, Opus 16

At the beginning of the 20th century, adherents of the Modernist aesthetic were searching for a new way of organizing the raw materials of art. One can see this most explicitly in an art form like painting or literature: consider the way in which Picasso renders the body, or Joyce dialogue. Arnold Schoenberg was likewise the instigator of a Modern music, one that would overturn the current organizing principle of music—tonality—and require the "invention" of an entirely new process for composing music, the twelve-tone method, a technique using a strictly ordered series of tones, manipulated according to the operations of inversion (a mirror of the original series), retrograde (the series in reverse order), retrograde inversion, and transposition.

The Five Pieces for Orchestra, Opus 16, composed during the spring and summer

of 1909, fall in between Schoenberg's farewell to tonality and the development of his twelve-tone method (the first wholly twelve-tone work, the Opus 23 piano pieces, would not be written until 1920). Many of his watershed pieces in establishing an atonal musical language cluster around this date—the Opus 11 piano pieces (1909), the monodrama *Erwartung* (1910), *Pierrot Lunaire* (1912). That Opus 16 was premiered abroad—in London on March 6, 1912—and was not heard in his native Vienna until 1969, gives one some idea of the attitude of contemporary musicians towards Schoenberg's revolutionary music; the Vienna Philharmonic of his era refused to play it. Indeed, Schoenberg had to form the Society for the Performance of New Music in 1919 in order to hear his own chamber compositions.



Schoenberg described Opus 16 (somewhat redundantly) as "just a colorful, uninterrupted variation of color, rhythms and moods." To be sure, at the time of the work's composition Schoenberg (also an amateur painter) was indeed preoccupied with musical color, i.e., instrumentation and orchestration:

> I cannot unreservedly agree with the distinction between color and pitch. I find that a note is perceived by its color, one of whose dimensions is pitch....If the ear could discriminate between differences of color, it might be feasible to invent melodies that are built of colors.

Tonality aside, Schoenberg was clearly also re-imagining the very nature of melody, which was traditionally, until the 20th century, a focal point in any composition. The result is the so-called *Klangfarbenmelodie* (literally "melody based in sound-colors"), where a succession of differing timbres is treated as analogous to the succession of differing pitches in a melody, and which would come to be associated more with Schoenberg's student Anton Webern. Schoenberg put these new ideas into practice in Opus 16, especially in the third movement, "Chord Colors," as is evident from the title. To these ends, the orchestra is as large and as rich as in the *über*-Romanticism of Strauss or Mahler; Schoenberg was not ready to jettison every element of 19th-century tradition he inherited.

All the movements bear programmatic titles, which Schoenberg grudgingly added at the insistence of the publisher, despite his belief that "whatever was to be said has been said, by the music." The titles he devised seem overly general and perfunctory, as is indicated by his sarcastic annotations to them in a diary entry:

I. Premonitions (everybody has those)
II. The Past (everybody has that too)
III. Chord Colors (technical)
IV. Peripetia (general enough, I think)
V. The Obbligato (perhaps better the "fully developed" or the "endless") Recitative

Schoenberg added his hope that the printed score would indicate that "these titles were added for technical reasons of publication and should not give a poetic content." Yet they do prove somewhat useful as characterizations of each movement. For instance, the first movement offers a "premonition" of sorts in that it is built from motivic transformations of material presented in the first few bars (the seeds of the twelve-tone method are beginning to be sown), while the outburst that opens the fourth movement invokes the meaning of "peripetia" in Greek literature: a sudden and unexpected turn of events.

Hector Berlioz (1803-1869)
Symphonie fantastique, Episode from the life of an artist, Opus 14

Sigmund Freud held that art was the result of the sublimation of sexual and aggressive drives inherent to the id; he would have found a ready-made "poster child" in Hector Berlioz. Even at a young age, Berlioz had already employed music as a translation of his desire: in 1815, when he was just twelve years old, he felt "an electric shock" when he first beheld the eighteen-year old Estelle Duboeuf, the niece of one of his grandfather's neighbors in the village of Meylan, and subsequently composed an "intensely sad song" based on his experience. The connections of this youthful crush to the *Symphonie fantastique* are manifold: even in his formative years, the composer already exhibited the same sort of "love at first sight" and deep yearning for an idealized woman that would eventually spur the composition of this most famous work. In fact, he actually resurrects the melody he composed for Estelle as the violin melody in the Largo that begins the symphony.



On September 11, 1827, Berlioz attended a performance of Shakespeare's *Hamlet* in Paris (the Bard being very much in vogue on the continent at that time). Ophelia was portrayed by an Irish actress named Harriet Smithson, and Berlioz again found himself infatuated. For several months, Berlioz tried in vain to bring himself to her attention, by writing letters, with his music, and through social machinations. But when she left Paris in 1829, they had not yet met and she probably had no idea of the true nature of the obsessive desire Berlioz had been nourishing for her (these days, we would probably call it "stalking"): "If she could for one moment conceive all the poetry, all the infinity of such a love, she would fly to my arms, even if she must die from my embrace."

It was during this time that Berlioz began to contemplate a "grand symphony in which the development of my infernal passion is to be depicted." Also, shortly after Smithson left Paris, Berlioz heard some (unfounded) gossip reporting a liaison between her and her manager, which no doubt provided the impetus for the disillusioned and dark imagery of the ultimate program, which begins to creep into the third movement ("What if she were deceiving him?"). In a letter to Humbert Ferrand dated April 16, 1830, he outlined the program for the work, in a form very close to that of its final incarnation, complete with a formulation of its central melodic idea:

> Whenever the image of his loved one appears before his mind's eye it is accompanied by a musical thought in whose character he finds a grace and a nobility akin to those he attributes to his beloved. This…idée fixe pursues him incessantly…in every movement of the symphony.

Vaguely prefiguring the Wagnerian *leitmotiv*, Berlioz's *idée fixe* reflects the thoughts of his main "character."

Berlioz secured a performance of the work on December 5, 1830, before he departed for Italy as the winner of the prestigious Prix de Rome (which, just as with Smithson, he had been adamantly pursuing for quite some time). By his own account, the critics were split over the work, with some "understanding what I was aiming for" and "assessing me sanely," and others (unjustly) bristling against the "crudeness of certain modulations" or the "systematic failure to observe certain fundamental rules of music." (This would be only the beginning of Berlioz's clash with the conservative Parisian musical establishment, which would block him from attaining a post at the Conservatoire.)

Berlioz makes no specific mention, however, of the critics' reaction to the most revolutionary aspect of the work: his handling of the orchestra, from which he extracted

Berlioz's Own Program for his "Symphonie fantastique"

PROGRAM
of the Symphony

A young musician of morbidly sensible temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

PART I—REVERIES, PASSIONS

He recalls first that soul-sickness, that *vague des passions*, those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.

PART II—A BALL

He encounters the loved one at a dance in the midst of the tumult of a brilliant party.

PART III—SCENE IN THE COUNTRY

One summer evening in the country, he hears two shepherds piping a *ranz des vaches** in dialogue; this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him—what if she were deceiving him?—One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets—distant sound of thunder—loneliness—silence.

PART IV—MARCH TO THE SCAFFOLD

He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns for a moment, like a last thought of love interrupted by the fatal blow.

PART V—DREAM OF A WITCHES' SABBATH

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved's melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath.—A roar of joy at her arrival.—She takes part in the devilish orgy.—Funeral knell, burlesque parody of the *Dies irae*, sabbath round-dance. The sabbath round and the *Dies irae* combined.

*A *ranz des vaches* is defined in The New Grove as "a Swiss mountain melody sung or played on an alphorn by herdsmen in the Alps to summon their cows."—Ed.

sounds never before heard in the history of music, breaking the bounds of the more "compartmentalized" treatment of the ensemble evident in the music of the Classic era and expanding its size to unprecedented proportions. His techniques of orchestration, as manifest in both his music and in his *Treatise on Orchestration*, are indeed his greatest legacy—the clichéd phrase "orchestral palette of color" cannot be fully applied to any composer prior to Berlioz. Also, the *Symphonie fantastique* can been regarded as the symbolic fountainhead for the great Romantic tradition of program music, carried on in the tone poems of Franz Liszt and Richard Strauss. Along these lines, the really remarkable thing about the work is the degree to which the music seems "pictorial," prefiguring many of the gestures now familiar in the idiom of film music. (Consider the fourth movement, where the executioner's blow is echoed by pizzicato strings, representing the decapitated head's bounce into the basket, or the garish woodwinds of the fifth movement, when the *idée fixe* returns in a grotesque form.)

And what of unrequited love? It was after Berlioz returned from Rome that the work would face its most important critic. Smithson had since returned to Paris, and through the influence of a mutual acquaintance had been induced to attend a performance of the work on December 9, 1832, on which occasion it was accompanied by its "sequel," *Lelio, or the Return to Life*, a musical monodrama (a sort of play with only one character, set to music).

Sitting in the audience that evening, she made the connection between the young musician who had unsuccessfully pursued her two years earlier, the subject of the musical works before her, and the fervent passion that she supposed was still burning in Berlioz's heart. Apparently, she was at last moved. A meeting between the two was finally arranged the following day, and they were married in the fall. Sadly, there was not to be a fairy tale ending: theirs was a miserable union, and they separated in 1844.

—Notes by Michael Nock

Michael Nock is the Printed Programs Coordinator for the Tanglewood Music Center and a Ph.D. candidate in musicology at Boston University.

GUEST ARTIST

Ingo Metzmacher



Internationally acclaimed German conductor Ingo Metzmacher has become established as a regular guest conductor with many of the world's most prestigious orchestras. In the 2005-06 season he becomes chief conductor of the Netherlands Opera, where he makes his debut in April 2005 with Korngold's *Die tote Stadt*. Since 1997 he has been General Music Director of the City of Hamburg (Hamburg State Opera and Hamburg Philharmonic Orchestra). Ingo Metzmacher studied piano, theory, and conducting in Hannover, Salzburg, and Cologne. He became pianist with Ensemble Modern in 1981 and began conducting the ensemble regularly in 1985. Concurrently he worked with Michael Gielen at Frankfurt Opera, making his debut with *The Marriage of Figaro* in 1987. He has conducted frequently with Brussels Opera since his 1988 debut, when he replaced Christoph von Dohnányi for Franz Schreker's opera *Der ferne Klang*. He has also led productions in the leading German houses, including Dresden, Hamburg and Stuttgart. He conducted new productions of *Così fan tutte* in Los Angeles and *Katya Kabánova* at the Paris Opera. Among many notable operatic productions in Hamburg have been *Der Freischütz*, recorded for DVD, *Wozzeck*, recorded live by EMI Classics, and, this past season, new productions of Berg's *Lulu* and Beethoven's *Fidelio*. Mr. Metzmacher was principal guest conductor of the Bamberg Symphony Orchestra from 1995 to 1999. As

music director of the Hamburg Philharmonic Orchestra, he has toured with the orchestra throughout Europe and has revived the Hamburg Musikfest, a cutting-edge festival that takes place every September. As a guest conductor, Ingo Metzmacher's upcoming engagements include appearances with the London Philharmonic, Royal Concertgebouw Orchestra, Munich Philharmonic, Deutsches Symphonie Orchester Berlin, San Francisco Symphony, Boston Symphony, and Rotterdam Philharmonic, and a European festivals tour with the Gustav Mahler Jugendorchester. Ingo Metzmacher's discography for EMI Classics includes the Grammy-nominated "A Portrait of Charles Ives" with Ensemble Modern; the complete symphonies of Karl Amadeus Hartmann with the Bamberg Symphony (awarded the Preis der Deutschen Schallplattenkritik); a Grammy-nominated live recording of *Wozzeck* with Hamburg Opera (also awarded the Preis der Deutschen Schallplattenkritik), and Henze's Symphony No. 9 with the Berlin Philharmonic and the Berlin Radio Choir. A series of live recordings have been released of his New Year Concerts in Hamburg under the title *Who is afraid of the Twentieth Century*, in volumes I-V (EMI and Sony). Mr. Metzmacher made his Boston Symphony debut at Symphony Hall in March 2001, returning for further subscription concerts in 2002 and 2003. This summer brings his first Tanglewood appearance with the orchestra, on Sunday, July 11.





2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Tuesday, July 6, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

BOSTON BAROQUE
MARTIN PEARLMAN, Music Director

MONTEVERDI — *Vespro della Beata Vergine* (*Vespers of the Blessed Virgin*), 1610

Please note that text and translation are being distributed separately.

I. Deus in adjutorium meum

Antiphon to Psalm 109
II. Psalm 109: Dixit Dominus
III. Motet: Nigra sum

Antiphon to Psalm 112
IV. Psalm 112: Laudate pueri
V. Motet: Pulchra es

Antiphon to Psalm 121
VI. Psalm 121: Laetatus sum
VII. Motet: Duo Seraphim

Antiphon to Psalm 126
VIII. Psalm 126: Nisi Dominus
IX. Motet: Audi coelum

Antiphon to Psalm 147
X. Psalm 147: Lauda Jerusalem

INTERMISSION

XI. Sonata sopra "Sancta Maria, ora pro nobis"
XII. Hymn: Ave maris stella

Program continues…

Boston Baroque gratefully acknowledges the National Endowment for the Arts and Fidelity Investments through the Fidelity Foundation for their support of this program.

Steinway and Sons Pianos, selected exclusively at Tanglewood
Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

Antiphon to Magnificat

XIII. Magnificat

1. Magnificat anima mea
2. Et exultavit
3. Quia respexit
4. Quia fecit mihi magna
5. Et misericordia
6. Fecit potentiam
7. Deposuit potentes de sede
8. Esurientes implevit bonis
9. Suscepit Israel
10. Sicut locutus est
11. Gloria Patri
12. Sicut erat in principio

SHARON BAKER and KRISTEN WATSON, soprano

MARK TUCKER, LYNTON ATKINSON, and FRANK KELLEY (VII. Duo Seraphim), tenor

NICHOLAS ISHERWOOD, and MARK ANDREW CLEVELAND, bass

NOTES ON THE PROGRAM

Even today, in an age that has heard Bach's Mass in B minor, Beethoven's *Missa Solemnis,* and the Requiems of Berlioz and Verdi, the Monteverdi *Vespers* of 1610 is astonishing for the grandeur of its conception and the opulence of its sound. For its time, it was unprecedented. No other surviving work from that time is written on such a scale, combining the grandest of public music with the most intimate of solo songs; no other such work calls for the many colorful obbligato instruments and uses them in such a daringly modern, virtuosic way.



Like the music itself, the performing forces required by the *Vespers* are on a grand scale. Monteverdi calls for seven solo singers. The chorus must be large enough to divide into anywhere from four to ten voice parts, and it sometimes divides into separate choirs. The orchestra displays a rich variety of instrumental colors, including virtuosic solo parts for violins and cornetti, but the instruments are specified only in certain movements. For much of the piece, it is the conductor who must determine the orchestration—whether to double voice parts with instruments and, if so, where to do it, as well as which instruments to use in the many parts of the music where they are not specified. It is also left to the conductor to decide whether to assign some passages in the choral movements to solo singers. Thus the *Vespers* can vary greatly from one performance to another.

The orchestra for this early Baroque work is still essentially a large Renaissance ensemble. While a later orchestra would normally be built around a central core of the string section and add various solo winds, Monteverdi's orchestra consists of three more

or less equal sections. There is the string section comprised of violins, violas, cellos, and violone, the last being the double bass of the gamba family, an instrument with six strings and frets. Second, there are the winds. These include three cornetti, curved wooden instruments with about the same range as the trumpet; they are virtuosic instruments like the violins, and occasionally have to play in their extreme high range in this work. The winds also include three sackbuts (early trombones), Renaissance recorders, and, in our performance, a dulcian (early bassoon). Finally there is the continuo section, which is responsible for playing the bass line and improvising the harmonic accompaniment. For this, our performance uses an organ, a harpsichord, two lutes (one of them the larger theorbo), and a cello.

When the *Vespers* first appeared in print (Venice, 1610), Monteverdi was still employed at the ducal court in Mantua. No one knows whether it was actually performed in Mantua or written with an eye toward applying elsewhere—Venice or perhaps even Rome (the publication was dedicated to Pope Paul V). In any case, it must certainly have served Monteverdi well when he applied for and won the prestigious post of *maestro di cappella* at the Basilica of St. Mark's in Venice in August of 1613.

The Structure of the Piece

By Monteverdi's time, the Catholic church had developed a strong cult of the Virgin Mary, and a good deal of music was dedicated to her. There were a number of special Marian feasts during the course of the year, and Monteverdi's music sets texts that all of these feasts have in common. In addition, the *Vespers* includes a sonata, as well as non-liturgical motets, which Monteverdi interpolates between the psalms. The music could therefore be used for various Marian feasts during the year.

In order to make a complete service, one would have to add to Monteverdi's music the parts of the liturgy that change from one feast to another. This would have been done by inserting the chants appropriate for that day before each of the psalms and the Magnificat. We follow that practice in this performance, using chants for the Feast of the Assumption (August 15). There are two reasons for choosing chants for this particular feast. For one, a major Marian feast, such as this one, might be an appropriate occasion to employ a large ensemble, such as the one Monteverdi requires here. In addition, the Feast of the Assumption occurs at the time of year when Monteverdi was auditioning for his post at St. Mark's, and he almost certainly would have performed the work at that time.

One of the most glorious and moving features of this *Vespers* is found in the way Monteverdi has chosen to unify it. Like Bach, who draws inspiration from the restrictions of writing in the most complex counterpoint, Monteverdi undertook the forbidding task of building all his major movements—all the psalms, the sonata, the hymn, and the entire Magnificat—upon the traditional Gregorian chants for those texts. In other words, he used the notes of the old chant as a fixed voice (*cantus firmus*) upon which he built elaborate compositions. This is easiest to hear in the closing Magnificat, where, in one short movement after another, the chant is sung in long notes, while solo singers and instruments perform faster notes around it. This creates a clash of styles—an astonishing variety of "modern" music superimposed upon an old-style technique. The two styles are reconciled with breathtaking beauty, and the technique allows Monteverdi to build an enormous structure that goes beyond anything his contemporaries were able to achieve.

Of the endless details in the Vespers, here are a few that might be useful while listening:

The **Nigra sum** (the only solo song in the *Vespers*) and *Pulchra es* are settings of sensual

poetry from the *Song of Solomon,* poetry that had long been associated allegorically with Mary.

In **Duo seraphim**, two angels, sung by two tenors, are calling to each other across vast space. When the text turns to the Trinity, a third tenor joins them; and at the words "these three are one," the three voices come together on a single note.

The **Audi coelum** features a wonderful wordplay: from a distance, one tenor echoes the phrase endings of the other, and as he echoes only a part of the last word, he forms a new word as an answer to the first tenor.

The ***Sonata sopra Sancta Maria*** is the only real instrumental piece in the whole *Vespers*. As the virtuosic instrumental music unfolds, the sopranos of the chorus repeat a phrase of chant eleven times over constantly varying music.

As mentioned above, the *Vespers* ends with a **Magnificat** in which the Magnificat chant is sung in long notes throughout every section of the movement. It is a stunning encyclopedia of the old and new styles.

—Martin Pearlman

GUEST ARTISTS

Boston Baroque



Three-time Grammy nominee Boston Baroque—the first permanent Baroque orchestra established in North America—was founded in 1973 by Martin Pearlman. The ensemble presents an annual subscription concert series in Greater Boston and reaches an international audience with its critically acclaimed recording series on the Telarc label. Boston Baroque made its European debut in April 2003, performing Handel's *Messiah* to sold-out houses and standing ovations in Krakow and Warsaw, Poland. The ensemble celebrates its 30th anniversary this year with a tour of the Monteverdi *Vespers* to Los Angeles's Disney Hall, Ravinia, and Tanglewood. The Los Angeles performance marks the ensemble's West Coast debut. Boston Baroque's recordings, heard by millions on classical radio stations throughout the country, include the premiere recording of *The Philosopher's Stone* (an *Opera News* "Editor's Choice"), the first period-instrument recording of Robert Levin's completion of the Mozart *Requiem* (one of *CD Review*'s three most important classical CDs of 1995), and three Grammy finalists: Handel's *Messiah* (*Classic CD*'s number one recommendation for that work in 1997), Monteverdi's *Vespers of 1610*; and Bach's Mass in B minor. Boston Baroque serves as Resident Professional Ensemble for Boston University's Historical Performance Program.

Martin Pearlman



Conductor Martin Pearlman, a Chicago native, is among this country's leading interpreters of Baroque and Classical music on both period and modern instruments. He has been acclaimed for more than thirty years in the orchestral, choral, and operatic repertoire from Monteverdi to Beethoven. Mr. Pearlman is the founder, music director, and conductor of both the orchestra and chorus making up the Boston Baroque ensemble. Highlights of his work in opera include the complete surviving Monteverdi cycle, with his own new performing editions of *L'incoronazione di Poppea* and *Il ritorno d'Ulisse*; the American premiere of Rameau's *Zoroastre,* and a series of Mozart

operas including *Abduction from the Seraglio*, *The Magic Flute*, *The Marriage of Figaro*, *Così fan tutte*, *The Impresario*, *Il re pastore,* and *Don Giovanni*, the last of which was broadcast nationally on public radio. Mr. Pearlman has recorded fourteen international releases with Boston Baroque for Telarc. Recent conducting highlights include his Kennedy Center debut with Washington Opera leading Handel's *Semele*, the Monteverdi *Vespers* with the National Arts Centre Orchestra of Ottawa, and performances with Utah Opera, Opera/Columbus, Boston Lyric Opera, the Minnesota Orchestra, San Antonio Symphony, Springfield (MA) Symphony, and New World Symphony. Mr. Pearlman was the first conductor from the period-instrument field to perform live on the internationally televised Grammy Awards. He is Professor of Music and Director of Historical Performance Activities at the Boston University School of Music.

Sharon Baker



Soprano Sharon Baker was a recent *Boston Globe* "Musician of the Year." Her many acclaimed performances with Boston Baroque include Handel's *Messiah* in Boston and on tour in Poland; Euridice in Monteverdi's *L'Orfeo*, Mlle. Silberklang in Mozart's *The Impresario* in concert and on recording, the New England premiere of Handel's *Gloria*, the Boston premiere of Handel's *Theodor*a, and the modern premiere performances and recording of the singspiel *The Philosopher's Stone.* Other major solo credits include Pergolesi's *Stabat Mater* with New York City Ballet, and performances with the National Arts Center Orchestra of Ottawa, the St. Paul Chamber Orchestra, National Symphony Orchestra; Boston Pops, the Handel & Haydn Society, and the Mostly Mozart Festival at Lincoln Center.

Kristen Watson



Soprano Kristen Watson has appeared in several Boston Baroque productions, including the 2003 tour to Poland, and she is a featured soloist in both concert and recording with Boston's Handel & Haydn Society and the Pittsburgh Camerata. She has sung with the Boston Pops, Emmanuel Music, Boston Lyric Opera/Opera New England, and the Boston University Opera Institute in repertoire including Vivaldi's *Gloria,* Pergolesi's *Stabat Mater*, and the operas *Hansel and Gretel* (Sandman/Dew Fairy), *A Midsummer Night's Dream* (Tytania), and *Die Fledermaus* (Adele). Other credits include Handel's *Messiah* at Carnegie Mellon University under the direction of Robert Page, and varied performances in regional musical theater.

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS

(617) 542-6913, in Boston.

BOSTON SYMPHONY ORCHESTRA



Mark Tucker



Tenor Mark Tucker is an acclaimed interpreter of the music of Monteverdi. He has performed the *Vespers* at the Salzburg Festival and St. Mark's in Venice, and *Il combattimento* at Vienna's Konzerthaus. He has sung the title role in *L'Orfeo* at the Bruges Festival, Barcelona's Liceu, and at the Palazzo Ducale in Mantua; Nerone in *L'incoronazione di Poppea* and Eurimaco in *Il ritorno d'Ulisse* for Netherlands Opera; and Telemaco in Boston Baroque's production of *Ulisse*. He has sung at Sydney Opera, La Monnaie in Brussels, the Théâtre du Châtelet in Paris, and the Royal Opera, Covent Garden; he has appeared in concert with the BBC Symphony, Gabrieli Consort, London Mozart Players, London Symphony, and Philadelphia Orchestra; and he can be heard on Boston Baroque's Grammy-nominated recording of Bach's B minor Mass.

Lynton Atkinson



Tenor Lynton Atkinson has been acclaimed in the title roles of Monteverdi's *L'Orfeo* and *Il ritorno d'Ulisse* with Boston Baroque, and on the ensemble's Grammy-nominated recording of the *Vespers*. He has sung repertoire from Bach to Britten with the Academy of St. Martin in the Fields, the Halle and Ulster Orchestras, Royal Liverpool Philharmonic, Birmingham Symphony, Royal Opera House, Amsterdam Opera, Israel Camerata, Les Talens Lyriques, and Opéra du Rhin, in such venues as the Musikverein, the Concertgebouw, Berlin's Konzerthaus, Westminster Abbey, the Göttingen Festival, and Covent Garden, where he appeared in *Tales of Hoffmann*, *Fidelio*, and *Turandot*. He has been featured on numerous European radio and television broadcasts.

Frank Kelley



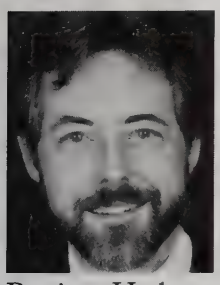
Tenor Frank Kelly has appeared in concert with the St. Louis Symphony, National Symphony, Chicago Symphony, and St. Paul Chamber Orchestra. He sang Handel's *L'allegro, Il penseroso e il moderato* at Lincoln Center, and on tour with Mark Morris in Hong Kong, Tel Aviv and Los Angeles. His opera credits include *Die Zauberflöte* with Opera Theatre of St. Louis, *Das kleine Mahagonny* directed by Peter Sellars in Frankfurt and Paris, Weill's *Seven Deadly Sins* with the Boston Symphony, and many return engagements with the Boston Lyric Opera. He has been featured in many Boston Baroque productions, including the *St. Matthew* Passion, *Il ritorno d'Ulisse*, and French Baroque music by Lully and Delalande.

Nicholas Isherwood



Bass Nicholas Isherwood made his operatic debut at Covent Garden at twenty-five as Lucifer in Stockhausen's *Donnerstag aus Licht*, and he has sung at Royal Festival Hall, Queen Elisabeth Hall, the Concertgebouw, and Deutsche Oper Berlin. Recent highlights include Plutone in Monteverdi's *Il ballo delle ingrate* at Angers Opera, Claudio in Handel's *Agrippina* at the Göttingen Festival, Satiro in Rossi's *Orfeo* at the Châtelet, Frère Léon in Messiaen's *Saint François d'Assise*, Lear in Hosokawa's *Vision of Lear* for the Munich Biennale, and Lucifer in the world premieres of Stockhausen's *Montag, Dienstag* and *Freitag* at La Scala. He appeared in Boston Baroque's 2003 production of Monteverdi's *Il ritorno d'Ulisse*.

Mark Andrew Cleveland



Bass Mark Andrew Cleveland has performed repertoire ranging from chant to contemporary music with many of Boston's distinguished ensembles, including Musica Sacra, the Masterworks Chorale, Boston Cecilia, and the Young Artists Series at the Isabella Stewart Gardner Museum. He sang solo roles in Bach's *Hercules at the Crossroads* and Handel's *Dettingen Te Deum* with Boston Baroque, and was soloist in the premiere of Earl Kim's *Scenes from a Movie, Part 3* with the Cantata Singers. He returns to the Bach Choir of Bethlehem as soloist in Bach's *St. John* Passion. He has also performed with the Spoleto Festival and Monadnock Music, and has sung Schubert's *Winterreise* on tour in the Netherlands.

BOSTON BAROQUE ORCHESTRA

(*performing on period instruments*)

Violin I
Marilyn McDonald, *concertmaster*
Jane Starkman
Julia McKenzie

Violin II
Julie Leven, *principal*
Lena Wong
Christina Day Martinson

Viola
Laura Jeppesen
Barbara Wright
Scott Woolweaver

Cello
Sarah Freiberg
Adrienne Hartzell

Violone
Deborah Dunham

Cornetto
Michael Collver
Doron Sherwin
Paul Perfetti

Sackbut
Daniel Stillman
Cormack Ramsey
Stephen Lundahl

Dulcian
Daniel Stillman

Recorder
Christopher Krueger
Roy Sansom

Theorbo
Catherine Liddell

Lute
Olav Chris Henriksen

Harpsichord
John Gibbons

Organ
Peter Sykes

BOSTON BAROQUE CHORUS

Soprano
Gail Abbey
Roberta Anderson
Denise Konicek
Sabrina Learman
Jayne Tankersley
Alice Tillotson

Alto
Marylène Altieri
Heather Holland
Susan Byers Paxson
Amy Schneider
Kamala Soparkar
Letitia Stevens

Tenor
Charles Blandy
Thomas Gregg
Frank Kelley
Murray Kidd
Henry Lussier
Randy McGee
David McSweeney
Jason McStoots
Brad Peloquin
Arthur Rawding
Mark Sprinkle
Edward Whalen

Bass
Mark Andrew Cleveland
Peter Gibson
Herman Hildebrand
Nicholas Isherwood
Brett Johnson
Clifford Rust

www.bostonbaroque.org
Carole Friedman, executive director
Laurie Szablewski, artistic administrator
Julie Leven, personnel manager

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Thursday, July 8, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

JUILLIARD STRING QUARTET
JOEL SMIRNOFF, violin
RONALD COPES, violin
SAMUEL RHODES, viola
JOEL KROSNICK, cello

HAYDN — String Quartet in F minor, Opus 55, No. 2
Andante più tosto Allegretto
Allegro
Menuetto; Trio
Finale: Presto

BARTÓK — String Quartet No. 1, Opus 7
Lento—Allegretto
Introduzione: Allegro—
Allegro vivace

INTERMISSION

BEETHOVEN — String Quartet No. 15 in A minor, Opus 132
Assai sostenuto—Allegro
Allegro ma non tanto
Molto adagio
Alla Marcia, assai vivace—
Allegro appassionato

Steinway and Sons Pianos, selected exclusively at Tanglewood
Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

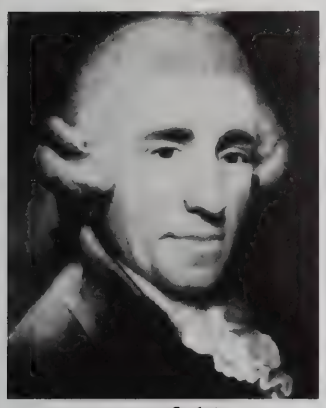
In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

NOTES ON THE PROGRAM

In the hands of a master, the string quartet medium elicits singular qualities from ideas of symphonic complexity, intensifying and individualizing the emotional expression of the materials while, at the same time, revealing their abstract structural and psychological aspects with unsurpassable clarity. Such mastery has endowed tonight's three quartets with inexhaustible fascination.

The Quartet in F minor, Opus 55, No. 2, of **Franz Joseph Haydn** (1732-1809) earned a curious nickname during a visit paid to the composer by the English music publisher John Bland. As they engaged in small talk, Haydn remarked, "I would give my best quartet for a set of decent razors." Bland fetched his own luxurious shaving kit from his lodgings, and in return, a grateful Haydn gave him this score, known ever since as Haydn's *Razor* Quartet.

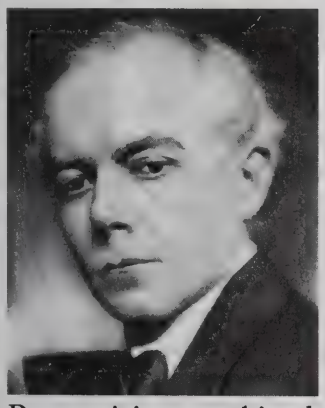


Written c.1788, the *Razor* was one of twelve quartets (Opp. 54, 55, and 64) dedicated to the violinist-turned-entrepreneur Johann Peter Tost—and almost any one of the dozen could qualify as "my best quartet." By now possessing sovereign control of momentum, Haydn had also unlocked his potential for unlimited artistic ripening—a ripening that would continue to accelerate until failing health after 1800 made it impossible for him to bear the strain of composing.

Cast in a favorite form synthesized by Haydn, the first movement of this quartet presents two variations on a complex of two alternating and related themes, one plaintive in minor mode, the other in serene major. The first variation treats each theme to a different sort of rhythmic elaboration; the second showcases the cello both in pattering bass (minor) and tenor lyricism (major). The bold F minor theme that opens the second-movement sonata-allegro returns in a major-key variant to launch the second subject. In the development, this theme is so fully exploited in vertiginous modulations and a spiky fugue that Haydn advisedly omits the first subject in the reprise. The genial F major minuet is a contrapuntal tour-de-force, with melody and bass exchanging registers and roles. Cautionary minor-mode resurfaces in the central Trio. A high-spirited finale in skipping jig patterns abounds in rhythmic surprises. In the development, Haydn improbably turns the principal theme upside-down.

* * * * *

Spanning some three decades, the six quartets of **Béla Bartók** (1881-1945) constitute one of the greatest chamber music achievements of the twentieth century. Each reflects the full range of his achievement to date in crystallized, rarefied four-voice terms. His Quartet No. 1, completed on January 27, 1909, after months of labor, took shape when Bartók was moving beyond his earliest Straussian style—coming to grips with coloristic-harmonic Impressionism *à la* Debussy while, at the same time, making his first studies of Hungarian folk music. Premiered on March 19, 1910, in Budapest, the score is cast in three movements heard without pause. Ethnic concerns surface chiefly in the finale. In the previous movements, Impressionist enrichments of late Romanticism combined with Bartók's ever-lively rhythms result in intense expressivity.

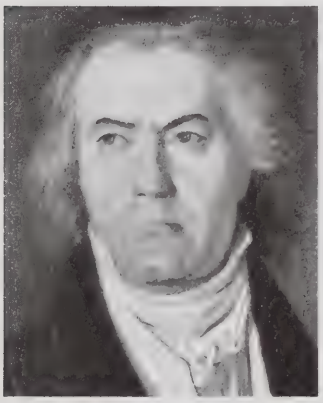


Bartók called the first movement (written in the wake of a failed love affair) "my funeral dirge." From the outset, he approaches the string quartet as a polyphonic genre, presenting a mournful two-violin canon subsequently amplified by the other instruments.

In a central section, animated viola commentary takes the spotlight from the nominal violin melody; eventually the canon is counterstated. Duets bridge to a waltz-like Allegretto in foreshortened sonata form. Here, an oft-repeated four-note motif will bear watching. Presently, viola and second violin provide a flowing melody. A rhythmically broader development section shows unexpected capacity for passion. Introductory dance in alternation with free-rhythmed cello oration summons the exhilarating finale, in which the four-note motif reappears as an important theme beneath chugging repeated notes and later undergoes exhaustive, oft-witty development.

* * * * *

Surely no body of Western art-music is more highly revered than the last group of string quartets (Nos. 12-16, plus the *Grosse Fuge*) by **Ludwig van Beethoven** (1770-1827). Innovative in every dimension—form, expression, harmony, and narrative methodology—these scores offer profound illumination of psychic travails and epiphanies.



Beethoven's Quartet No. 11 was almost a decade behind him when, in January 1823, he accepted a commission for three new quartets from Prince Galitizin. So deeply, however, was he then embroiled in his *Diabelli* Variations and Ninth Symphony that he got to the commission only in June 1824. With Quartet No. 12 nearly complete that December, Beethoven commenced the present quartet in A minor.

A health crisis in April forced Beethoven to put aside the A minor for about a month; and recovery inspired a "convalescent's prayer of thanksgiving after a serious illness" as the slow movement. In June, Beethoven began a third quartet (the B-flat major, Op. 130), and the A minor reached completion in July 1825, receiving its premiere on November 6 in Vienna. Curiously, the number 13 went to the later B-flat quartet, while an even later quartet (C-sharp minor) became No. 14. The A minor, perforce, appeared as Quartet No. 15, Op. 132.

Ostensibly cast in five movements, Quartet No. 15 actually follows the traditional four-section sonata layout, for the fourth movement functions as an introduction to the finale. Beethoven opens with a brooding four-note chromatic cello motif that will play an important role throughout the first movement. The tempo speeds with a florid violin outburst, and a first-subject complex based on a dotted-rhythm melodic fragment unfolds. The second subject brings a theme of piercing lyric consolation, commenced by second violin. After the eventful development section, the reprise finds the themes in the "wrong" keys, tonal balance being restored by a "coda-*cum*-*re*capitulation."

An A major minuet continually redeploys two elements, always with a certain a humorous lumpiness. The central Trio begins as a celestial yet childlike musette. In the "prayer of thanksgiving," Beethoven creates an air of timeless antique mystery by using the sharped fourth of the Lydian mode, and by evoking the archaic Chorale Prelude form. An echo of the chorale's last phrase summons an Andante of lilting euphoria (Beethoven labels this section "feeling new strength"). When the prelude resumes, decoration takes on greater rhythmic complexity, and the Andante also returns varied. Ultimately the chorale abandons its original shape to undergo fluid imitative treatment.

Beethoven opens the fourth movement with a robust march. What initially seems

The Juilliard Quartet included Beethoven's A minor string quartet, Opus 132, as part of its very first Ozawa Hall program, on July 10, 1994.

like a Trio section is derailed as the first violin embarks on an intensely operatic recitative that ushers in the finale. The main theme here suggests a harried protagonist coping with an immeasurably tragic situation. The second subject brings only ephemeral lightening of mood, and after the rondo theme resurfaces, dense development pits jostling motifs in contention. A coda following the normal reprise seems destined to climax in a frenzied crash of the first theme. But glints of major mode suddenly emerge, and soon, all is lightness, ease, and play, the work ending in ebullient triumph.

—Benjamin Folkman

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and numerous other publications.

GUEST ARTISTS

Juilliard String Quartet



Celebrated for its performances of works by composers as diverse as Beethoven, Schubert, Bartók, and Elliott Carter, the Juilliard String Quartet has been recognized for over fifty years as the quintessential American string quartet. The 2003-04 season included tours of the United States and Canada, as well as programs in Düsseldorf, Austria, Italy, Denmark, Switzerland, and Mexico. Also in 2003-04, the quartet celebrated its 40th anniversary as quartet-in-residence at the Library of Congress, an event marked by a ten-concert complete Beethoven cycle interspersed with works by American composers whose works the quartet has championed throughout its existence. As quartet-in-residence at New York City's Juilliard School, the Juilliard String Quartet is widely admired for its seminal influence on aspiring string players around the world. In a momentous occasion at Tanglewood in 1997, the Juilliard String Quartet's founder and first violinist Robert Mann retired from the group after fifty years. Also that season, *Musical America* named the quartet "Musicians of the Year." The Juilliard String Quartet has performed a comprehensive repertoire of some 500 works, ranging from the great classical composers to masters of the current century. It was the first ensemble to play all six Bartók quartets in the United States (including the first complete cycle, at Tanglewood in 1948), and it was through the group's performances that the quartets of Arnold Schoenberg were rescued from obscurity. An ardent champion of contemporary American music, the quartet has premiered more than sixty compositions of American composers and is a persuasive advocate for the string quartets of Elliott Carter; a landmark recording of those works was issued in 1991 by Sony Classical. The ensemble records exclusively for Sony Classical and has been associated with that label, in its various incarnations, since 1949. With more than 100 releases to its credit, the ensemble is one of the most widely recorded string quartets of our time; and its recordings of the complete Beethoven quartets, the complete Schoenberg quartets, and the Debussy and Ravel string quartets have all received Grammy Awards. The members of the Juilliard String Quartet are all American-born and -trained. Violinist **Joel Smirnoff** is a native of New York City; a former Boston Symphony violinist, he has been a member of the quartet for nearly sixteen years, the last six as the ensemble's leader, having previously been the group's second violinist. Born in Arkansas, violinist **Ronald Copes** joined the ensemble as second violinist in 1997. Violist **Samuel Rhodes**, a New York native, celebrates his 35th season as a member of Juilliard String Quartet and faculty member at the Juilliard School. As cellist of the Juilliard String Quartet since 1974, **Joel Krosnick** has recorded most of the great quartet literature and has performed throughout the world.

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Monday, July 12, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD MUSIC CENTER ORCHESTRA
The Phyllis and Lee Coffey Memorial Fund Concert

KURT MASUR, HÉLÈNE BOUCHEZ (TMC Conducting Fellow), and JOSEPH WOLFE (TMC Conducting Fellow) conducting
ANNALENA PERSSON, soprano

MENDELSSOHN — Overture to *Ruy Blas*, Opus 95

JOSEPH WOLFE conducting

KODÁLY — Suite from the opera *Háry János*

Prelude. The Fairy Tale Begins
Viennese Musical Clock
Song
The Battle and Defeat of Napoleon
Intermezzo
Entrance of the Emperor and his Court

HÉLÈNE BOUCHEZ conducting

INTERMISSION

WAGNER — Prelude and *Liebestod* from *Tristan und Isolde*

ANNALENA PERSSON, soprano
KURT MASUR conducting

Text and translation are on page 54.

MENDELSSOHN — Symphony No. 3 in A minor, Opus 56, *Scottish*

Introduction and Allegro agitato
Scherzo assai vivace
Adagio cantabile
Allegro guerriero and Finale maestoso

Mr. MASUR conducting

Steinway and Sons Pianos, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

NOTES ON THE PROGRAM

Felix Mendelssohn (1809-1847)
Overture to *Ruy Blas*, Opus 95

Mendelssohn's overtures were among his most popular works during his lifetime (as they are now), although most—such as the *Hebrides* and *A Midsummer Night's Dream*—were not conceived as overtures in the traditional theatrical sense. The *Ruy Blas* Overture, however, was indeed originally composed as a prelude to a production of Victor Hugo's eponymous play in Leipzig in 1839, where it was given as a benefit for the pension fund of the Leipzig Theater.



At first, Mendelssohn was not enthusiastic when approached about providing a few vocal numbers for the performance; he considered the play to be "utterly wretched and beneath contempt." Almost inexplicitly, at the very last minute the former *wunderkind* decided to compose an overture, apparently just to see if he could carry off such a feat at the eleventh hour: in order to have sufficient rehearsal time, he had to complete the work and have the parts copied in just six days. Though he remained disdainful of the play, he was quite satisfied with the hastily composed overture and seems to have passed his own stress test. He immediately made plans to adapt the work outside of its dramatic context, joking about jettisoning the name of the abhorrent play:

> It was performed with the dreadful play, and I enjoyed it as much as anything I've done. In the next...concert we will play it again, by popular demand; though this time I won't call it an "Overture to *Ruy Blas*," but instead, "Overture to the Theater Pension Fund."

Hugo's play is one of intrigue and melodrama set in the Spanish court of King Charles II, a locality evident in the rhythms that underlie the second, more lyrical theme of the overture. The opening chords in the winds—followed by an agitated figure in the strings that foreshadows the main theme—cannot fail to conjure the same grim portent of palace mayhem that one finds in the preludes to Verdi's *Rigoletto* or *Macbeth*. With its slow dotted-rhythm introduction and frenetic Allegro, the overture is cast from a standard mold, not surprisingly given Mendelssohn's flip, last-minute approach to the entire project.

Zoltán Kodály (1882-1967)
Háry János Suite

Zoltán Kodály may be destined to go down in the history of 20th century music as that "other" Hungarian composer, standing in the shadow of his friend and colleague Béla Bartók, with whom he collected, published, and promulgated Hungarian folk music. In addition to his ethnographical research, Kodály established an educational method that employed the singing of folk music (supplemented by art music) as its central component in fostering musical literacy through simplified musical notation, solmization, hand signs (later featured in the film *Close Encounters of the Third Kind*), and body movement. Ever an educator, Kodály was concerned with instilling a heightened appreciation for music in the public at large through his own compositions as well. He felt this was best achieved in combining the dramatic appeal of theatrical works with the cultural resonance of folk materials: "Once the walls of our theaters and the ears of our people have become attuned to folk music, it will be possible to move on to work of a higher order.... We must first arouse in them the consciousness of their own musical language." It was

in this spirit that in 1926 he began work on the opera *Háry János*, from which he would extract the orchestral suite at the suggestion of Bartók.

Kodály characterizes the main character of both the opera and the suite as a colorful raconteur whose embellished yarns hold a certain poignant fascination:

> Day after day he sits in the tavern and recounts his incredible heroic feats [in the Napoleonic wars]. He is a true peasant, and his grotesque inventions are a touching mixture of realism and naiveté, of comedy and pathos....On the surface he may appear to be no more than an armchair hero, but in essence he is a poet, carried away by his dreams and feelings. His tales are not true, but that is not the point. They are the fruits of his lively fantasy, which creates for himself and for others a beautiful world of dreams.



The comedy of the stage production instantly finds its way into the suite: an opening "sneeze"—a glissando slowly rising across the whole orchestra and than falling again, more quickly, in the piano—indicates (according to the Hungarian folk tradition) that what follows is to be taken with a grain of salt, in a sense deflating the brooding music that ensues. Indeed, Kodály never takes Háry too seriously, as the melodramatic moments in the piece are always offset by the incredulous reproach of comic gestures or orchestration. The defeat of Napoleon is tinged with irony, as the caricatured pompousness of the brass and percussion is mocked by a comical saxophone, jagged intervals, and apparent metric disintegration. Adding another lighthearted element, the chirping timbres of the woodwinds often dominate ("Viennese Musical Clock," "Entrance of the Emperor"). Kodály also calls for an ample battery of percussion instruments, including the cimbalom—a hammered dulcimer from the Hungarian gypsy tradition—that adds an especially folkish color to the quasi-improvisatory third movement ("Song"), in which Hungarian inflected figurations are perhaps most transparent.

Richard Wagner (1813-1883)
Prelude and *Liebestod* from *Tristan und Isolde*

To modern sensibilities, Richard Wagner's life as of August 1857 seems complicated. In exile in Zurich as a result of his role in the 1848 political uprising in Dresden, the habitually indigent composer was enjoying the hospitality of Otto Wesendonck, while also engaged in an intense personal and probably sexual relationship with that man's wife, Mathilde (there has been some dispute as to whether or not Wagner and Mathilde ever consummated their affections). He was also hard at work on Act II of *Siegfried*, the third installment of his mammoth tetralogy *Der Ring des Nibelungen*, a practical application of his new and ambitious vision for the future of music.



At the same time another project was weighing on his mind, probably for a variety of reasons. The prospects for a performance of the *Ring* looked grim, due to its massive size, its demands on vocalists, and the fact that no commission had emerged for it. Also, since 1854 Wagner had been consumed by the philosophy of Arthur Schopenhauer, and the new work under contemplation was deeply in the spirit of that world-view. A pessimist, Schopenhauer posited an unrelenting and unknowable Will that drove all existence, an underlying reality of sexual desire and violence that held humanity in its thrall. Wagner's new opera, *Tristan und Isolde*,

relates the mythical story of two lovers brought together against all logic and loyalty, whose inescapable attraction to one another destroys them yet unites them in death (*Liebestod*, or "love-death"). Wagner put *Siegfried* aside and began work on *Tristan*, completing the work by August 1859.

The Prelude to *Tristan*, like that of *Die Meistersinger von Nürnberg*, took on a life of its own in the concert hall before the entire opera was even staged, partly owing to Wagner's difficulty in finding someone willing to produce it. The devoted Wagnerian Hans von Bülow (another man whose wife, Cosima, Wagner would later steal and this time marry) conducted the piece in Prague and Leipzig in 1859, having composed his own concert ending since in its original context the Prelude leads without pause directly into the drama. Wagner himself conducted the Prelude in early 1860 in Paris (now with his own ending), as part of his campaign to establish himself there and hopefully mount a production of the full opera, which never materialized, a disappointment to be repeated in Vienna later that year.

It was in a St. Petersburg concert of March 10, 1863, that Wagner first coupled the Prelude with *Tristan*'s final scene, which he referred to as the heroine's "transfiguration." (The appellation "*Liebestod*" became inextricably attached to Isolde's monologue when it was labeled as such in Liszt's piano transcription of the opera; Wagner actually consistently applied this term to the Prelude.) As the voices of her companions fade from her perception, Isolde's transfiguration transcends the temporal world (which barred a feasible union with Tristan), and she begins to see breath anew in Tristan's crumpled body—he lives again for her alone as she joins him in an ideal realm of fulfilled desire. Wagner wrote:

> Yet what Fate divided in life now springs into transfigured life in death: the gates of the union are thrown open. Over Tristan's body the dying Isolde receives the blessed



fulfillment of ardent longing. Eternal union in measureless space, without barriers, without fears, inseparable!

In orchestral concerts, the *Liebestod* is usually performed without the vocal part. This is fortuitous in a sense, because in Schopenhauer's philosophy it is really only instrumental music that grants unencumbered access to the Will. Of course, the notion that music offers a window into pure feeling, unmitigated by language, is a common trope in 19th century thought. Indeed the lush orchestration, surging climaxes, and heaving sighs of *Tristan* seem to codify the very sound of Romanticism.

WAGNER Liebestod from "Tristan und Isolde"

Mild und leise wie er lächelt,
wie das Auge hold er öffnet —
seht ihr's, Freunde? Seht ihr's nicht?
Immer lichter wie er leuchtet,
sterm-umstrahlet hoch sich hebt?
Seht ihr's nicht?
Wie das Herz ihm mutig schwillt,
voll und hehr im Busen ihm quillt?
Wie den Lippen, wonnig mild,
süsser Atem sanft entweht —
Freunde! Seht!
Fühlt und seht ihr's nicht?
Höre ich nur diese Weise,
die so wundervoll und leise,
Wonne klagend, alles sagend,
mild versöhnend aus ihm tönend,
in mich dringet, auf sich schwinget,
hold erhallend um mich klinget?
Heller schallend, mich umwallend,
sind es Wellen sanfter Lüfte?
Sind es Wogen wonniger Düfte?
Wie sie schwellen, mich umrauschen,
soll ich atmen, soll ich lauschen?
Soll ich schlürfen, untertauchen?
Süss in Düften mich verhauchen?
In dem wogenden Schwall,
in dem tönenden Schall,
in des Welt-Atems wehendem All —
ertrinken, versinken —
unbewusst —
höchste Lust!

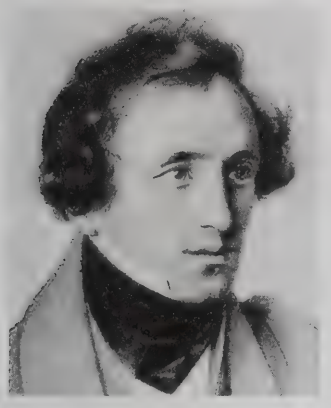
—Richard Wagner

Softly, calmly, how he's smiling,
how his eyes are gently opening —
See this, friends? Don't you see?
Ever brighter, how he's shining,
star-illumined, nobly rising?
Don't you see?
How his heart, with courage swelling,
fills his breast with noble splendor;
how from his lips, all blissful, tender,
freshened breath is softly stealing —
Friends! Look!
Don't you see and feel this?
Can no others hear this strain
which, full of wonder and so gentle,
rapture-toning, all things telling,
reconciling, from him sounding,
urged upon me, upward-soaring,
gently echoing, rings all round me?
Brightly sounding, flowing round me,
are these wafts of gentle breezes?
Are they waves of rapturous vapors?
As they swell and roar about me,
shall I breathe them, shall I heed them,
shall I drain them, plunge beneath them,
sweet with life-end's fragrance scented?
In the billowing swell,
in the all-sounding knell,
in the world-breath's encompassing All —
now drowning — now sinking —
freed from sense —
utmost bliss!

—English version by Marc Mandel

Felix Mendelssohn
Symphony No. 3 in A minor, Opus 56, *Scottish*

If his overtures brought Mendelssohn recognition as a composer, his symphonies failed to establish a foothold in the concert hall during his lifetime. The lack of enthusiasm for his symphonies may explain some delays in their publication, which gives a mistaken impression of the order of composition: symphonies nos. 4 and 5 were earlier works published posthumously, while the symphony published as No. 3, the *Scottish*, was in fact the last one Mendelssohn finished before his untimely death.



Though it was his last completed symphony, the *Scottish* originated in August 1829 during Mendelssohn's extensive travels throughout England, France, and Italy—the same tour that inspired his other famous "landscape" pieces, the *Italian* Symphony No. 4 and the *Hebrides* Overture, also conceived on the British Isles. While on a jaunt to Scotland from London (where his music would always be warmly received), Mendelssohn impetuously sketched the first sixteen bars of the symphony, so taken was he with the fragmented Medieval romance of his surroundings:

> Everything here looks so stern and robust, half wrapped in haze or smoke or fog.... In the twilight today we went to the palace where Queen Mary lived and loved.... the chapel beside it has now lost its roof, it is overgrown with grass and ivy, and at the broken altar Mary was crowed Queen of Scotland. Everything is ruined, decayed, and open to sky.

Despite this initial enthusiasm, the *Scottish* Symphony would soon be put aside as Mendelssohn's attention turned to the sunny *Italian* Symphony upon his arrival in that country: "Who can wonder that I find it difficult to return to my misty Scottish mood?" he wrote. The work would not be completed until January 1842, and the temporal remove apparently diluted Mendelssohn's nationalistic sympathies: when the work was published a year later it bore no descriptive title. (Rather than referencing the work's inspiration, he used the preface of the published score in order to insist that the movements be performed without pause, a desire usually unheeded.) Such ambivalence as to the programmatic association of the work on the part of the composer begs the question of what Scottish elements can actually be found in the piece. Revealing just how slippery perceived "meaning" can be in a non-representational art form such as music, Robert Schumann notoriously mistook the present symphony for the *Italian*, asserting that it was "so beautiful as to compensate the listener who had never been in Italy."

On his tour of Scotland, Mendelssohn witnessed a bagpipe competition, and many commentators have found echoes of bagpipe tunes in the scherzo, particularly in a rhythmic turn known as the "Scotch snap" at the end of phrases. Ultimately, if the listeners have Scotland in mind, they cannot fail to feel that the music conjures that landscape (just as Schumann, with Italy in mind, was able to find *it*); really, this is the whole point of attaching a programmatic title. The dark, reedy coloration of the introductory Andante will indeed seem to hang over the first movement, which it frames, like those mists with which Mendelssohn was so taken. The purposeful gallop of the ensuing Allegro—with its "folkish" grace notes—may suggest knightly deeds, the ghosts of those ruined castles Mendelssohn visited.

Though Mendelssohn's symphonies on the whole were unsuccessful, the *Scottish* Symphony found a receptive audience, perhaps owing to the colorful landscape listeners found in it, and perhaps simply because it is a tightly composed work, as is typical of

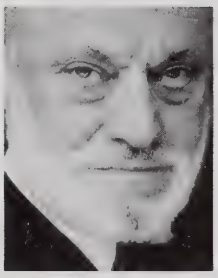
Mendelssohn's considerable musical faculties.

—Notes by Michael Nock

Michael Nock is the Printed Programs Coordinator for the Tanglewood Music Center and a Ph.D. candidate in musicology at Boston University.

GUEST ARTISTS

Kurt Masur



Kurt Masur is well known to orchestras and audiences alike as both a distinguished conductor and humanist. In September 2002, he became music director of the Orchestre National de France in Paris. Since September 2000 he has been principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his eleven-year tenure he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. The New York Philharmonic established the "Kurt Masur Fund for the Orchestra," which will endow "conductor debut week" at the Philharmonic in perpetuity in his honor. Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra (1970-96); upon his retirement from that post, the Gewandhaus named him its first-ever Conductor Laureate. Mr. Masur is a guest conductor with the world's leading orchestras and also holds the lifetime title of Honorary Guest Conductor of the Israel Philharmonic Orchestra. He has received numerous honors, among them the titles of Commander of the Legion of Honor from the French government and New York City Cultural Ambassador from the City of New York; the Cross with Star of the Order of Merit of the Federal Republic of Germany, and numerous honorary doctorates. He is also an Honorary Citizen of his hometown Brieg. Kurt Masur made his United States debut in 1974 with the Cleveland Orchestra; also that year he took the Gewandhaus Orchestra on its first American tour. He made his New York Philharmonic debut in 1981. Engagements in the 2003-04 season included appearances with the Schleswig-Holstein Music Festival Orchestra, the Chicago Symphony Orchestra, the New York Philharmonic, the Israel Philharmonic, the Dresden Philharmonic, and three tours with the Orchestre National. Mr. Masur made more than thirty recordings with the New York Philharmonic for Teldec Classics, and well over 100 other recordings with numerous orchestras, including the complete symphonies of Beethoven, Brahms, Bruckner, Mendelssohn, Schumann, and Tchaikovsky. Born in Brieg, Silesia, in 1927, Mr. Masur studied piano, composition, and conducting at the Music College of Leipzig. He has served as Kapellmeister of the Erfurt and Leipzig opera theaters, Conductor of the Dresden Philharmonic, General Director of Music at the Mecklenburg State Theater of Schwerin, Senior Director of Music at Berlin's Komische Oper, and the Dresden Philharmonic's Chief Conductor. In his capacity as Leipzig Gewandhaus Kapellmeister, he led nearly a thousand performances and more than 900 concerts on tour. Mr. Masur has been a professor at the Leipzig Academy of Music since 1975. In 1998 he celebrated 50 years as a professional conductor. Several years ago he started his own web site, www.kurtmasur.com. Mr. Masur was a regular guest conductor with the BSO both at Symphony Hall and at Tanglewood from 1980 to 1988. He returned to Tanglewood with the New York Philharmonic in July 2002 for his final concerts as that ensemble's music director, and since stepping down from that position has again become a frequent guest with the BSO, opening this summer's Tanglewood season and returning to the BSO podium on Sunday, July 16.

Annalena Persson



Swedish dramatic soprano Annalena Persson studied at the Music Academy in Ingesund and the University College of Opera in Stockholm, where she graduated in June 2002. Numerous grants have made it possible for her to study with such prominent teachers as Kerstin Meyer, Peter Berne, Craig Rutenberg, and Richard Trimborn. At the University College of Opera, Ms. Persson studied such roles as Amelia in *Un ballo in maschera*, Butterfly, Elisabetta in *Don Carlo*, Elsa in *Lohengrin*, Sieglinde, and Isolde. In spring 2001 she was invited by Gian Carlo Menotti to participate in the Spoleto festival in Italy; in autumn 2002 she sang Freia in a concert version of *Das Rheingold* with the Swedish Royal Philharmonic Orchestra led by Alan Gilbert. In summer 2003 she sang Bianca in Zemlinsky's *Eine florentinische Tragoedie* at the Spoleto Festival. In September 2003 she sang Beethoven's Ninth Symphony with Alan Gilbert and the Swedish Royal Philharmonic Orchestra. She had great success as Sieglinde in a semi-staged version of *Die Walküre* at Gothenburg Opera in early 2004. In October 2003 a unanimous jury named Ms. Persson as winner of the fourth international competition for Wagner voices in Bayreuth. She was also awarded the audience special prize for best singer. Among present and future engagements are Senta in *The Flying Dutchman* and Isolde, both at the Royal Opera in Stockholm; Ortlinde in *Die Walküre* at the Châtelet in Paris under Christoph Eschenbach, Isolde in Basel, and Isolde at Welsh National Opera under Mark Wigglesworth.

Hélène Bouchez



After a few years in Norway, Hélène Bouchez was first introduced to music by two American teachers, Perry Johnson and Curtis Stotlar. Her music-making encompasses conducting, playing piano, and participating in chamber music. She has performed with the Symphony Orchestra of Sofia, the Sarajevo Philharmonic, the Symphony Orchestra of Szombathely, the Orchestre National de Lyon, and the New Japan Philharmonic. She has been in charge of the Orchestre Symphonique de Lyon and Orchestre de l'Université Claude Bernard. This season she has been invited by the Orchestre Symphonique de Vichy and the Atelier XXth Century of Lyon. Ms. Bouchez was a finalist and laureate at the Tokyo International Conducting Competition in November 2003, and received an award from the Min-On Concert Association. Following her Tanglewood Fellowship, she has been selected to study in a master class with Pierre Boulez at the Lucerne Music Academy. She studied at both the Conservatoire National Supérieur de Musique de Paris and the Conservatoire National Supérieur de Musique de Lyon, where she is now assistant teacher of the piano class. She has worked with Marin Alsop and Gustav Meier, David Robertson, Peter Gülke, Pascal Rophé, Gianluigi Gelmetti, Zoltán Peskó, Zsolt Nagy, Roger Muraro, Eric Heidsieck, and Denis Pascal.

Joseph Wolfe



Joseph Wolfe was a prizewinner in the 7th Leeds Conducting Competition. He has recorded Elgar's Introduction and Allegro and Haydn's symphonies 34 and 52 with the Munich Chamber Orchestra for the Bavarian Radio, and recently conducted Mahler's Fifth Symphony with the Bavarian Youth Symphony Orchestra, giving concerts in the Munich Gasteig and in Nuremburg. In 2002 he founded Ensemble Flux, with which he has recorded a CD and a film soundtrack. He has recently been appointed assistant conductor of the Bromley Symphony Orchestra. Mr. Wolfe is guest conductor of the Guildhall School of Music & Drama Symphony Orchestra, the Haydn Chamber Orchestra, and the Kensington Chamber Orchestra. He will soon be making his debut with the Bamberg Symphony Orchestra.

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Tuesday, July 13, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

BRYN TERFEL, bass-baritone
MALCOLM MARTINEAU, piano

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

VAUGHAN WILLIAMS	*Songs of Travel* The Vagabond Let Beauty awake The Roadside Fire Youth and Love In Dreams The infinite shining heavens Whither Must I Wander? Bright is the ring of words I have trod the upward and the downward slope
TRADITIONAL	Ye banks and braes
TRADITIONAL	Danny Boy
TRADITIONAL	Ar Hyd y Nôs
W.S. GWYNNE WILLIAMS	My Little Welsh Home
OWEN WILLIAMS	Sûl y Blodau
GURNEY	Sleep
WARLOCK	Captain Stratton's Fancy

INTERMISSION

Please note that texts and translations are being distributed separately.

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

QUILTER	Three Shakespeare Songs, Opus 6
	Come away, death
	Oh mistress mine
	Blow, blow, thou winter wind
BRITTEN	The foggy, foggy Dew
	The Salley Gardens
	Oliver Cromwell
COPLAND	The Little Horses
	At the River
	Ching-a-ring Chaw
TOSTI	Sogno
	La serenata
	Chanson de l'adieu

NOTES ON THE PROGRAM

Most of the songs on this varied program connect—some directly, others quite obliquely, as we shall see—to early 20th-century England's vital musical scene. The imported composers who had long dominated the nation's concert, operatic, and amateur musical life now saw their hegemony waning; for, after two centuries of mediocrity, the country was again producing world-class composers, artists who drew sustenance from Great Britain's rich folk music traditions.

Ralph Vaughan Williams (1872-1958) was a key figure in this Renaissance. His *Songs of Travel*, composed between 1901 and 1904, reflect an interest in England's pastoral heritage shared by many British intellectuals of his time. Striding masculine wanderlust suffuses "The Vagabond," while tender, shimmering colors dominate "Let Beauty awake." Breathless ardor in "The Roadside Fire" culminates in a paean to song. Heartbeat rhythms bespeaking emotional vulnerability in "Youth and Love" provoke an elated climax.



Dissonances heighten the despair of "In Dreams," a slow lament, while continually expanding rolled-chordal spaces reflect the gleams of "The infinite shining heavens." Vaughan Williams idealizes folk atmosphere in the noble gestures and melancholy, recurring, minor-mode cadence of "Whither Must I Wander?" Hymnodic grandeur introduces exalted meditations on the permanence of art in "Bright is the ring of words," and that opening strain reappears at the close of "I have trod," resolving dark meditations with a luminous benediction.

As English musicians researched their own folk music, they also ventured into Scotland, Ireland, and Wales. Thus traditional songs from those three nations—such as the sturdy "Ye banks and braes," the nostalgic "Danny Boy," and the tranquil "Ar Hyd y Nôs" (better known as "All through the night")—became an integral part of the British-American heritage. Mr. Terfel adds two folklike songs by 20th-century Welsh composers: the English-language "My Little Welsh Home" in which **W.S. Gwynne Williams**



2004 season

Days in the Arts

Through the Boston Symphony Orchestra's Days in the Arts (DARTS) program, students spend a week immersed in the arts. In the morning, students participate in hands-on workshops. In the afternoon, they travel to Tanglewood, the BSO's summer home, and other cultural institutions such as Jacob's Pillow, the Norman Rockwell Museum, and Shakespeare & Co.

Financial support is essential to the continued success of DARTS. Please consider making a generous contribution to DARTS this summer and help more than 400 children explore how the arts can enrich their lives.

For more information, contact Alexandra Fuchs, Director of Tanglewood Annual Funds, at (413) 637-5298, or Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5260.







The BSO gratefully acknowledges the following donors*:

ANNUAL OPERATING GIFTS TO DARTS

$50,000 and above
Dr. Carol Reich and Mr. Joseph Reich

$10,000 - $49,999
Anonymous (1)
Associated Grantmakers of Massachusetts Summer Fund
The Connors Family
Irene E. and George A. Davis Foundation
Mr. and Mrs. Daniel Freed
Stephen B. Kay and Lisbeth Tarlow
The Richard A. and Helene H. Monaghan Family Foundation
National Endowment for the Arts
New Balance Foundation
Thomas A. Pappas Charitable Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Mary Ann Pesce
The William E. and Bertha E. Schrafft Charitable Trust

$5,000 - $9,999
Sydelle and Lee Blatt
Fairmont Hotels & Resorts Charitable Foundation
The Roger and Myrna Landay Charitable Foundation

$2,500 - $4,999
Boston Concessions Group, Inc.
Jonathan and Seana Crellin
The Hoche-Scofield Foundation
Valet Park of New England

$2,000 - $2,499
The Kingsbury Road Charitable Foundation
Tom Stemberg

DARTS Endowment Funds
Elizabeth A. Baldwin DARTS Fund
George and Kathleen Clear DARTS CRT
Paul D. and Lori A. Deninger DARTS Scholarship Fund
Gordon/Rousmaniere/Roberts Fund
Renee Rapaporte DARTS Scholarship Fund
Miriam and Sidney Stoneman Fund of The Boston Foundation

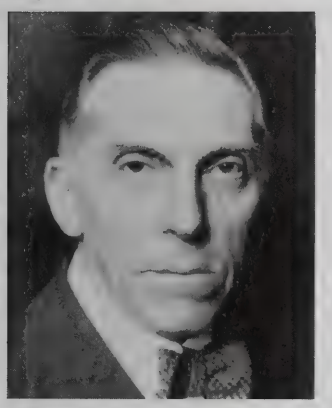
** as of April 30, 2004*

(1896-1978) achieved dignity through extreme simplicity; and the melancholy lullaby "Sûl y Blodau" ("Palm Sunday") by **Owen Williams** (1877-1956).

Ivor Guerney (1890-1937) showed brilliant promise as a student of Vaughan Williams but suffered a poison gas attack in World War I and never recovered, either physically or psychologically. Among his *Elizabethan Songs*—a conservatory effort from 1912—"Sleep" stands out as an unqualified masterpiece. His sure combination of Elizabethan-tinged melody with post-Brahmsian harmony and delicate hints of Rachmaninoff-like ecstasy results in music not quite like anything else. Over hypnotic keyboard undulation, Gurney spins out a haunting melodic thread that derives almost painful expressivity from dissonant passing tones and sudden flights of sinuous melisma.

"**Peter Warlock**" was the composing pseudonym-*cum*-alter ego of the skilled English musicologist Phillip Heseltine (1894-1930). Warlock's rollicking "Captain Stratton's Fancy" (1920) combines a melody in pure folk style with a simple-seeming accompaniment somewhat enriched by late-Romantic harmonies that reveal the influence of Frederick Delius. The song was issued as one of "Two true topers' tunes to troll with trulls and trollops in a tavern."

It is all too easy to underrate the deft, gentle art of the English composer **Roger Quilter** (1877-1953). Producing 112 songs, admired for their charm and unforced declamation, Quilter won acclaim for his Shakespeare settings, clothing the Bard's verse in harmonically conservative music replete with cozy Victorian poise, though free of Victorian stuffiness and vulgarity. The Three Shakespeare Songs, Opus 6, written in 1904 or 1905, all draw on the Bard's comedies, the first two sung by the jester Feste in *Twelfth Night.* In "Come away, death," strategic gleams of major mode through the minor create a bittersweet tableau, culminating in a heartfelt "weeping" melisma. After a carefree beginning, "O mistress mine" waxes lusty, but leaves a final, quiet glowing image of the beloved. In "Blow, blow thou winter wind" from *As You Like It*, Quilter's music traces a commendably convincing emotional path from the angry verses to the jollicose refrain.



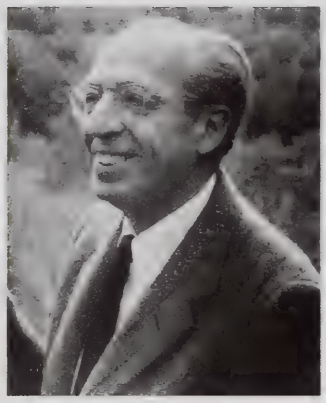
Benjamin Britten (1913-1976), heir to the generation of Vaughan Williams, arrived in North America in 1939 intending to make his home here, but gradually became disenchanted. In mid-1941 he vented his homesickness by exploring his roots in a series of British folksong arrangements. Repatriating in 1942, Britten arranged several more songs and the results appeared in a volume published in 1943. During the next two decades, Britten would produce volumes 2 through 6.



Britten's arrangements differ considerably from turn-of-the-century transcriptions by Ralph Vaughan Williams and his circle, which had provided unobtrusive accompaniments and traditional tonal harmonies. Britten thought such attempts at "authenticity" merely grounded the songs in the nineteenth century. In his arrangements he used his own distinctive harmonic vocabulary, imbedded in pellucid textures that display the elemental nature of folk songs in a contemporary

context. "The foggy, foggy Dew" (from Volume 3, 1945-46) sports guitar-like simplification of both chordal and bass-line progressions. "The Salley Gardens," the first song in Volume 1, features Schubertian or Berliozian chordal patter punctuated by salient lower-register motifs. The sassy nursery rhyme "Oliver Cromwell" (Volume 1) evokes merciless child-laughter with cheerfully clangorous dissonances.

It was Britten at the piano, accompanying the tenor Peter Pears, his life partner, who in 1951 premiered the first set of *Old American Songs* by his colleague **Aaron Copland** (1900-1990). Britten, as we have seen, had long been producing such arrangements but, curiously, this was Copland's first vocal exploration of the folksy Americana that had long informed his instrumental music. Copland observed: "Everybody seemed to enjoy singing and hearing the *Old American Songs* so much that I decided to arrange a second set in 1952." At the premiere of this set on July 24, 1953, Copland accompanied the bass-baritone William Warfield.



Copland's open-textured, plaintive setting of "The Little Horses" emphasizes the song's pentatonic ancestry. "At the River" proves a splendid fit for Copland's own harmonic style, particularly the stepwise dissonances created by accompaniment lines in motion. The joyous "Ching-a-ring Chaw" is at once a musical delight and a sobering piece of history, reflecting the widespread 19th-century African-American hopes for establishing a black nation in Haiti or Liberia.

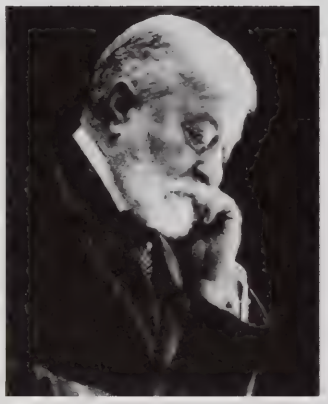


Photo used by kind permission of the National Tostian Institute, Ortona

Although born in Italy, **Paolo Tosti** (1846-1916) became one of the imported composers that Victorian England lionized, receiving a knighthood in 1906. Named "Singing Master to the English Royal Family," Tosti produced dozens of slight but extremely attractive songs, mostly in Italian, which enjoyed ubiquity in British drawing rooms and entered the repertories of operatic superstars. In "Sogno" (1886), ardent preliminaries set up a broad Italianate melody. "La serenata" (1888) charmingly evokes background strumming by a wooer who sets out to charm. "Chanson de l'adieu" (1898), one of Tosti's *French Songs*, breathes genuine poignancy.

—Benjamin Folkman

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and numerous other publications.

GUEST ARTISTS

Bryn Terfel



Welsh bass-baritone Bryn Terfel studied at the Guildhall School of Music and Drama with Arthur Reckless and Rudolf Piernay, winning the 1988 Kathleen Ferrier Scholarship and the 1989 Gold Medal Award. That year he also won the Lieder Prize at the Cardiff Singer of the World Competition. Other significant awards include *BBC Music Magazine*'s "Artist of the Year" 1999; the 1992 *Gramophone* Magazine "Young Singer of the Year"; "Newcomer of the Year" in the inaugural International Classical Music Awards in 1993; winning the solo vocal category in the *Gramophone* Awards 1995 for his album "An die Musik"; the People's Award in 1996, voted by listeners of Classic FM, at the *Gramophone* Awards for his recording "The Vagabond"; and the 1996 Grammy Award for Best Classical Vocal performance for his recording "Opera Arias." He has performed in all the great opera houses of the world, and is especially recognized for his portrayals of Figaro and Falstaff. Other roles include Don Giovanni, Leporello, Jochanaan in *Salome*, Nick Shadow in *The Rake's Progress*, Wolfram in *Tannhäuser*, Balstrode in *Peter Grimes*, the Four Villains in *Les Contes d'Hoffmann*, Dulcamara in *L'elisir d'Amore*, and the title role in *Sweeney Todd*. Mr. Terfel is known for his versatility as a performer, with highlights ranging from The Last Night of the Proms to singing at the opening and closing ceremonies of the Rugby World Cup and performing at the Royal Variety Performance in the presence of HRH The Prince of Wales. He has given recitals in many of the major cities of the world, and also hosts his own festival every year in Faenol, North Wales, which won the Welsh Tourism Awards' title "Greatest Show in Wales—Event of the Year" in 2002. Bryn Terfel's versatility is further demonstrated in his numerous recordings, which range from Mendelssohn's *Elijah*, Schumann's *Liederkreis*, and Verdi's *Falstaff* to "Something Wonderful," a collection of songs by Rodgers and Hammerstein; his gold-selling collection of Welsh traditional songs "We'll Keep a Welcome," and his most recent release, the platinum-selling album "Bryn." Operatic roles in the 2003-04 season included the title role in a new production of *Falstaff* for the Vienna Staatsoper, Jochanaan in *Salome* at the Metropolitan Opera, and Mephisto in a new production of *Faust* for the Royal Opera House, Covent Garden. Forthcoming plans include his debut as Wotan in *Das Rheingold* and *Die Walküre* in the Royal Opera House's production of *Der Ring des Nibelungen*. In 2003, Bryn Terfel was awarded a CBE in the Queen's New Year Honours list, for his services to opera. Mr. Terfel made his Boston Symphony debut on the Opening Night concert of the 1997-98 season and appeared at Tanglewood—with the BSO and also in recital with Malcolm Martineau—in 1998. This coming Saturday night he sings excerpts from Wagner's *Die Meistersinger von Nürnberg* under the direction of Rafael Frühbeck de Burgos.

Malcolm Martineau



Malcolm Martineau was born in Edinburgh, read Music at St. Catharine's College, Cambridge, and studied at the Royal College of Music. He has presented his own series at St. John's Smith Square (the complete songs of Debussy and Poulenc), the Wigmore Hall (a Britten series broadcast by the BBC), and at the Edinburgh Festival (the complete Lieder of Hugo Wolf). He has appeared throughout Europe, including La Scala, Milan; the Châtelet in Paris; the Liceu, Barcelona; Amsterdam's Concertgebouw, and the Konzerthaus and Musikverein in Vienna, as well as in North America (including New York's Alice Tully Hall and Carnegie Hall); Australia (including the Sydney Opera House), and at the Aix-en-Provence, Vienna, Edinburgh, Schubertiade, Munich, and Salzburg festivals. Recent recording projects have included Schubert, Schumann, and English song recitals with Bryn Terfel for Deutsche Grammophon, Schubert and Strauss recitals with Simon Keenlyside for EMI; recital records with Angela Gheorghiu and Barbara Bonney for Decca, with Magdalena Kožená for Deutsche Grammophon, and with

Della Jones for Chandos; the complete Fauré songs with Sarah Walker and Tom Krause, the complete Britten folk song settings for Hyperion, and the complete Beethoven folk songs for Deutsche Grammophon. Malcolm Martineau has accompanied many of the world's leading singers and instrumentalists, notably Dame Janet Baker, Sarah Walker, Della Jones, Frederica von Stade, Anne Sofie von Otter, Thomas Hampson, Angela Gheorghiu, Olaf Bär, Karita Mattila, Solveig Kringelborn, Michael Schade, and Ian Bostridge. His current and future recital engagements include appearances with Amanda Roocroft, Barbara Bonney, Joan Rodgers, Michael Schade, Sir Thomas Allen, Ann Murray, Susan Graham, Dame Felicity Lott, Christopher Maltman, Jonathan Lemalu, Simon Keenlyside, Magdalena Kožená, and Bryn Terfel.

2004 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

Sponsored by the
Tanglewood Association
of the Boston Symphony Association
of Volunteers

Free to the public:
Wednesday at 10:30 a.m. and
Saturday at 1:30 p.m.

Free to Sunday ticket-holders:
Sunday at 12:30 p.m.

Tours continue through
Sunday, August 29.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

3rd Annual
Brandeis in the Berkshires
Lecture Series
Shakespeare and Company, Founder's Theatre



Ann W. Richards

July 12, 2004

An Evening with Former Texas Governor, The Honorable Ann W. Richards

Former Governor of Texas



Rabbi Irwin Kula

July 27, 2004

Post-Denominational Judaism: In An Age of Freedom, Affluence and Power

President, National Center for Jewish Leadership and Learning (*CLAL*)



Alice Hoffman

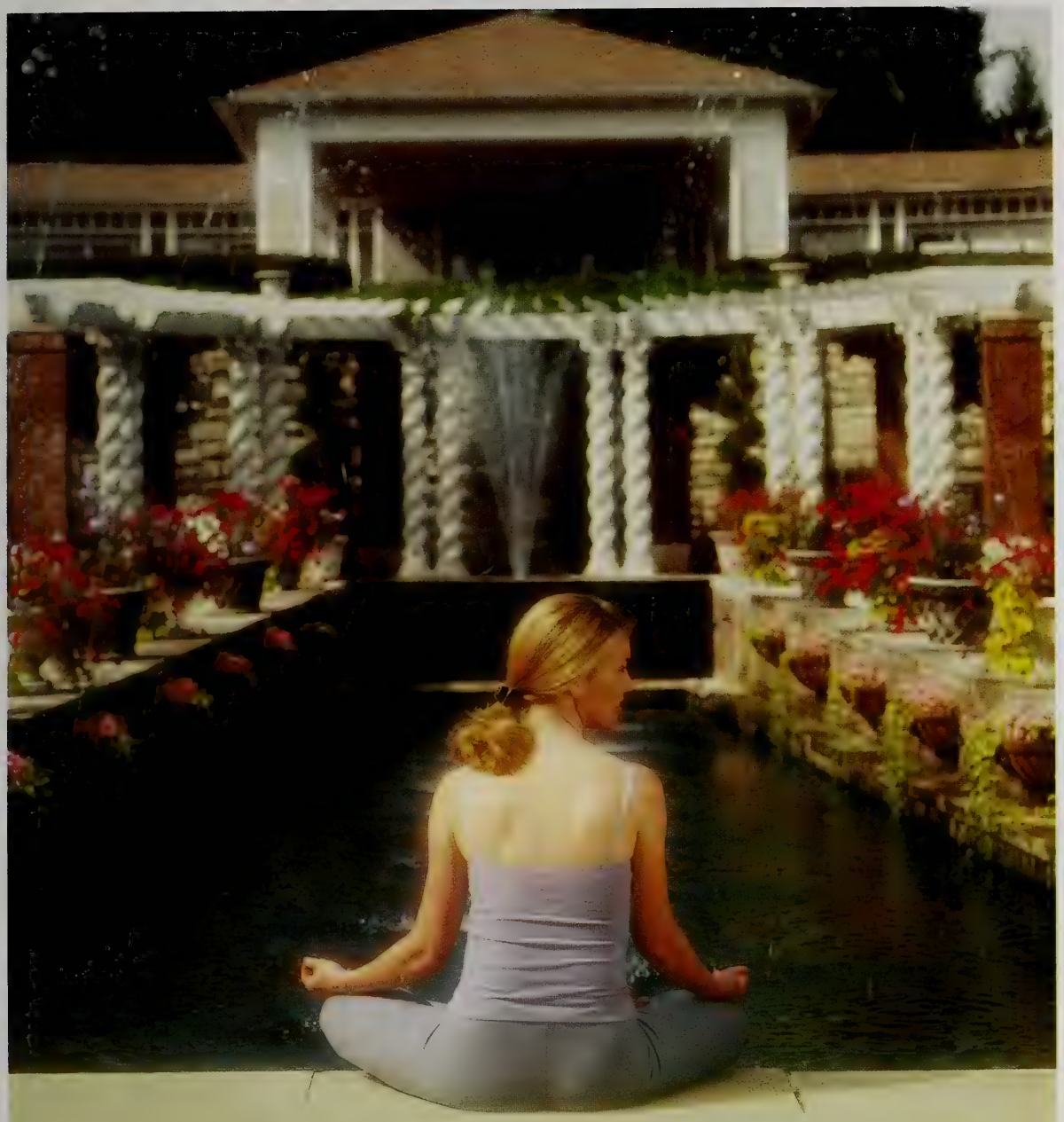
August 9, 2004

The Power of Gender: Women's Voices, Women's Stories Special Reading with Q&A and Book Signing

New York Times Best-Selling Novelist and Oprah Book Choice Award Winner

Lectures begin at 8 p.m. and are open to the public.
Tickets are $8
To order tickets, phone Shakespeare & Co Box Office.
#413-637-3353

Brandeis in the Berkshires was founded in 2002 through the generous support and vision of
Harold Grinspoon and the Harold Grinspoon Foundation.



It's not what you bring.
It's what you take away.

At Canyon Ranch Resorts, you'll enjoy much more than a great vacation. Relax and have fun. Change your perspective. Or change your life. Embrace all the opportunities and take away an enhanced sense of self. Or simply take pleasure in focusing on your well-being. After all, it's the possibilities you choose that make all the difference.

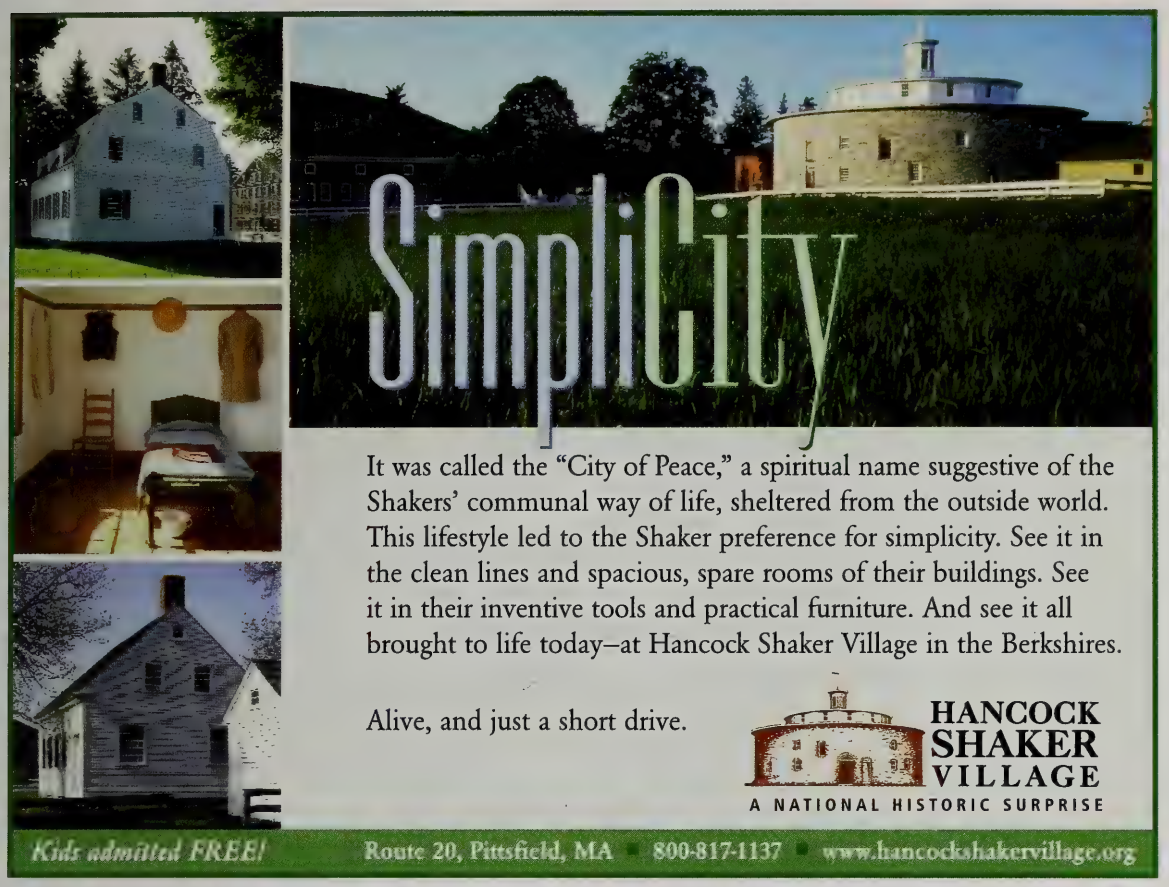
CANYONRANCH®

The Power of Possibility™

Lenox, Massachusetts • canyonranch.com • 800-742-9000


Contemporary
artists
explore the
possibilities . . .
Presence of
LIGHT
July 2 through October 31
Downtown Pittsfield, MA 413.443.7171
Berkshiremuseum
Funded in part by High Meadow Foundation


SHEAR ART!
SHEEPTACULAR
PITTSFIELD!
70 ARTIST-DECORATED SHEEP SCULPTURES
www.sheeptacular.org
"Marine Marino Sheep: Surf and Turf" by Mario Caluori
Events all summer • Auction on September 18
LAURIN PUBLISHING
Legacy Banks
"Tiffany Lamb" by Dorothy and Jennifer Needham
"The Golden Fleece" by Stephen Filmus



It was called the "City of Peace," a spiritual name suggestive of the Shakers' communal way of life, sheltered from the outside world. This lifestyle led to the Shaker preference for simplicity. See it in the clean lines and spacious, spare rooms of their buildings. See it in their inventive tools and practical furniture. And see it all brought to life today–at Hancock Shaker Village in the Berkshires.

Alive, and just a short drive.

HANCOCK SHAKER VILLAGE
A NATIONAL HISTORIC SURPRISE

Kids admitted FREE! Route 20, Pittsfield, MA ■ 800-817-1137 ■ www.hancockshakervillage.org

2003 Tony Award® Winner! BILLY JOEL

2003 Tony Award® Winner! TWYLA THARP



PHOTO CREDITS: JOAN MARCUS / SIGN: EDUARDO PATINO

CALL ticketmaster 212-307-4100 / 800-755-4000

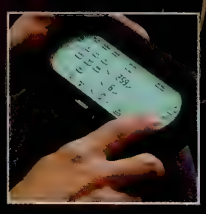
Groups call 212-840-3890 Visit ticketmaster.com or movinoutonbroadway.com

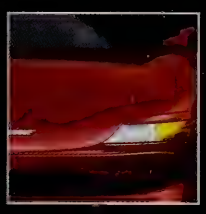
Get your FREE Movin' Out pocket guide featuring exclusive offers when you buy tickets with your Visa® card. One free while supplies last.

RICHARD RODGERS THEATRE, 226 WEST 46th STREET

Original cast album available now on Sony Classical.

VISA Proud Sponsor of Movin' Out











You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

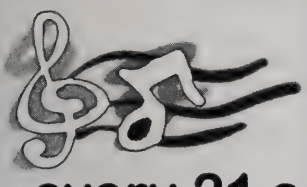
– Rich Warren

©2001 Bose Corporation. JN20417

Rich Warren, *Chicago Tribune*, 6/1/90.

BOSE®

Better sound through research®



every 21 seconds
the music stops

and a life changes due to traumatic brain injury

The Berkshire Brain Injury Support Group of the Massachusetts Brain Injury Association offers support, education, prevention, and advocacy throughout the Berkshire Hills.

www.mbia.net 1-800-242-0030

THE NATIONAL SHRINE OF THE DIVINE MERCY
Eden Hill, Stockbridge, MA

DAILY HISTORIC TOURS

AREA'S LARGEST
CATHOLIC GIFT SHOP
OPEN DAILY 9-5PM



Daily Masses • Confessions • Special Events
www.marian.org/shrine 413-298-3931
www.divinemercygiftshop.org



Berkshire Cosmetic and Reconstructive Surgery Center

Dr. George A. Csank, M.D., FACS
Dr. Basil M. Michaels, M.D., FACS

- *Board-Certified Plastic Surgeons*
- *Complete Operating Theatre*
- *Private and Confidential*
- *Licensed Esthetician*
- *Laser Surgery Center*
- *Laser Facial*
- *Botox and Restylane*
- *Facelift*
- *Breast Augmentation*
- *Liposuction*

413-496-9272
berkshirecosmeticsurg.com



Wide Open MRI • CT Scanning
Bone Density • Mammography • Ultrasound
X-Ray • Consultations and Second Opinions

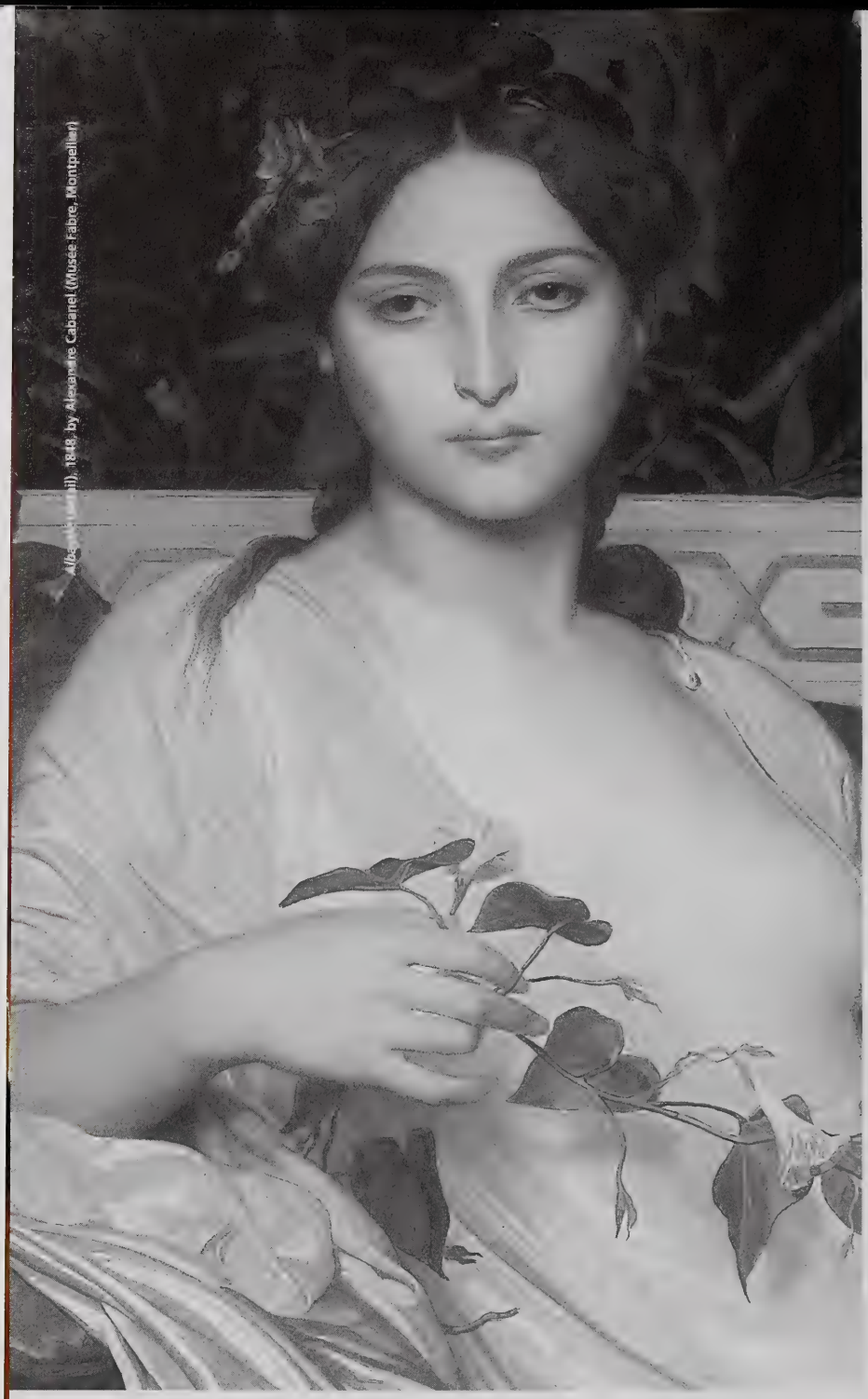
Jerome M. Auerbach, M.D.
Robert B. Geehr, M.D.
Stuart J. Masters, M.D.

All Board Certified Radiologists serving Berkshire County since 1976.

berkshire radiological associates

Diagnostic Outpatient & Women's Imaging

610 North Street
Pittsfield, MA 01201
(413) 443-9338
www.berkshireradiology.com



Corot

Delacroix

Ingres

Courbet

Géricault

Cabanel

Millet

Rousseau

The French Connection

"Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier includes some 70 masterpieces by Courbet and leading French artists of the period.

June 27-September 6, Daily 10:00am -5:00pm

Organized by the Musée Fabre, Montpellier, France; the Virginia Museum of Fine Arts, Richmond (March 26 – June 13, 2004); and the Sterling and Francine Clark Art Institute, with the Dallas Museum of Art (October 17, 2004 – January 2, 2005) and the Fine Arts Museums of San Francisco (January 22 – April 4, 2005) under the auspices of FRAME (French Regional and American Museum Exchange).

Discover the CLARK

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267 413-458-2303 WWW.CLARKART.EDU

JULY AT TANGLEWOOD

Thursday, July 1, at 8:30 and
Friday, July 2, at 8:30

MARK MORRIS DANCE GROUP
in collaboration with the
TANGLEWOOD MUSIC CENTER
Choreography by Mark Morris to music of
J.S. BACH, BARTÓK, and VIVALDI

Saturday, July 3, at 5:45

"A PRAIRIE HOME COMPANION AT TANGLEWOOD"
with GARRISON KEILLOR

Sunday, July 4, at 7
(Grounds open at 2pm; fireworks to follow the concert)
DIANA KRALL

Tuesday, July 6, at 8:30

BOSTON BAROQUE
MARTIN PEARLMAN, music director
SHARON BAKER, KRISTEN WATSON, MARK TUCKER, LYNTON ATKINSON, FRANK KELLEY, NICHOLAS ISHERWOOD, and MARK ANDREW CLEVELAND, vocal soloists

MONTEVERDI *Vespers of 1610*

Thursday, July 8, at 8:30

JUILLIARD STRING QUARTET

Music of HAYDN, BARTÓK, and BEETHOVEN

Friday, July 9, at 6 (Prelude)

MEMBERS OF THE BSO
RANDALL HODGKINSON, piano

Music of DOHNÁNYI and DVOŘÁK

Friday, July 9, at 8:30–Opening Night Concert

BSO—KURT MASUR, conductor
LINCOLN CENTER JAZZ ORCHESTRA WITH WYNTON MARSALIS
LAQUITA MITCHELL, CYNTHIA RENÉE HARDY, BRIAN ROBINSON, and ROBERT HONEYSUCKER, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MARSALIS *All Rise*

Saturday, July 10, at 10:30 a.m.
Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 11

Saturday, July 10, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
LEON FLEISHER, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-RAVEL PROGRAM
Piano Concerto for the left hand
Daphnis et Chloé (complete)

Sunday, July 11, at 2:30

BSO—INGO METZMACHER, conductor
EMANUEL AX, piano

MOZART Overture to *The Magic Flute*
MOZART Piano Concerto No. 27 in B-flat, K.595
SHOSTAKOVICH Symphony No. 1

Tuesday, July 13, at 8:30

BRYN TERFEL, bass-baritone
MALCOLM MARTINEAU, piano

To include songs by VAUGHAN WILLIAMS, WARLOCK, COPLAND, QUILTER, BRITTEN, TOSTI, and others

Wednesday, July 14, at 8:30

BOSTON POPS ORCHESTRA
MARVIN HAMLISCH, conductor
DIANNE REEVES, vocalist
THE JAZZ AMBASSADORS

Thursday, July 15, at 8:30

PIERRE-LAURENT AIMARD, piano
with SARAH FRISOF, flute

Music of BEETHOVEN, CARTER, and IVES

Friday, July 16, at 6 (Prelude)

MEMBERS OF THE BSO

Music of BORODIN and DVOŘÁK

Friday, July 16, at 8:30

BSO—KURT MASUR, conductor
MIDORI, violin

GLINKA Overture to *Ruslan and Ludmila*
TCHAIKOVSKY Violin Concerto
DVOŘÁK Symphony No. 9, *From the New World*

Saturday, July 17, at 10:30 a.m.
Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, July 17



evergreen

fine american crafts



Two Hundred & Fifty - One Craftspeople Represented

291 Main Street • Great Barrington, MA 01230
(ph) 413-528-0511 • e-mail: evergre@vgernet.net



WILLIAM CALIGARI
INTERIORS/ARCHITECTURE

85 Main Street Great Barrington MA
www.williamcaligari.com

413.528.3665

Saturday, July 17, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
BRYN TERFEL, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN Symphony No. 8
WAGNER Excerpts from *Die Meistersinger von Nürnberg*

Sunday, July 18, at 2:30

ORCHESTRA OF ST. LUKE'S
DONALD RUNNICLES, conductor
JOSHUA BELL, violin

ROSSINI Overture to *L'italiana in Algeri*
BRAHMS Violin Concerto
BEETHOVEN Symphony No. 7

Wednesday, July 21, at 8:30

EMERSON STRING QUARTET

Music of BRITTEN, TOWER, and SHOSTAKOVICH

Friday, July 23, at 6 (Prelude)

MEMBERS OF THE BSO
NINA FERRIGNO, harmonium
LUDOVIC MORLOT, conductor

Music of GANDOLFI, DVOŘÁK, and DAHL

Friday, July 23, at 8:30

BSO—HANS GRAF, conductor
CLAUDIO BOHÓRQUEZ, cello

ALL-DVOŘÁK PROGRAM
Othello Overture; Cello Concerto; Symphony No. 7

Saturday, July 24, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 25

Saturday, July 24, at 8:30

BSO—PATRICK SUMMERS, conductor
RENÉE FLEMING, soprano

Arias and songs by HANDEL, MASSENET, STRAUSS, PORTER, RODGERS & HAMMERSTEIN, VERDI, PUCCINI, and CATALANI; orchestral music of MOZART, BIZET, WAGNER, RODGERS, and VERDI

Sunday, July 25, at 2:30

BSO—MARK ELDER, conductor
PETER SERKIN, piano

VAUGHAN WILLIAMS Fantasia on a Theme by Thomas Tallis
STRAVINSKY Concerto for Piano and Winds
DEBUSSY *Prelude to The Afternoon of a Faun*
ELGAR *Enigma* Variations

Tuesday, July 27, at 8:30

RICHARD GOODE, piano

Music of BEETHOVEN, SCHUBERT, JANÁČEK, and CHOPIN

Wednesday, July 28, at 8:30

THE HILLIARD ENSEMBLE
MICHELLE MAKARSKI, violin; JAVIER DIAZ and LYNN VARTAN, percussion; DONALD CROCKETT, conductor

Music of MACHAUT, PÉROTIN, and the 13th-century Ars Nova, plus HARTKE's *Tituli*

Thursday, July 29, at 8 and Saturday, July 31, at 2:30

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS AND ORCHESTRA
STEFAN ASBURY, conductor; DAVID KNEUSS, director; JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

BRITTEN *A Midsummer Night's Dream* (fully staged)

Friday, July 30, at 6 (Prelude)

MEMBERS OF THE BSO
RENAUD CAPUÇON, violin
RANDALL HODGKINSON, piano

Music of SCHNITTKE and DVOŘÁK

Friday, July 30, at 8:30

BSO—EDO DE WAART, conductor
RICHARD GOODE, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN *Te Deum*; Symphony No. 92, *Oxford*
MOZART *Ave Verum Corpus;* Piano Concerto No. 24 in C minor, K.491

Saturday, July 31, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 1

Saturday, July 31, at 8:30

BSO—CHRISTOPH VON DOHNÁNYI, conductor
RENAUD CAPUÇON, violin

SCHNITTKE *(K)ein Sommernachtstraum*
MENDELSSOHN Violin Concerto
BRAHMS Symphony No. 4

Programs and artists subject to change.

FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL

2004 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Thursday, July 1, 8:30 p.m.*
Friday, July 2, 8:30 p.m.*
MARK MORRIS DANCE GROUP and TMC FELLOWS
CRAIG SMITH, conductor
Choreography by MARK MORRIS to music of BACH, BARTÓK, and VIVALDI

Sunday, July 4, 10 a.m.
Chamber Music Concert

Monday, July 5, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 5, 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
INGO METZMACHER, conductor
Music of DALLAPICCOLA, SCHOENBERG, and BERLIOZ

Wednesday, July 7, 7 p.m.
Opening Exercises (free admission; open to the public)

Saturday, July 10, 6 p.m. ♪
Prelude Concert

Sunday, July 11, 10 a.m.
Chamber Music Concert

Sunday, July 11, 8:30 p.m. (CMH)
Vocal Recital

Monday, July 12, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 12, 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC ORCHESTRA
KURT MASUR, JOSEPH WOLFE (TMC Fellow), and HÉLÈNE BOUCHEZ (TMC Fellow), conductors
ANNALENA PERSSON, soprano
Music of MENDELSSOHN, KODÁLY, and WAGNER

Saturday, July 17, 6 p.m. ♪
Prelude Concert

Sunday, July 18, 10 a.m.
Chamber Music Concert

Monday, July 19, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 19, 8:30 p.m.
The Margaret Lee Crofts Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
Music of HAYDN and STRAUSS

Thursday, July 22, 8:30 p.m.
Vocal Recital

Saturday, July 24, 6 p.m. ♪
Prelude Concert

Sunday, July 25, 10 a.m.
Chamber Music Concert

Monday, July 26, 1 p.m. (CMH)
Steinway Series (free admission)

Tuesday, July 27, 2:30 p.m. (TH)*
Opera Open Dress Rehearsal—see July 29 & 31

Thursday, July 29, 10 a.m., 1 p.m., 4 p.m.
String Quartet Marathon: three 2-hour performances

Thursday, July 29, 8 p.m. (TH)* and
Saturday, July 31, 2:30 p.m. (TH)*
TMC VOCAL FELLOWS & ORCHESTRA
STEFAN ASBURY, conductor
DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design
BRITTEN *A Midsummer Night's Dream*

Saturday, July 31, 6 p.m. ♪
Prelude Concert

Sunday, August 1, 10 a.m. (TH)
Chamber Music Concert
T'ANG QUARTET

Sunday, August 1, 8:30 p.m.*
Ozawa Hall 10th Anniversary Celebration Gala
TMC ORCHESTRA
SEIJI OZAWA, JOHN WILLIAMS, and JOHN OLIVER, conductors
STEPHANIE BLYTHE, mezzo-soprano; YUNDI LI, piano; MAYUMI MIYATA, shō
BOSTON SYMPHONY CHAMBER PLAYERS
TANGLEWOOD FESTIVAL CHORUS
Music of COPLAND, TAKEMITSU, BERNSTEIN, LISZT, CHOPIN, WAGNER, and VERDI

Tuesday, August 3, 2 p.m.*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon performances begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
BOSTON SYMPHONY, BOSTON POPS, and TMC ORCHESTRAS
CHRISTOPH VON DOHNÁNYI, KEITH LOCKHART and JOHN WILLIAMS, conductors
Music of STRAUSS, BENNETT, WILLIAMS, and TCHAIKOVSKY

(CMH) = Chamber Music Hall
(TH) = Theatre

♪ Admission is free, but restricted to 8:30 p.m. concert ticket holders.
*Tickets available through the Tanglewood box office

Saturday, August 7, 6 p.m. ♪
Prelude Concert

Sunday, August 8, 10 a.m.
Chamber Music Concert

Tuesday, August 10, 8:30 p.m.
Chamber Music Concert

Thursday, August 12—Monday, August 16
FESTIVAL OF CONTEMPORARY MUSIC
Robert Spano, director
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, The Fromm Music Foundation, and The Helen F. Whitaker Fund..
Guest Soloists: Meridian Arts Ensemble, with Helena Bugallo, piano, and Elliott Sharp, sound artist; Dawn Upshaw and Lucy Shelton, sopranos; Norman Fischer, cello
Detailed program information available at the Main Gate

Tuesday, August 17, 8:30 p.m.
Chamber Music Concert

Thursday, August 19, 1:30 p.m. (TH)
Chamber Music Concert

Saturday, August 21, 6 p.m. ♪
Prelude Concert

Sunday, August 22, 10 a.m.
Vocal Chamber Music Concert



Sunday, August 22, 2:30 p.m. (Shed)*
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES DEPREIST, conductor
GARRICK OHLSSON, piano
Music of BEETHOVEN and MAHLER

Except for concerts requiring a Tanglewood box office ticket (indicated by * or ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra Hall tickets	**$25**
TMC Orchestra Lawn tickets	**$10**
Other TMC concerts	**$10**

TMC recitals, chamber music, and Festival of Contemporary Music concerts: Friends of Tanglewood at the $150 level or higher will receive 2 free tickets to these performances by presenting their membership card at the Box Office one hour before concert time. Tickets are $10 for non-members and donors of up to $149. **TMC Orchestra concerts (July 5, 12, 19; August 16):** Friends of Tanglewood at the $150 level or higher are invited to order a limited number of TMC Orchestra tickets on the Advance Ticket Order Form at $25 each.

Beginning June 7, donors of $150 or higher may order additional TMC Orchestra tickets, either at the Tanglewood box office or by calling SymphonyCharge at (888) 266-1200. Non-members and donors of up to $149 may purchase tickets starting at 7:30 p.m. at the Bernstein Gate box office on the day of the performance at prices noted above.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at **www.bso.org**. All programs are subject to change.

2004 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 17, 2:30 p.m.** Federico Cortese conducting music of Beethoven and Rachmaninoff; **Saturday, July 31, 2:30 p.m.** David Hoose conducting music of Vaughan Williams (with Young Artists Chorus) and Stravinsky; **Saturday, August 14, 2:30 p.m.** David Hoose conducting music of Bartók and Smetana

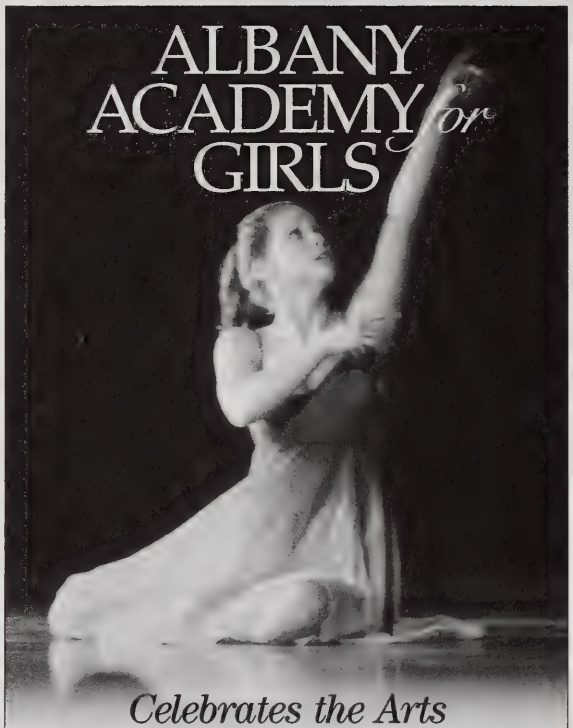
WIND ENSEMBLE PROGRAMS: **Sunday, July 18, 7 p.m.** Frank Battisti conducting music of Harbison (with Young Artists Chorus), Corigliano, Dello Joio, Persichetti, Ives, and Grainger; **Thursday, July 29, 8 p.m.** Frank Battisti conducting music of Strauss, Milhaud, Rands, Massenet, Harbison, and Feltman

VOCAL PROGRAMS: **Sunday, July 18, 7 p.m.** Frank Battisti conducting music of Harbison (with Young Artists Wind Ensemble); **Saturday, July 31, 2:30 p.m.** David Hoose conducting music of Vaughan Williams (with Young Artists Orchestra)

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m. unless otherwise noted: **Tuesday, July 20**; **Wednesday, July 21**; **Thursday, July 29**; **Saturday, August 7, 2:30 p.m.**, Ozawa Hall, Honors Chamber Music Recital; **Tuesday, August 10**; **Wednesday, August 11**; **Thursday, August 12**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free for all other BUTI concerts. For more information call (413) 637-1430.

ALBANY ACADEMY for GIRLS



Celebrates the Arts

AAG's rigorous college preparatory program includes unique offerings in visual and performing arts.

140 Academy Rd. • Albany, NY 12208 • 518.463.2201
www.albanyacademyforgirls.org



EMMA WILLARD SCHOOL
Explore. Experience. Excel.

Extraordinary education for girls in grades 9–12
Troy, New York (518) 833-1320
To learn more, visit *www.emmawillard.org.*

Darrow School:
An extraordinary community

- *Co-ed boarding and day school for grades 9-12*
- *Average class size: 9 students*
- *Challenging, hands-on, college-preparatory curriculum*
- *Attentive, involved faculty*
- *Strong college placement record*

Come and see us!
518-794-6006
www.darrowschool.org

Darrow School
110 Darrow Road, New Lebanon, NY
70 years of hands-on education in the Berkshires
See how much your child can learn.

A leader in girls' education...

WESTOVER SCHOOL
Middlebury, CT



Rigorous College Prep Program for Girls
Boarding and Day, Grades 9-12

Collaborative Programs With:
The Manhattan School of Music and Juilliard
The School of Dance Connecticut
Rensselaer Polytechnic Institute
Seven Angels Theatre

For more information, please contact:

Office of Admission
P.O. Box 847 Middlebury, CT 06762
Phone: (203)758-2423
website: www.westoverschool.org



THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2003, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center Annual Fund, and Tanglewood restricted annual gifts. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and businesses for their annual support of $2,500 or more during the 2003-2004 season. For further information, please contact the Friends Office at (413) 637-5261.

APPASSIONATO $100,000 and up

Anonymous (1)
George and Roberta Berry

VIRTUOSO $50,000 to $99,999

Country Curtains
Dr. Carol Reich and Mr. Joseph Reich

ENCORE $25,000 to $49,999

Linda J.L. Becker
Gregory Bulger
A Friend of the Tanglewood Music Center
Dorothy and Charles Jenkins
Mr. and Mrs. Edward H. Linde
Stephen and Dorothy Weber

MAESTRO $15,000 to $24,999

Anonymous (1)
Susan L. Baker and Michael Lynch
Canyon Ranch in the Berkshires
Mr. and Mrs. Joseph L. Cohen
Ginger and George Elvin
Mr. and Mrs. Daniel Freed
The Frelinghuysen Foundation
Mr. and Mrs. Michael L. Gordon
James A. Macdonald Foundation
Stephen B. Kay and Lisbeth Tarlow
Mrs. August R. Meyer
Mrs. Evelyn Nef
Mrs. K. Fred Netter
Annette and Vincent O'Reilly
The Red Lion Inn
Mrs. Anson P. Stokes
Mr. and Mrs. Wilmer J. Thomas, Jr.
Loet and Edith Velmans

BENEFACTORS $10,000 to $14,999

Anonymous (1)
Banknorth
Berkshire Bank
Blantyre
Jan Brett and Joseph Hearne
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille
The Fassino Foundation, Inc.
Hon. and Mrs. John H. Fitzpatrick
Nancy J. Fitzpatrick and Lincoln Russell
The Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Robert J. Lepofsky
Dr. Raymond and Hannah H. Schneider
Evelyn and Ronald Shapiro
The Studley Press, Inc.

SPONSORS $5,000 to $9,999

Anonymous (3)
Mr. and Mrs. William F. Allen, Jr.
Robert Baum and Elana Carroll
The Berkshire Capital Investors
Ann and Alan H. Bernstein
Mr. and Mrs. Lee N. Blatt
Judy and Simeon Brinberg
Ann Fitzpatrick Brown
James and Tina Collias
Ranny Cooper and David Smith
Mr. and Mrs. Herbert J. Coyne
Crane & Company, Inc.
Mr. and Mrs. William Cruger
Mr. and Mrs. Clive S. Cummis
Ms. Marie V. Feder
Mr. and Mrs. Dale E. Fowler
Mr. Michael Fried
Mr. and Mrs. Belvin Friedson
Mr. Louis R. Gary
Mr. and Mrs. J. Arthur Goldberg
Roberta and Macey Goldman
Mr. and Mrs. Robert A. Goodman
John and Chara Haas
Dr. Lynne B. Harrison
Mr. and Mrs. Francis W. Hatch, Jr.
Mr. and Mrs. Ira Haupt II
Ms. Rhoda Herrick
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. Lawrence S. Horn
Dr. and Mrs. Allen Hyman
Inland Management Corporation
Mr. and Mrs. Everett Jassy
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Michael P. Kahn
Mr. and Mrs. Louis Kaitz
Mrs. Leonard S. Kandell

Continued on next page

SPONSORS $5,000 to $9,999 *(continued)*

Natalie and Murray S. Katz
Msgr. Leo A. Kelty
Mr. and Mrs. Michael Kittredge
Koppers Chocolate
Mr. and Mrs. Rudolf M. Kroc
Liz and George Krupp
Roger and Myrna Landay
Legacy Banks
Mrs. Vincent J. Lesunaitis
Buddy and Nannette Lewis
Mr. and Mrs. Edwin N. London
Jay and Shirley Marks
Mr. and Mrs. Thomas T. McCain
Cynthia and Randolph Nelson
May and Daniel Pierce
Claudio and Penny Pincus
Mr. and Mrs. Abe Pollin
Mr. and Mrs. Millard H. Pryor, Jr.
Lila and Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Barbara and Michael Rosenbaum
Mr. Joseph D. Roxe
David and Sue Rudd
Mr. and Mrs. Alan Sagner
Mr. and Mrs. Ira Sarinsky
Mr. and Mrs. Dan Schusterman
Arlene and Donald Shapiro
Hannah and Walter Shmerler
Mr. Peter Spiegelman and
Ms. Alice Wang
Margery and Lewis Steinberg
Marjorie and Sherwood Sumner
Mr. and Mrs. George A. Suter, Jr.
Mr. Aso Tavitian
Diana Osgood Tottenham
Ms. June Ugelow
Mrs. Charles H. Watts II
Karen and Jerry Waxberg
Mrs. John Hazen White
Mr. and Mrs. Ira Yohalem

MEMBERS $2,500 to $4,999

Anonymous (8)
Mr. William F. Achtmeyer
Mrs. Janet Adams and
Mr. James Oberschmidt
Mr. and Mrs. Alan Ades
Drs. Paula Algranati and
Barry Izenstein
Mr. and Mrs. Ronald Altman
Harlan and Lois Anderson
Arthur Appelstein and
Lorraine Becker
Apple Tree Inn and Restaurant
Gideon Argov and Alexandra Fuchs
The Barrington Foundation, Inc.
Mr. John A. Barry, Jr.
Ms. Lucille M. Batal
Helene and Ady Berger
Jerome and Henrietta Berko
Berkshire Life Insurance Company
of America
Mr. and Mrs. Allen J. Bernstein
Ms. Joyce S. Bernstein and
Mr. Lawrence M. Rosenthal
Hildi and Walter Black
Ann and Neal Blackmarr
Eleanor and Ed Bloom
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Mark G. and Linda Borden
Marlene and Dr. Stuart H. Brager
Jane and Jay Braus
Broadway Manufacturing Supply
Mr. and Mrs. Richard Brown
Samuel B. and Deborah D. Bruskin
Cain, Hibbard, Myers & Cook
Phyllis H. Carey
Mary Carswell
Iris and Mel Chasen
Barbara Cohen-Hobbs
Mr. and Mrs. Stewart M. Colton
Linda Benedict Colvin
Cornell Inn
Mr. and Dr. Trayton Davis
Dr. and Mrs. Harold L. Deutsch
Mr. and Mrs. Jeff Diamond
Channing and Ursula Dichter
Chester and Joy Douglass
Dresser-Hull Company
Ms. Judith R. Drucker
Terry and Mel Drucker
John and Alix Dunn
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Monroe B. England
Eitan and Malka Evan
Roz and Bob Feldman
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. David Forer
Mr. and Mrs. Herb Franklin
I. Robert and Aviva Freelander
Carolyn and Roger Friedlander
Myra and Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Jill and Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Agostino Galluzzo and Susan Hoag
Mr. and Mrs. Gerald N. Gaston
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
Dr. Donald and Phoebe Giddon
Mr. and Mrs. Stephen A. Gilbert
Cora and Ted Ginsberg
David H. Glaser and
Deborah F. Stone
Sy and Jane Glaser
Dr. Morton Gluck
Mr. and Mrs. Seymour L. Goldman
Dr. and Mrs. Morris Goldsmith
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. and Mrs. Richard Grausman
Mr. Harold Grinspoon and
Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Felda and Dena Hardymon
William Harris and
Jeananne Hauswald
Mr. Gardner C. Hendrie and
Ms. Karen J. Johansen
Mrs. Paul J. Henegan
Mr. and Mrs. Peter Herbst
Mr. and Mrs. Murray Hershman
Mr. and Mrs. Robert I. Hiller
Dr. and Mrs. Ronald Hinds
Mr. Arnold J. and
Helen G. Hoffman
Mr. and Mrs. Charles Hoffman
Dr. Joan O. Hoffman and
Mr. Syd Silverman
Dr. and Mrs. Edwin H. Hopton
Mrs. Ruth W. Houghton
Housatonic Curtain Company
Mr. and Mrs. William R.
Housholder
Stephen and Michele Jackman
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Daniel R. Johnson
Ms. Lauren Joy and
Ms. Elyse Etling
Nedra Kalish
Adrienne and Alan Kane
Mr. and Mrs. Arnold Y. Kapiloff
Leonard Kaplan and
Marcia Simon Kaplan
Martin and Wendy Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Howard Kaufman

Mr. and Mrs. Bruce Kelly
Mr. and Mrs. Carleton F. Kilmer
Deko and Harold Klebanoff
Dr. and Mrs. Lester Klein
Dr. and Mrs. David I. Kosowsky
Janet and Earl Kramer
Mr. and Mrs. Ely Krellenstein
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Naomi Kruvant
Norma and Sol D. Kugler
Cary and Beth Lakenbach
Mildred Loria Langsam
William and Marilyn Larkin
Mr. and Mrs. William Lehman
Ms. Lois Lerner
Mr. Arthur J. Levey and
Ms. Rocio Gell
Marjorie T. Lieberman
Mr. and Mrs. Murray Liebowitz
Geri and Roy Liemer
Mr. and Mrs. A. Michael Lipper
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter F. Loeb
Gerry and Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Gloria and Leonard Luria
Mr. and Mrs. Edward Lustbader
I. Kenneth and Barbara Mahler
Mr. and Mrs. Darryl Mallah
Rev. Cabell B. Marbury
Peg and Bob Marcus
Suzanne and Mort Marvin
Mr. Daniel Mathieu and Tom Potter
Maxymillian Technologies, Inc.
Dr. Robert and Jane B. Mayer
Carol and Thomas McCann
Phyllis and Irv Mendelson
The Messinger Family
Mr. and Mrs. Rollin W. Mettler, Jr.
Vera and Stanley T. Miller
Mr. and Mrs. Michael A. Monts
Mr. and Mrs. Joseph L. Nathan
Jerry and Mary Nelson
Linda and Stuart Nelson
Bobbie and Arthur Newman
Mr. Richard Novik
Mr. Edward G. and
Mrs. Sandra Novotny
Mr. and Mrs. Chet Opalka
Dr. and Mrs. Martin S. Oppenheim
Mr. and Mrs. Michael Orlove
Dr. and Mrs. Simon Parisier
Parnassus Foundation, courtesy
of Jane and Raphael Bernstein
Mr. Lawrence Phillips
Drs. Eduardo and Lina Plantilla
Plastics Technology Laboratories,
Inc.
Dr. and Mrs. Francis Powers, Jr.
Mr. and Mrs. Bruno Quinson
Mr. and Mrs. Mickey Rabina
Charles and Diana Redfern
Mr. and Mrs. Nathan Reiber
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. Stanley Riemer
Mary and Lee Rivollier
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Suzanne and Burton Rubin
Mr. and Mrs. Milton B. Rubin
Carole and Edward I. Rudman
Mr. Bruce Sagan and
Ms. Bette Cerf Hill
Mr. and Mrs. Michael Salke
Malcolm and BJ Salter
Samuel and Susan Samelson
Mr. Robert M. Sanders
Satinwood at Scarnagh, LLC
Dr. and Mrs. Wynn A. Sayman
Mr. Gary S. Schieneman and
Ms. Susan B. Fisher
Marcia and Albert Schmier
Mr. and Mrs. Ernest Schnesel
Lois and Alan Schottenstein
Carrie and David Schulman
Mr. and Mrs. Wallace L. Schwartz
Carol and Marvin Schwartzbard
Betsey and Mark Selkowitz
Carol and Richard Seltzer
Mr. and Mrs. Daniel Shapiro
Mr. and Mrs. Howard and
Natalie Shawn
Sheffield Plastics, Inc.
Jackie Sheinberg and
Jay Morganstern
The Richard Shields Family
Hon. George P. Shultz
Robert and Roberta Silman
Richard B. Silverman
Marion and Leonard Simon
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Arthur M. Siskind
Maggie and John Skenyon
Mrs. William F. Sondericker
Harvey and Gabriella Sperry
Mr. and Mrs. Jerry Spiegel
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Ms. Alice Stephens and
Mr. Kenneth Abrahami
Mr. and Mrs. Daniel S. Sterling
Mr. and Mrs. Henry S. Stone
Stonover Farm Bed and Breakfast
Mrs. Pat Strawgate
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Mr. Wayne Sunday
Mr. and Mrs. I. David Swawite
Talbots Charitable Foundation
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Mr. and Mrs. John L. Thorndike
Mr. Bruce Tierney
The Tilles Family
Mr. and Mrs. Albert J. Togut
Myra and Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. Laughran S. Vaber
Mr. and Mrs. Charles Vail
Viking Fuel Oil Company
Walden Printing Co., Inc.
Mr. and Mrs. William G. Walker
Mr. and Mrs. Harvey Waller
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Robert A. Weinerman
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Milton Weiss
Mr. and Mrs. Robert A. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carol Andrea Whitcomb
Carole White
Peter D. Whitehead
Mr. and Mrs. Richard E. Willett
Mr. Robert G. Wilmers
Mr. Jan Winkler and
Ms. Hermine Dresner
Mr. and Mrs. Robert C. Winters
Bob and Phyllis Yawitt
Mr. and Mrs. Eric K. Zeise
Simon H. and Esther Zimmerman
Richard M. Ziter, M.D.
Mr. Lyonel E. Zunz

Names listed as of June 3, 2004

Judy Drucker's

CONCERT ASSOCIATION OF FLORIDA, INC

A not-for-profit organization
Premier Presenters of the World's Greatest Music & Dance
Chaim Katzman, Board Chair
Judy Drucker, President

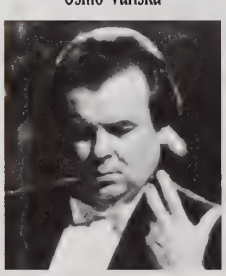

Judy Drucker

We Conduct Some Serious Business in South Florida...


Kurt Masur


Keith Lockhart

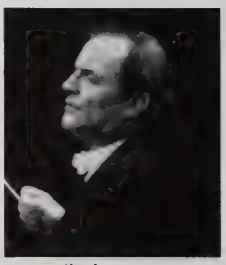

Osmo Vänskä


Yuri Simonov

Sure, the sun shines year round in Miami and Fort Lauderdale, and any occasion is a good occasion to visit, but Judy Drucker's Concert Association assures that world-renown artists are forecast for the 2004-2005 season. Featuring the greatest conductors eliciting glorious music from the most highly-acclaimed orchestras and soloists in the world. These artists will conduct some serious business: ensuring that South Florida is among the capitals of the classical music world. Featuring orchestras including the Boston Pops, Orchestre National de France, Kirov Orchestra of the Mariinsky Theatre, Dresden Staatskapelle, Pittsburgh Symphony, Minnesota Orchestra and others at the Jackie Gleason Theater in Miami Beach and the Broward Center for the Performing Arts in Fort Lauderdale...

Call for a free brochure or to secure your seats to hear the greatest orchestras and performers set among the backdrop of two of the most beautiful cities in the world.

Toll-free 1-877-433-3200, ext. 301.
www.concertfla.org


Charles Dutoit


Valery Gergiev


Yuri Temirkanov


Raphael Frühbeck de Burgos

These concerts are sponsored by the Concert Association of Florida, Inc., with the support of the Florida Dept. of State, Division of Cultural Affairs and the Florida Arts Council; the Broward County Board of County Commissioners, the Broward Cultural Affairs Council and the Miami-Dade County Board of County Commissioners, the City of Miami Beach and the Miami Beach Cultural Arts Council A copy of the registration and financial information may be obtained from the division of Consumer Services by calling toll-free 1-800-435-7325 within the state. Registration does not imply endorsement, approval or recommendation by the state. All performances, artists, dates, venues and programs are subject to change. No refunds or exchanges. Latecomers will not be seated until the first suitable break in the performance.

BUSINESS FRIENDS OF TANGLEWOOD

The BSO gratefully acknowledges the following for their generous contributions of $500 or more during the 2003-2004 fiscal year. An eighth note symbol (♪) denotes support of $1,000-$2,499. Names that are capitalized recognize gifts of $2,500 or more.

BUSINESS FRIENDS TEN
recognizing gifts of $10,000 or more

Banknorth
Berkshire Bank
Blantyre
Canyon Ranch in the Berkshires
County Curtains
The Red Lion Inn

Accounting/Tax Preparation

Adelson & Company P.C.
Feldman, Holtzman, Lupo & Zerbo, CPAs
Mark Friedman, CPA
♪Warren H. Hagler Associates
Michael G. Kurcias, CPA
Alan S. Levine, P.C., CPA
♪Riley, Haddad, Lombardi & Clairmont
Sax, Macy, Fromm & Co., P.C.

Advertising/Communications/ Public Relations

Ed Bride Associates
Heller Communications
♪JDC Communications
Teletime Media Inc.

Antiques/Art Galleries

♪Elise Abrams Antiques
♪Coffman's Antiques Markets
♪Country Dining Room Antiques
Cupboards & Roses
DeVries Fine Art
Fellerman & Raabe Glassworks
Green River Gallery
Henry B. Holt
Susan Silver Antiques
Stone's Throw Antiques
Watkins Gallery
R.W. Wise, Goldsmiths, Inc.

Architects/Landscape

Denig Design Associates, Inc.
edm
architecture · engineering · management
♪Four Architecture Inc.
Hill Engineers, Architects, Planners, Inc.
♪Edward Rowse Architects
Pamela Sandler AIA, Architect

Automotive

♪Norman Baker Auto Sales, Inc.
♪Biener Nissan-Audi
Pete's Motor Group
S&W Sales Co. Inc.

Banking

Adams Cooperative Bank
BANKNORTH
BERKSHIRE BANK
Greylock Federal Credit Union
Lee Bank
LEGACY BANKS
Lenox National Bank
♪The Pittsfield Cooperative Bank
South Adams Savings Bank

Beverage/Food Sales/Consumer Goods/Distribution

♪Crescent Creamery
GOSHEN WINE & SPIRITS, INC.
♪Guido's Quality Food & Produce, Inc.
High Lawn Farm
KOPPERS CHOCOLATE
Moore Fine Food, Inc.

Consulting: Management/Financial

American Investment Services
BERKSHIRE BANK
Saul Cohen & Associates
ComPiere ERP/CRM
♪General Systems Co., Inc.
♪Leading Edge Concepts
Locklin Management Services
♪Marlebar Group
♪Pilson Communications, Inc.
♪RL Associates
South Adams Savings Bank

Contracting/Building Supplies

Alarms of Berkshire County
Lou Boxer Builder, Inc.
Cardan Construction, Inc.
Dettinger Lumber Co., Inc.
DRESSER-HULL COMPANY
Great River Construction Company, Inc.
♪Petricca Construction Co.
S & A Supply, Inc.
David J. Tierney Jr., Inc.
PETER D. WHITEHEAD, BUILDER

Education

Belvoir Terrace–Fine and Performing Arts Center
Berkshire Country Day School
Berkshire Stuttering Center
♪Camp Greylock
Robin Kruuse
Massachusetts College of Liberal Arts

Energy/Utilities

The Berkshire Gas Company
ESCO Energy Services Co.
Massachusetts Electric Company
♪Ray Murray Inc.
Pittsfield Generating Company
VIKING FUEL OIL COMPANY, INC.

Engineering

edm
architecture · engineering · management
Foresight Land Services
♪General Systems Co., Inc.

Environmental Services

Foresight Land Services
MAXYMILLIAN TECHNOLOGIES, INC.
Nowick Environmental Associates

Financial Services

American Investment Services
♪Abbott Capital Management, LLC
BANKNORTH
BERKSHIRE CAPITAL INVESTORS, INC.
♪Mr. and Mrs. Monroe Faust
THE FEDER GROUP
♪Kaplan Associates L.P.
The Keator Group
Sagemark Corporation
MARK SELKOWITZ INSURANCE AGENCY, LLC
UBS Financial Services
♪Andrew Collins Vickery

High Technolgy/Electronics

New England Dynamark Security Center
♪New Yorker Electronics Co., Inc.

Insurance

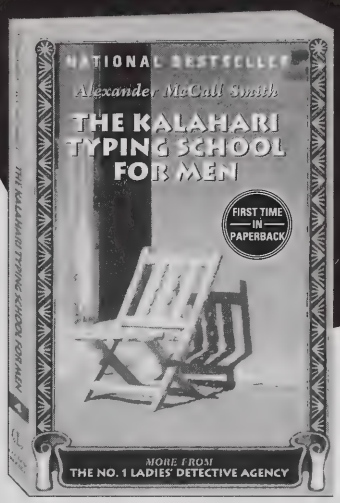
Bader Insurance Agency, Inc.
BERKSHIRE LIFE INSURANCE COMPANY OF AMERICA
LEGACY BANKS
McCormick, Smith & Curry
Minkler Insurance Agency, Inc.
Reynolds, Barnes & Hebb
MARK SELKOWITZ INSURANCE AGENCY, LLC
Wheeler & Taylor Inc.

Legal

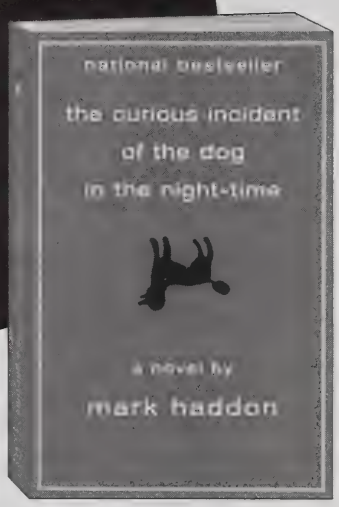
♪Frank E. Antonucci, Attorney at Law
JOHN A. BARRY, ATTORNEY AT LAW
♪Braverman & Associates
CAIN, HIBBARD, MYERS & COOK, PC
♪Certilman, Balin

THE BEST SUMMER READING

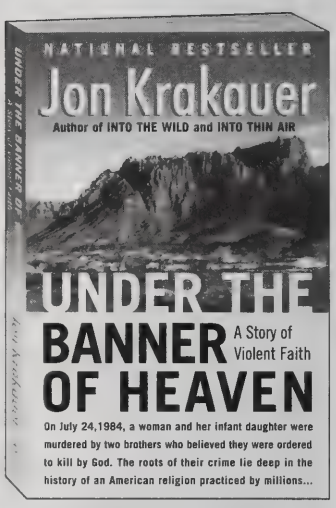
NEW IN PAPERBACK



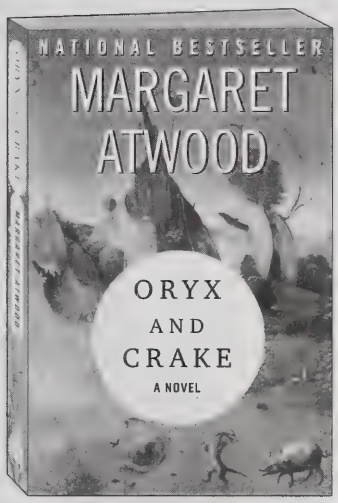
"A treat to discover... utterly charming."
—Entertainment Weekly



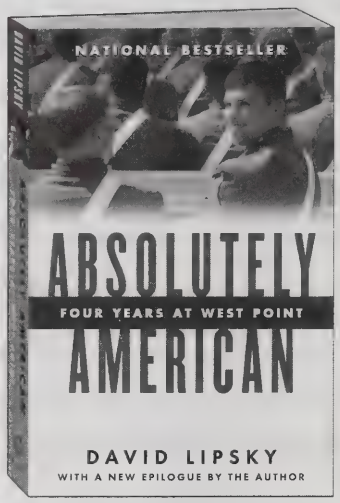
"Gloriously eccentric... wonderfully intelligent."
—The Boston Globe



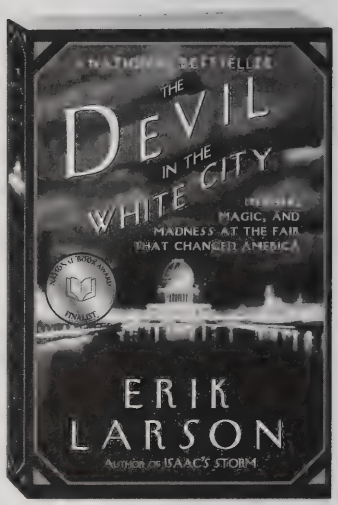
"Fantastic.... Up there with *In Cold Blood*."
—San Francisco Chronicle



"Towering and intrepid.... Does Orwell one better."
—The New Yorker



"Powerful.... Wonderfully told."
—The New York Times Book Review



#1 NATIONAL BESTSELLER
"Wonderfully unexpected."
—Chicago Sun-Times

HAVE YOU READ THEM YET?

Find author tour schedules, book excerpts, reading group guides, and much more at www.readinggroupcenter.com

VINTAGE 50 YEARS ANCHOR

Cianflone & Cianflone, P.C.
♪Michael J. Considine, Attorney at Law
Deely & Deely
Law Office of Joel S. Greenberg, P.C.
Grinnell, Dubendorf & Smith
Philip F. Heller & Associates, Attorneys at-Law
Jonas and Welsch, P.C.
Ellen C. Marshall, Esq.
♪Schragger, Lavine & Nagy
♪Lester M. Shulklapper, Esq.

Lodging/Where to Stay

A Bed & Breakfast in the Berkshires
Applegate Inn
APPLE TREE INN & RESTAURANT
Best Western Black Swan Inn
Birchwood Inn
BLANTYRE
Broken Hill Manor
Brook Farm Inn
♪Christine's Bed & Breakfast Inn & Tea Room
♪Cliffwood Inn
CORNELL INN
♪Cranwell Resort, Spa, and Golf Club
Devonfield Country Inn
From Ketchup to Caviar
♪The Gables Inn
Gateways Inn & Restaurant
Howard Johnson
The Inn at Richmond
♪The Inn at Stockbridge
Monument Mountain Motel
One Main B&B
The Porches Inn at MASSMoCA
The Red Lion Inn
♪Rookwood Inn
SATINWOOD AT SCARNAGH
Spencertown Country House
STONOVER FARM BED & BREAKFAST
Taggart House
The Village Inn
♪Walker House
The Weathervane Inn
WHEATLEIGH HOTEL & RESTAURANT
Whistler's Inn
Windflower Inn
The Yankee Home Comfort Inn

Manufacturing/Industrial

♪Barry L. Beyer
BROADWAY MANUFACTURING SUPPLY
♪French Textiles
♪The Kaplan Group
KOPPERS CHOCOLATE
Limited Edition Lighting & Custom Shades
MeadWestvaco Corporation
Plastics Technology Laboratories, Inc.
Schweitzer-Mauduit International Inc.
SHEFFIELD PLASTICS, INC., A BAYER COMPANY
♪SpaceNow! Corporation

Printing/Publishing

♪Barry L. Beyer
CRANE & COMPANY, INC.
Pindar Press
Quality Printing Company, Inc.
THE STUDLEY PRESS
WALDEN PRINTING COMPANY

Real Estate

♪Barrington Associates Realty Trust
Benchmark Real Estate
Berkshire Homes and Condos
Berkshire Mortgage Company
♪Cohen & White Associates
Copake Realty
Corashire Realty Inc.
♪Evergreen Buyer Brokers of the Berkshires
♪Franz J. Forster Real Estate
INLAND MANAGEMENT CORP.
P&L Realty
Roberts & Associates Realty, Inc.
Rose Real Estate – Coldwell Banker
Stone House Properties, LLC
Dennis G. Welch Real Estate
Wheeler & Taylor, Inc.

Restaurants/Where to Eat

APPLE TREE INN & RESTAURANT
Applegate Inn
BLANTYRE
♪Cafe Lucia
Church Street Cafe
Firefly
From Ketchup to Caviar
Gateways Inn & Restaurant
THE RED LION INN
The Village Inn
WHEATLEIGH HOTEL & RESTAURANT

Retail/Where to Shop

Arcadian Shop
Bare Necessities Fine Lingerie
COUNTRY CURTAINS
DRESSER-HULL COMPANY
Fellerman & Raabe Glassworks
Gatsbys
HOUSATONIC CURTAIN COMPANY
Kenver, Ltd.
KOPPERS CHOCOLATE
Limited Edition Lighting & Custom Shades
Pamela Loring Gifts and Interiors
Nejaime's Wine Cellar
♪Paul Rich and Sons Home Furnishings
Mary Stuart Collections
TALBOTS CHARITABLE FOUNDATION
The Don Ward Company
♪Ward's Nursery & Garden Center
Windy Hill Farm Garden Center/Nursery
R.W. Wise, Goldsmiths, Inc.

Science/Medical

♪510 Medical Walk-In
Berkshire Eye Center
Berkshire Medical Center
Berkshire Stuttering Center
Dorella L. Bond, Ph.D.
♪Michael Ciborski, M.D.
♪Lewis R. Dan, M.D.
Irving Fish, M.D.
Dr. Elliot Greenfeld
♪GTL Inc., Link to Life
♪Leon Harris, M.D.
Kimball Farms Lifecare Retirement Community
Carol Kolton, LCSW
William Knight, M.D.
♪Long Island Eye Physicians and Surgeons
Northeast Urogynecology
Donald Wm. Putnoi, M.D.
The Austen Riggs Center
Robert K. Rosenthal, M.D.
♪Royal Health Care Services of N.Y.
Sugar Hill Mansion–A Retirement Community

Services

♪Abbott's Limousine & Livery Service
Adams Laundry and Dry Cleaning Company
Alarms of Berkshire County
Berkshire Eagle (New England Newspapers)
Boulderwood Design
♪Christine's Bed & Breakfast Inn & Tea Room
Dery Funeral Home
New England Dynamark Security Center
Richmond Telephone Company
S & K Brokerage
♪Security Self Storage
Tobi's Limousine & Travel Service

Software/Information Systems

♪Berkshire Information Systems Inc.
ComPiere ERP/CRM
New Yorker Electronics Co., Inc.
♪Pilson Communications, Inc.

Tourism/Resorts

Berkshire Chamber of Commerce
CANYON RANCH IN THE BERKSHIRES
♪Cranwell Resort, Spa, and Golf Club
Jiminy Peak
Taggart House

Names listed as of May 15, 2004



TANGLEWOOD MUSIC CENTER & TANGLEWOOD FESTIVAL ENDOWMENT CONTRIBUTORS

Tanglewood Music Center Fellows pay no tuition and are offered essentially free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed artists' positions. The Tanglewood Music Center and the Tanglewood Festival gratefully acknowledge the endowment support of the contributors represented below. For further information please contact Judi Cantor, Director of Major and Planned Giving, at (413) 637-5275.

ENDOWED ARTIST POSITIONS

Berkshire Master Teacher Chair Fund
Edward and Lois Bowles Master Teacher Chair Fund
Richard Burgin Master Teacher Chair Fund
Charles E. Culpeper Foundation Master Teacher Chair Fund
Eleanor Naylor Dana Visiting Artists Fund
Vic Firth Master Teacher Chair Fund, endowed by Mr. and Mrs. Henry Wheeler
Barbara LaMont Master Teacher Chair Fund
Renee Longy Master Teacher Chair Fund, gift of Jane and John Goodwin
Harry L. and Nancy Lurie Marks Tanglewood Artist-In-Residence
Marian Douglas Martin Master Teacher Chair Fund, endowed by Marilyn Brachman Hoffman
Beatrice Sterling Procter Master Teacher Chair Fund
Sana H. and Hasib J. Sabbagh Master Teacher Chair Fund
Surdna Foundation Master Teacher Chair Fund
Stephen and Dorothy Weber Artist-In-Residence

ENDOWED FULL FELLOWSHIPS

Jane W. Bancroft Fellowship
Bay Bank/BankBoston Fellowship
Leonard Bernstein Fellowships
Edward S. Brackett, Jr. Fellowship
Frederic and Juliette Brandi Fellowship
Jan Brett and Joe Hearne Fellowship
Rosamund Sturgis Brooks Memorial Fellowship
Tappan Dixey Brooks Memorial Fellowship
BSAV/Carrie L. Peace Fellowship
Stanley Chapple Fellowship
Alfred E. Chase Fellowship
Clowes Fund Fellowship
Harold G. Colt, Jr. Memorial Fellowship
Andre M. Côme Memorial Fellowship
Caroline Grosvenor Congdon Memorial Fellowship
Margaret Lee Crofts Fellowship
Charles E. Culpeper Foundation Fellowship
Darling Family Fellowship
Omar Del Carlo Fellowship
Otto Eckstein Family Fellowship
Friends of Armenian Culture Society Fellowship
Judy Gardiner Fellowship
Athena and James Garivaltis Fellowship
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship
Juliet Esselborn Geier Memorial Fellowship
Armando A. Ghitalla Fellowship
Fernand Gillet Memorial Fellowship
Marie Gillet Fellowship
Haskell and Ina Gordon Fellowship
Florence Gould Foundation Fellowship
John and Susanne Grandin Fellowship
William and Mary Greve Foundation–John J. Tommaney Memorial Fellowship
Luke B. Hancock Foundation Fellowship
William Randolph Hearst Foundation Fellowship
C. D. Jackson Fellowship
Paul Jacobs Memorial Fellowship
Lola and Edwin Jaffe Fellowship
Billy Joel Keyboard Fellowship
Susan Kaplan Fellowship
Steve and Nan Kay Fellowship
Robert and Luise Kleinberg Fellowship
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
Dr. John Knowles Fellowship
Naomi and Philip Kruvant Family Fellowship
Donald Law Fellowship
Barbara Lee/Raymond E. Lee Foundation Fellowship
Bill and Barbara Leith Fellowship
Edwin and Elaine London Family Fellowship
Stephanie Morris Marryott & Franklin J. Marryott Fellowship
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship
Merrill Lynch Fellowship
Messinger Family Fellowship
Ruth S. Morse Fellowship
Albert L. and Elizabeth P. Nickerson Fellowship
Northern California Fellowship
Seiji Ozawa Fellowship
Theodore Edson Parker Foundation Fellowship
Pokross/Fiedler/Wasserman Fellowship
Lia and William Poorvu Fellowship
Daphne Brooks Prout Fellowship
Claire and Millard Pryor Fellowship
Rapaporte Foundation Fellowship
Harry and Mildred Remis Fellowship
Peggy Rockefeller Memorial Fellowship
Carolyn and George R. Rowland Fellowship
Saville Ryan/Omar Del Carlo Fellowship
Wilhelmina C. Sandwen Memorial Fellowship
Morris A. Schapiro Fellowship
Edward G. Shufro Fund Fellowship
Starr Foundation Fellowship

Anna Sternberg and Clara J. Marum Fellowship
Miriam H. and S. Sidney Stoneman Fellowships
Surdna Foundation Fellowship
James and Caroline Taylor Fellowship
William F. and Juliana W. Thompson Fellowship
Ushers/Programmers Instrumental Fellowship in honor of Bob Rosenblatt
Ushers/Programmers Vocal Fellowship in honor of Harry Stedman
Wallace-Reader's Digest Fund Fellowship
Max Winder Memorial Fellowship
Jerome Zipkin Fellowship

ENDOWED HALF FELLOWSHIPS
Mr. and Mrs. David B. Arnold, Jr. Fellowship
Kathleen Hall Banks Fellowship
Leo L. Beranek Fellowship
Felicia Montealegre Bernstein Fellowship
Sydelle and Lee Blatt Fellowship
Brookline Youth Concerts Awards Committee Fellowship
Helene R. and Norman L. Cahners Fellowship
Marion Callanan Memorial Fellowship
Nat Cole Memorial Fellowship
Harry and Marion Dubbs Fellowship
Daniel and Shirlee Cohen Freed Fellowship
Dr. Marshall N. Fulton Memorial Fellowship
Gerald Gelbloom Memorial Fellowship
Arthur and Barbara Kravitz Fellowship
Bernice and Lizbeth Krupp Fellowship
Philip and Bernice Krupp Fellowship
Edward H. and Joyce Linde Fellowship
Lucy Lowell Fellowship
Morningstar Family Fellowship
Stephen and Persis Morris Fellowship
Hannah and Raymond Schneider Fellowship
Pearl and Alvin Schottenfeld Fellowship
Edward G. Shufro Fund Fellowship
Evelyn and Phil Spitalny Fellowship
R. Amory Thorndike Fellowship
Augustus Thorndike Fellowship
Sherman Walt Memorial Fellowship

ENDOWED SCHOLARSHIPS
Maurice Abravanel Scholarship
Eugene Cook Scholarship
Dorothy and Montgomery Crane Scholarship
William E. Crofut Family Scholarship
Ethel Barber Eno Scholarship
Richard F. Gold Memorial Scholarship
Leah Jansizian Memorial Scholarship
Miriam Ann Kenner Memorial Scholarship
Andrall and Joanne Pearson Scholarship
Mary H. Smith Scholarship
Cynthia L. Spark Scholarship
Tisch Foundation Scholarship

ENDOWED FUNDS SUPPORTING THE TEACHING AND PERFORMANCE PROGRAMS
Anonymous (1)
George W. and Florence N. Adams Concert Fund
Eunice Alberts and Adelle Alberts Vocal Studies Fund*
Bernard and Harriet Bernstein Fund
George & Roberta Berry Fund for Tanglewood
Peter A. Berton Fund
Donald C. Bowersock Tanglewood Fund
Gino B. Cioffi Memorial Prize Fund
Phyllis and Lee Coffey Memorial Concert Fund
Aaron Copland Fund for Music
Margaret Lee Crofts Concert Fund
Margaret Lee Crofts TMC Fund
Paul F. and Lori A. Deninger DARTS Scholarship Fund
Alice Willard Dorr Foundation Fund
Carlotta M. Dreyfus Fund
Virginia Howard and Richard A. Ehrlich Fund
Selly A. Eisemann Memorial Fund
Elise V. and Monroe B. England Tanglewood Music Center Fund
Honorable and Mrs. John H. Fitzpatrick Fund
Daniel and Shirlee Cohen Freed Concert Fund
Ann and Gordon Getty Fund
Gordon/Rousmaniere/Roberts Fund
Grace Cornell Graff Fellowship Fund for Composers at the TMC
Heifetz Fund
Mickey L. Hooten Memorial Award Fund
Grace Jackson Entertainment Fund
Grace B. Jackson Prize Fund
Paul Jacobs Memorial Commissions Fund
Louis Krasner Fund for Inspirational Teaching and Performance, established by Marilyn Brachman Hoffman
William Kroll Memorial Fund
Dorothy Lewis Fund
Kathryn & Edward M. Lupean & Diane Holmes Lupean Fund
Samuel Mayes Memorial Cello Award Fund
Charles E. Merrill Trust TMC Fund
Northern California TMC Audition Fund
Herbert Prashker Fund
Renee Rapaporte DARTS Scholarship Fund
Mr. and Mrs. Ernest H. Rebentisch Fund
Jules C. Reiner Violin Prize Fund
Elaine and Harvey Rothenberg Fund
Rothenberg/Carlyle Foundation Fund
Helena Rubinstein Fund
Edward I. and Carole Rudman Fund
Lenore S. and Alan Sagner Fund
Renee D. Sanft Fellowship Fund for the TMC
Hannah and Ray Schneider TMCO Concert Fund*
Maurice Schwartz Prize Fund by Marion E. Dubbs
Ruth Shapiro Scholarship Fund
Dorothy Troupin Shimler Fund
Asher J. Shuffer Fund
Evian Simcovitz Fund
Albert Spaulding Fund
Jason Starr Fund
Tanglewood Music Center Composition Program Fund
Tanglewood Music Center Opera Fund
TMC General Scholarship Fund
Denis and Diana Osgood Tottenham Fund
The Helen F. Whitaker Fund
John Williams Fund
Karl Zeise Memorial Cello Award Fund

**Deferred gifts*
Listed as of June 4, 2004



CAPITAL AND ENDOWMENT CONTRIBUTORS

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts of $10,000 or more between May 1, 2003, and June 3, 2004. For further information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5275.

$1,000,000 and Up

Mrs. William H. Congleton
Kate and Al Merck
Mrs. Mischa Nieland and
Dr. Michael L. Nieland
Estate of Elizabeth B. Storer

$250,000–$499,999

Anonymous (3)
The Messinger Family

$100,000–$249,999

Anonymous (2)
Mr. William I. Bernell
Catherine and Paul Buttenwieser
Estate of Mrs. Janet M. Halvorson
Mr. William R. Hearst III
National Park Service,
US Dept. of the Interior
Save America's Treasures
Estate of Dr. and Mrs. Nelson Saphir
Estate of Dorothy Troupin Shimler
Jeanne H. Wolf, in memory of
Gottfried Wilfinger

$50,000–$99,999

Anonymous (1)
The Behrakis Foundation
Estate of Clarita Heath Bright
Estate of Mrs. Pierre de Beaumont
Mr. and Mrs. Disque Deane
Ms. Helen Salem Philbrook
Estate of Mr. Robert W. Stewart
Mr. and Mrs. Stephen R. Weiner

$25,000–$49,999

Anonymous (2)
Mr. and Mrs. James L. Bildner
Cynthia and Oliver Curme
Ms. Ann V. Dulye
Mrs. Harriett M. Eckstein
Estate of Frances Fahnestock
Estates of Harold K. Gross and
Evelyn F. Gross
Estate of George F. and Elsie Hodder
The Richard P. and Claire W. Morse
Foundation
Estate of David R. Pokross
Estate of Dr. Charles Reiner
Estate of Madelaine G. von Weber
The Cornelius and Muriel Wood
Charity Fund

Continued...

$15,000–$24,999

Anonymous (2)
Dr. David M. Aronson
Mr. and Mrs. Peter A. Brooke
Elizabeth Taylor Fessenden Foundation
FleetBoston Financial Foundation
Estate of Susan Morse Hilles

$10,000–$14,999

Anonymous (1)
Mrs. Ben Beyea
Estate of Francis F. Faulkner
Mrs. Samuel B. Feinberg
Dr. and Mrs. Orrie M. Friedman
Highland Capital Partners
Mr. Wycliffe K. Grousbeck
Estate of Priscilla M. Holman
Dr. Edwin F. Lovering
Mrs. Edward M. Lupean and Diane H. Lupean
Mr. and Mrs. Joseph C. McNay
Estate of Marilyn S. Nelson
Dr. Peter Ofner
Mr. Donald I. Perry
Renee Rapaporte
Estate of Dorothy F. Rowell
Hinda L. Shuman
Mr. Orlando N. Tobia
US Dept. of Housing and Urban Development
Stephen and Dorothy Weber

BUSINESS FRIENDS OF

Tanglewood

Tanglewood generates more than $60 million for the local economy. Tanglewood Business Friends provide operating support, underwrite educational programs, and fund fellowships for aspiring young musicians at the Tanglewood Music Center.

To become a Business Friend of Tanglewood, call Pam Malumphy at:

(413) 637-5174

In the Berkshires, Nature sets the

Berkshire Performing Arts Calendar
June 24 to July 31, 2004

Berkshire Choral Festival
Sheffield, (413) 229-1999
www.choralfest.org
Choral Masterpieces – 225 voices, soloists, Springfield Symphony. 7/10, 17, 24, 31 at 8 pm.

Berkshire Music School
Pittsfield, (413) 442-1411
Music education for all ages. Private lessons and chamber ensembles. Open year round.

Berkshire Opera
Pittsfield, (413) 442-9955
www.berkshireopera.org
Verdi's Rigoletto 6/24-7/4. Barber, Barab, Bernstein Triple Bill 7/26-7/31.

Berkshire Theatre Festival
Stockbridge, Box: (413) 298-5576
www.berkshiretheatre.org
Siddhartha: A Jungian Fantasy – 7/7-31; Heartbreak House – 7/13-24; Miracle Worker 7/27-8/14.

Jacob's Pillow Dance Festival
Becket, (413) 243-0745
www.jacobspillow.org
America's premier dance festival plus FREE talks & showings. Community Day, 7/24 10 am – 2 pm.

The Miniature Theatre of Chester
Chester, (413) 354-7771
www.miniaturetheatre.org
"The Gem of the Berkshires." Presenting Skylight 7/7 – 18 and Tea For Three 7/21 – 25.

Shaker Mountain Opera
at Berkshire Community College
Pittsfield, (800) 588-9757
www.Shakermountainopera.org
Fully staged productions of Faust, Magic Flute and Tales of Hoffmann.

Shakespeare & Company
Lenox, (413) 637-3353
www.shakespeare.org
Shakespeare's romantic comedy, As You Like It, plays Founders' Theatre Wed.-Sun. at 7:30 pm.

Berkshire Museums & Art Centers
Calendar – June 24 to July 31, 2004

A Chapel For Humanity
North Adams, (413) 664-9550
www.darkrideproject.org
A Chapel For Humanity; Sculptural Epic and 9/11 Room. Free Admission, Wed.-Sun. 12-5.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Fete des Fleurs 7/17, Flower Show 8/7-8.

Berkshire Museum
Pittsfield, (413) 443-7171
www.berkshiremuseum.org
Presence of Light Contemporary Artists explore the possibilities July 2 – October 31.

Bidwell House Museum
Monterey, (413) 528-6888
www.bidwellhousemuseum.org
Restored parsonage, c. 1750, superb collection of antiques & decorative arts. Daily tours, 11-4.

Bryant Homestead
Cummington, (413) 634-2244
www.thetrustees.org
Bryant Craft Festival – crafts, bands, food court, costumed guides, tours 7/17-18, 10 am – 5 pm.

Chesterwood
Stockbridge, (413) 298-3579
www.chesterwood.org
Contemporary sculpture at Chesterwood opens June 25. The exhibition runs through Oct. 11.

Berkshire Visitors Bureau's Cultural Alliance would like to thank The Studley Press for donating these pages.

scene and Culture steals the show.

Crane Museum of Papermaking
Dalton, (413) 684-6481
www.crane.com
Crane Museum of Paper Making, June – mid-October, 2-5 pm. FREE ADMISSION.

Dark Ride Project
North Adams, (413) 664-9550
www.darkrideproject.org
Take a ride on the Sensory Integrator. Wed.-Sun. 12-5. Unusual and fun!

The Eric Carle Museum of Picture Book Art
Amherst, (413) 658-1100
www.picturebookart.org
The Many Paths of Dr. Seuss: Four Points of the Compass. May 7 – July 1.

Frelinghuysen Morris House & Studio
Lenox, (413) 637-0166
www.frelinghuysen.org
Art deco house & artwork. Hourly guided tours. Thurs.-Sun. Directors talk July 17 @ 1 pm.

Hancock Shaker Village
Pittsfield, (413) 443-0188
www.hancockshakervillage.org
History & hands-on fun for all – 20 buildings, farm & animals, crafts, exhibits. Kids free.

Herman Melville's Arrowhead
Pittsfield, (413) 442-1793
www.mobydick.org
Here's Looking At Ewe Exhibit for Sheeptacular – decorated sheep, photos, artifacts.

MASS MoCA
North Adams, (413) MOCA 111
www.massmoca.org
Ritchie, Hamilton, and The Interventionists plus Bang on a Can Music Festival July 8-24.

The Mount, Edith Wharton's Estate & Gardens
Lenox, (413) 637-6900
www.EdithWharton.org
Tours, Designer Showhouse, Monday & Thursday Lectures, Terrace Café. Daily 9 a.m. – 5 p.m.

Norman Rockwell Museum
Stockbridge, (413) 298-4100
www.nrm.org
Hometown Hero, Citizen of the World: Rockwell in Stockbridge through October 31, 2004.

Sheffield Historical Society
Sheffield, (413) 229-2694
www.sheffieldhistory.org
Historic house tours Thurs. – Sat. 11-4. Changing exhibits & shopping at the Old Stone Store.

Sterling and Francine Clark Art Institute
Williamstown, (413) 458-2303
www.clarkart.edu
"Bonjour, Monsieur Courbet!" feature 75 master-pieces of 19th-century French art 6/27-9/6.

Ventfort Hall, Museum of the Gilded Age
Lenox, (413) 637-3206
www.gildedage.org
Tours daily 10-3. Xingu adapted Wharton story performed Wed./Thu./Fri. 7:30, Sat. 4, Sun. 10.

Williams College Museum of Art
Williamstown, (413) 597-2429
www.wcma.org
On view: Summer Afternoon: American watercolors from the collection. Admission is free.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's new "Discover the Berkshires" Visitors Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations, and grab the lastest information on Berkshire attractions.

THE BERKSHIRES
America's Premier Cultural Resort

Berkshire Visitors Bureau • 800-237-5747 • www.berkshires.org
3 Hoosac Street • Adams, MA and 121 South Street • Pittsfield, MA

Favorite Restaurants of the Berkshires

LENOX 218 RESTAURANT
218 MAIN ST.
637-4218
Lunch - Dinner - Sunday Brunch
Cafe Menu - Lite Fare
Northern Italian and American Cuisine

CUCINA ITALIANA
Enjoy Authentic Italian Food in the Berkshires
www.trattoria-vesuvio.com
TRATTORIA "IL VESUVIO"
ROUTES 7&20, Lenox, MA 01240 (413) 637-4904

HONEST FOOD
JACKS GRILL
SATISFACTION GUARANTEED
"The Best Darn Pot Roast in the Berkshires!"
Main St. Housatonic (413) 274-1000
www.jacksgrill.com

If you would like to be part of this restaurant page, please call (617) 542-6913.

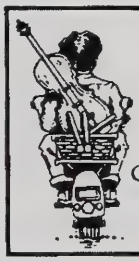
THE BEST OF BOTH WORLDS.



La Terrazza. A distinct Bar and Lounge in downtown Lenox. Open daily until midnight. Serving light fare, self-indulgent desserts and the largest selection of single malts in Berkshire County.

The Gateways Inn and Restaurant. Old world charm at its best. Exceptional accommodations. Gourmet dining in a cozy, candlelit atmosphere. Take-out picnics. Recommended by Santeé Magazine. Wine Spectatoraward winner since 2002.

La Terrazza
Gateways Inn & Restaurant
51 Walker Street, Lenox, MA
Call for Reservations: 413-637-2532



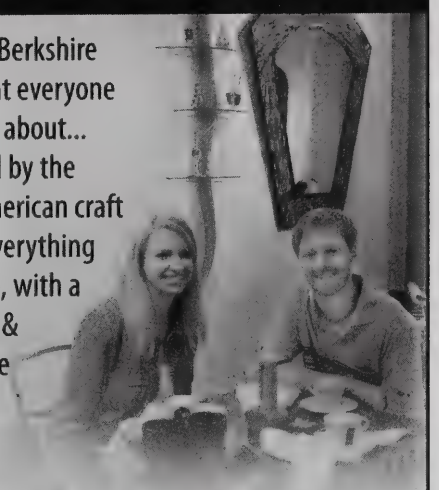
La Bruschetta
Food & Wine To Go
THE RIGHT PICNIC!
Gourmet Picnic Fare, Fine Wine, and More
LBfoodandwine.com
1 Harris St., W. Stockbridge, MA • 413-232-7141

DAKOTA
STEAK, SEAFOOD & SMILES
Voted Best Overall Restaurant
Steaks • Maine Lobster • Prime Rib
Fresh Seafood • Extensive Salad Bar •
Sunday Brunch Buffet-Best in the Berkshires
Reservations • Phone Ahead Seating
413-499-7900 Pittsfield/Lenox Line
www.DakotaRestaurant.com

Favorite Restaurants of the Berkshires

★ LUNCH DINNER BRUNCH ★

The new Berkshire restaurant everyone is talking about... furnished by the finest American craft artists. Everything is for sale, with a stunning & affordable menu.



An American Craftsman Café Stockbridge

One block from Red Lion Inn, yellow house - corner Maple & Rt. 7, Stockbridge. Parking on premises. All major credit cards. Reservations suggested:

★ 413 298 0250 ★

BIZEN

The best sushi outside of Japan.
The Boston Globe

Nurturing the body and the soul.

KAISEKI

Imagine sipping moonlight on a golden pond.

17 Railroad Street, Great Barrington (413) 528-4343

Dine In An Authentic 1771 Inn
just a mile from Tanglewood
Breakfast • English Tea • Dinner

16 Church St.
Lenox

THE VILLAGE INN
1771
RESTAURANT · PUB AND TAVERN

637-0020

Bombay
FINE AND CLASSIC INDIAN CUISINE

BOMBAY
Classic Indian Cuisine
At Best western, RT 20
LEE, MA 413 243 6731
www.fineindiandining.com

Chocolate Springs™
CAFÉ
THE LENOX SHOPS • ROUTE 7, LENOX, MA
(1 mile North of Historic Lenox Village)
(413) 637-9820 • WWW.CHOCOLATESPRINGS.COM
"Experience Chocolate Therapy"

FINE EUROPEAN-STYLE CHOCOLATE CAFÉ
PASTRY PICNIC PACKS
ICE CREAM & SORBETS
AFTER CONCERT HOURS

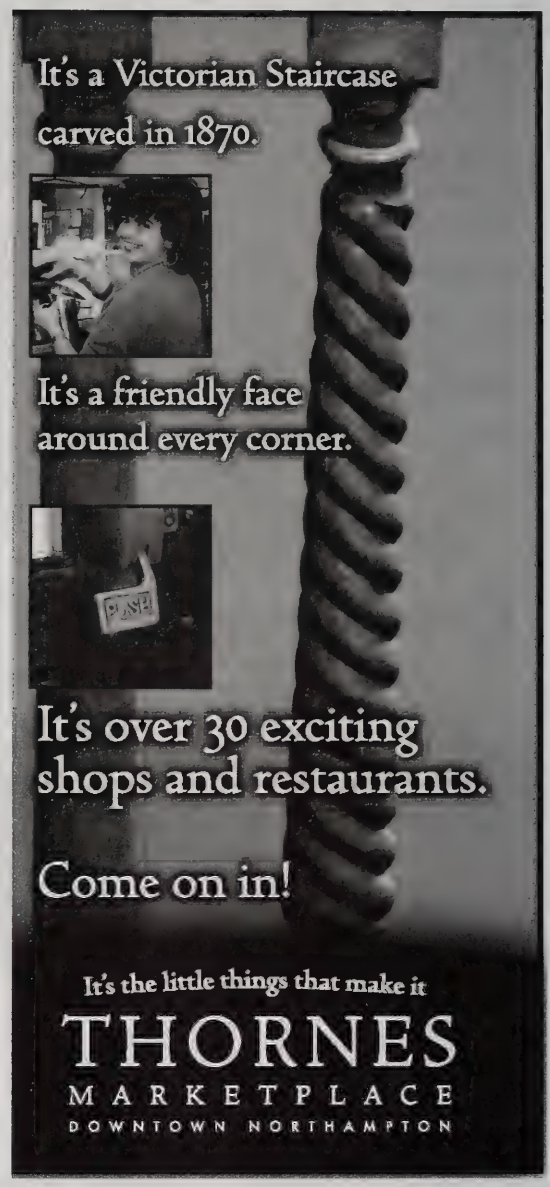


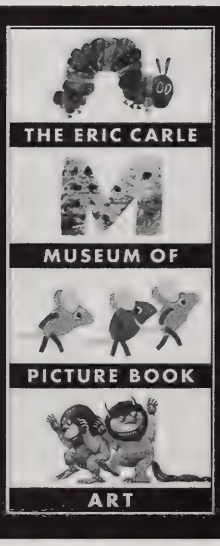
14259-176

silverscape designs

GOLDSMITHS GEM GALLERY

One King Street • Northampton • 413-584-3324
264 N. Pleasant Street • Amherst • 413-253-3324
www.silverscapedesigns.com • (800) 729-8971





Look
Learn
Create
Shop
Eat

125 West Bay Road, Amherst, MA
413.658.1100
www.picturebookart.org



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

ONE TRADITION...

...around the world.



The Fairmont Copley Plaza, Boston



The Plaza, New York



The Fairmont Hamilto
Princess, Bermuda



The Fairmont
Royal York, Toronto

Fairmont
HOTELS & RESORTS

Fairmont Hotels & Resorts is proud to be the Official Hotel of the Boston Symphony Orchestra and the Boston Pops.

www.fairmont.com 800 441 1414 617 267 5300

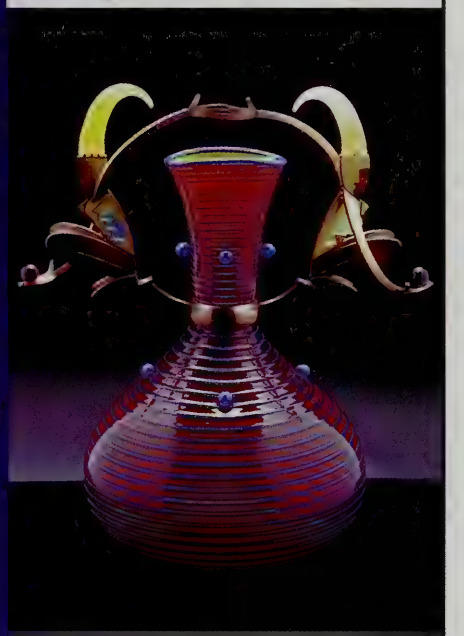
Fairmont Hotels & Resorts is a unique collection of 40 world-class hotels locate in six countries.

HABATAT GALLERIES

Specializing In
Contemporary Glass

Since 1971







115 STATE ROAD
GREAT BARRINGTON, MA 01230
413.528.9123

info@habatatgalleries.com
www.habatatgalleries.com

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE

ELM ST., STOCKBRIDGE, MA 01262 413.298.3044 www.holstengalleries.com

2004 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Tuesday, July 6, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

BOSTON BAROQUE
MARTIN PEARLMAN, music director

Text and Translation

MONTEVERDI Vespers of 1610
English texts of the psalms adapted, and other texts translated by, Clifford Bartlett

I. Versicle and Response: Deus in adjutorium meum

Deus in adjutorium meum intende:	O God make speed to save me.
Domine ad adjuvandum me festina.	O Lord make haste to help me.
Gloria Patri et Filio,	Glory be to the Father and to the Son
et Spiritui Sancto.	and to the Holy Ghost.
Sicut erat in principio, et nunc et semper,	As it was in the beginning, now and for ever,
et in saecula saeculorum. Amen. Alleluia.	world without end. Amen. Alleluia.

Antiphon

Assumpta est Maria in coelum:	Mary has been received into heaven:
gaudent angeli, laudantes benedicunt Dominum.	the angels rejoice; they bless the Lord with praises.

II. Psalm 109: Dixit Dominus

Dixit Dominus Domino meo:	The Lord said unto my Lord:
sede a dextris meis:	sit thou at my right hand,
donec ponam inimicos tuos,	until I make thine enemies
scabellum pedum tuorum.	thy footstool.
Virgam virtutis tuae emittet Dominus ex Sion:	The Lord shall send the rod of thy strength out of Sion:
dominare in medio inimicorum tuorum.	rule thou in the midst of thine enemies.
Tecum principium in die virtutis tuae	Thine is the foundation in the day of thy power;
in splendoribus sanctorum,	in the beauties of holiness
ex utero ante luciferum genui te.	I have born thee from the womb before the morning star.
Juravit Dominus, et non poenitebit eum:	The Lord hath sworn and will not repent:
Tu es sacerdos in aeternum	Thou art a priest for ever
secundum ordinem Melchisedech.	after the order of Melchizedek.
Dominus a dextris tuis,	The Lord at thy right hand has broken
confregit in die irae suae reges.	kings in the day of his anger.

Please turn the page quietly.

Judicabit in nationibus, implebit ruinas,	He will judge the nations, he will fill them with ruins:
conquassabit capita in terra multorum.	he will break the heads in the populous land.
De torrente in via bibet:	He shall drink of the torrent on the way;
propterea exaltabit caput.	therefore he shall lift up his head.
Gloria Patri…	Glory be to the Father…

III. Motet: Nigra sum

Nigra sum sed formosa filia Jerusalem.	I am a black but beautiful daughter of Jerusalem.
Ideo dilexit me Rex, et introduxit	So the King loved me, and led me
in cubiculum suum et dixit mihi:	into his chamber and said to me:
Surge, amica mea, et veni.	Arise, my love, and come away.
Iam hiems transiit, imber abiit et recessit,	Now winter has passed, the rain has gone
flores apparuerunt in terra nostra;	and flowers have appeared in our land;
tempus putationis advenit.	the time of pruning has come.

Antiphon

Maria Virgo assumpta est ad aethereum thalamum,	The Virgin Mary has been received into the heavenly bridal chamber,
in quo Rex regum stellato sedet solio.	where the King of Kings sits on a starry throne.

IV. Psalm 112: Laudate pueri

Laudate pueri Dominum,	Praise the Lord, ye children,
laudate nomen Domini.	praise the name of the Lord.
Sit nomen Domini benedictum,	Blessed be the name of the Lord
ex hoc nunc et usque in saeculum.	from this time forth for evermore.
A solis ortu usque ad occasum	From sunrise to sunset
laudabile nomen Domini.	the Lord's name is worthy of praise.
Excelsus super omnes gentes Dominus,	The Lord is high above all nations,
et super coelos gloria ejus.	and his glory above the heavens.
Quis sicut Dominus Deus noster,	Who is like the Lord our God,
qui in altis habitat et humilia	who dwells on high and looks down on
respicit in coelo et in terra?	the humble things in heaven and earth?
Suscitans a terra inopem,	He raises the helpless from the earth,
et de stercore erigens pauperem,	and lifts the poor man from the dung heap,
ut collocet eum cum principibus,	to place him alongside princes,
cum principibus populi sui.	with the princes of his people.
Qui habitare facit sterilem in domo,	He makes a home for the barren woman,
matrem filiorum laetantem.	a joyful mother of children.
Gloria Patri…	Glory be to the Father…

V. Motet: Pulchra es

Pulchra es, amica mea, suavis et decora filia Jerusalem.	You are beautiful, my love, a sweet and comely daughter of Jerusalem.
Pulchra es, amica mea, suavis et decora sicut Jerusalem, terribilis sicut castrorum acies ordinata.	You are beautiful my love, sweet and comely as Jerusalem, terrible as the sharp lines of a military camp.
Averte oculos tuos a me, quia ipsi me avolare fecerunt.	Turn your eyes from me, because they have put me to flight.

Antiphon

In odorem unguentorum tuorum currimus; adolescentulae dilexerunt te nimis.	We hasten toward the sweet fragrance of your ointments; maidens adore you.

VI. Psalm 121: Laetatus sum

Laetatus sum in his, quae dicta sunt mihi:	I was glad when they said unto me:
in domum Domini ibimus.	we shall go into the house of the Lord.
Stantes erant pedes nostri in atriis tuis, Jerusalem.	Our feet shall stand within thy gates, O Jerusalem.
Jerusalem, quae aedificatur ut civitas: cujus participatio ejus in idipsum.	Jerusalem, which is built as a city that is compact together.
Illuc enim ascenderunt tribus, tribus Domini: testimonium Israel	For thither ascend the tribes, the tribes of the Lord, to testify unto Israel,
ad confitendum nomini Domini.	to give thanks to the name of the Lord.
Quia illic sederunt sedes in judicio, sedes super domum David.	For there are the seats of judgment, the seats over the house of David.
Rogate quae ad pacem sunt Jerusalem: et abundantia diligentibus te.	O pray for the peace of Jerusalem: and may prosperity attend those who love thee.
Fiat pax in virtute tua: et abundantia in turribus tuis.	Peace be within thy strength, and prosperity within thy towers.
Propter fratres meos et proximos meos,	For my brothers and my sake,
loquebar pacem de te; propter domum Domini Dei nostri,	I will ask for peace for thee; for the sake of the house of the Lord our God
quaesivi bona tibi. Gloria Patri…	I have sought blessings for thee. Glory be to the Father…

VII. Motet: Duo Seraphim

Duo Seraphim clamabant alter ad alterum: Sanctus, sanctus, sanctus Dominus Deus Sabaoth.	Two Seraphim were calling one to the other: Holy, holy, holy Lord God of Hosts.
Plena est omnis terra gloria ejus.	The whole earth is full of His glory.
Tres sunt qui testimonium dant in coelo:	There are three who give testimony in heaven:

Please turn the page quietly.

Pater, Verbum et Spiritus Sanctus:	the Father, the Word and the Holy Spirit:
et hi tres unum sunt.	and these three are one.
Sanctus, sanctus, sanctus Dominus Deus Sabaoth.	Holy, holy, holy Lord God of Hosts.
Plena est omnis terra gloria ejus.	The whole earth is full of His glory.

Antiphon

Benedicta filia tua Domino,	You have been blessed by the Lord, O daughter,
quia per te fructum vitae communicavimus.	for through you we have partaken of the fruit of life.

VIII. Psalm 126: Nisi Dominus

Nisi Dominus aedificaverit domum,	Except the Lord build the house,
in vanum laboraverunt qui aedificant eam.	they labour in vain that build it.
Nisi Donimus custodierit civitatem,	Except the Lord keep the city,
frustra vigilavit qui custodit eam.	the watchman waketh but in vain.
Vanum est vobis ante lucem surgere:	It is vain for you to rise before dawn:
surgite postquam sederitis,	rise when you have sat down,
qui manducatis panem doloris.	ye who eat the bread of sorrow,
Cum dederit dilectis suis somnum:	when he has given sleep to those he loves.
ecce haereditas Domini filii:	Behold, children are an inheritance of the Lord,
merces, fructus ventris.	a reward, the fruit of the womb.
Sicut sagittae in manu potentis:	As arrows in the hand of the mighty,
ita filii excussorum.	so are children of the vigorous.
Beatus vir qui implevit desiderium suum	Blessed is the man who has fulfilled his longing
ex ipsis: non confundetur	by them: he shall not be perplexed
cum loquetur inimicis suis in porta.	when he speaks to his enemies at the gate.
Gloria Patri…	Glory be to the Father…

IX. Motet: Audi coelum

Audi coelum verba mea,	Hear, o heaven, my words,
plena desiderio	full of desire
et perfusa gaudio.	and suffused with joy.
Audio.	I hear.
Dic, quaeso, mihi: Quae est ista	Tell me, I pray: who is she
quae consurgens ut aurora rutilat,	who rising like the dawn,
ut benedicam?	shines, that I may bless her?
Dicam.	I shall tell you.
Dic, nam ista pulchra ut luna,	Tell, for she is beautiful as the moon,
electa ut sol, replet laetitia	exquisite as the sun, which fills with joy
terras, coelos, maria.	the earth, the heavens and the seas.
Maria.	Mary.
Maria Virgo illa dulcis,	Mary, that sweet Virgin
praedicata de propheta Ezechiel	foretold by the prophet Ezechiel,
porta orientalis.	gate of the rising sun,
Talis.	Such is she!

Illa sacra et felix porta, per quam mors fuit expulsa, introducta autem vita. Ita.	that holy and happy gate through which death was driven out, but life brought in, Even so!
Quae semper tutum est medium inter homines et Deum, pro culpis remedium. Medium.	who is always a sure mediator between man and God, a remedy for our sins. A mediator.
Omnes… Omnes hanc ergo sequamur, quae cum gratia mereamur vitam aeternam. Consequamur. Sequamur.	All… So let us all follow her by whose grace we gain Eternal life. Let us seek after her. Let us follow.
Praestet nobis Deus, Pater hoc et Filius et Mater, cujus nomen invocamus dulce miseris solamen. Amen.	May God grant us this, the Father and the Son and the Mother, on whose name we call, sweet solace for the unhappy. Amen.
Benedicta es, Virgo Maria, in saeculorum saecula.	Blessed art thou, Virgin Mary, world without end.

Antiphon

Pulchra es et decora, filia Jerusalem,	You are lovely and beauteous, O daughter of Jerusalem,
terribilis ut castrorum acies ordinata.	awe-inspiring as an army arrayed for battle.

X. Psalm 147: Lauda, Jerusalem

Lauda, Jerusalem, Dominum: lauda Deum tuum, Sion.	Praise the Lord, O Jerusalem: praise thy God, O Sion.
Quoniam confortavit seras portarum tuarum: benedixit filiis tuis in te.	For he hath strengthened the bars of your gates: he hath blessed thy children within thee.
Qui posuit fines tuos pacem: et adipe frumenti satiat te.	He maketh peace in thy borders: and filleth thee with the finest of the wheat.
Qui emittit eloquium suum terrae: velociter currit sermo ejus.	He sendeth forth his commandment upon earth: his word runneth very swiftly.
Qui dat nivem sicut lanam: nebulam sicut cinerem spargit.	He giveth snow like wool: he scattereth the cloud like ashes.
Mittit cristallum suum sicut buccellas: ante faciem frigoris ejus quis sustinebit?	He casteth forth his ice like morsels: who will stand before his cold?
Emittet verbum suum, et liquefaciet ea: flabit spiritus ejus, et fluent aquae.	He will send out his word and melt them: he will cause his wind to blow and the waters will flow.
Qui annuntiat verbum suum Jacob: justitias et judicia sua Israel.	He sheweth his word unto Jacob: his statutes and judgments unto Israel.
Non fecit taliter omni nationi: et judicia sua non manifestavit eis.	He hath not dealt so with any nation: and he has not shown his judgments to them.
Gloria Patri…	Glory be to the Father…

XI. Sonata sopra "Sancta Maria, ora pro nobis"

Sancta Maria, ora pro nobis.	Holy Mary, pray for us.

XII. Hymn: Ave maris stella

Ave maris stella, Dei mater alma, atque semper virgo, felix coeli porta.	Hail, star of the sea, life-giving mother of God and perpetual virgin, happy gate of heaven.
Sumens illud Ave gabrielis ore, funda nos in pace, mutans Evae nomen.	Receiving that 'ave' from the mouth of Gabriel, keep us in peace, reversing the name 'Eva.'
Solve vincla reis, profer lumen caecis, mala nostra pelle, bona cuncta posce.	Loosen the chains from the guilty, bring forth light to the blind, drive out our ills, ask for blessings for all.
Monstra te esse matrem: sumat per te preces, qui pro nobis natus, tulit esse tuus.	Show yourself to be his mother: may he receive through you our prayers who, born for us, deigned to be yours.
Virgo singularis, inter omnes mitis, nos culpis solutos mites fac et castos.	Peerless virgin, gentle above all others, when we are pardoned for our sins, make us gentle and pure.
Vitam praesta puram, iter para tutum, ut videntes Jesum semper collaetemur.	Grant us a pure life, prepare a safe journey, so that seeing Jesus we may rejoice for ever.
Sit laus Deo Patri, summo Christo decus, spiritui Sancto, tribus honor unus. Amen	Praise be to God the Father, glory to Christ most high, and to the Holy Spirit, triple honour in one. Amen.

Antiphon

Virgo prudentissima, quo progrederis,	O Virgin most wise, whither are you advancing,
quasi aurora valde rutilans? Filia Sion,	shining brightly like the dawn? O daughter of Sion,
tota formosa et suavis es, pulchra ut luna, electa ut sol.	you are so beautiful and sweet, lovely as the moon, supreme as the sun.

XIII: Magnificat

1. Magnificat anima mea Dominum.	1. My soul doth magnify the Lord.
2. Et exultavit spiritus meus in Deo salutari meo.	2. And my spirit hath rejoiced in God my saviour.
3. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.	3. For he hath regarded the lowliness of his handmaiden, for behold from henceforth all generations shall call me blessed.
4. Quia fecit mihi magna qui potens est: et sanctum nomen ejus.	4. For he that is mighty hath magnified me, and holy is his name.
5. Et misericordia ejus a progenie in progenies timentibus eum.	5. And his mercy is on them that fear him throughout all generations.
6. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.	6. He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.
7. Deposuit potentes de sede et exaltavit humiles.	7. He hath put down the mighty from their seat and hath exalted the humble and meek.
8. Esurientes implevit bonis: et divites dimisit inanes.	8. He hath filled the hungry with good things and the rich he hath sent empty away.
9. Suscepit Israel puerum suum, recordatus misericordiae suae,	9. He remembering his mercy hath holpen his servant Israel;
10. Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.	10. As he promised to our forefathers, Abraham and his seed for ever.
11. Gloria Patri et Filio, et Spiritui Sancto	11. Glory be to the Father, and to the Son, and to the Holy Ghost.
12. Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen.	12. As it was in the beginning, is now and ever shall be, world without end. Amen.

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

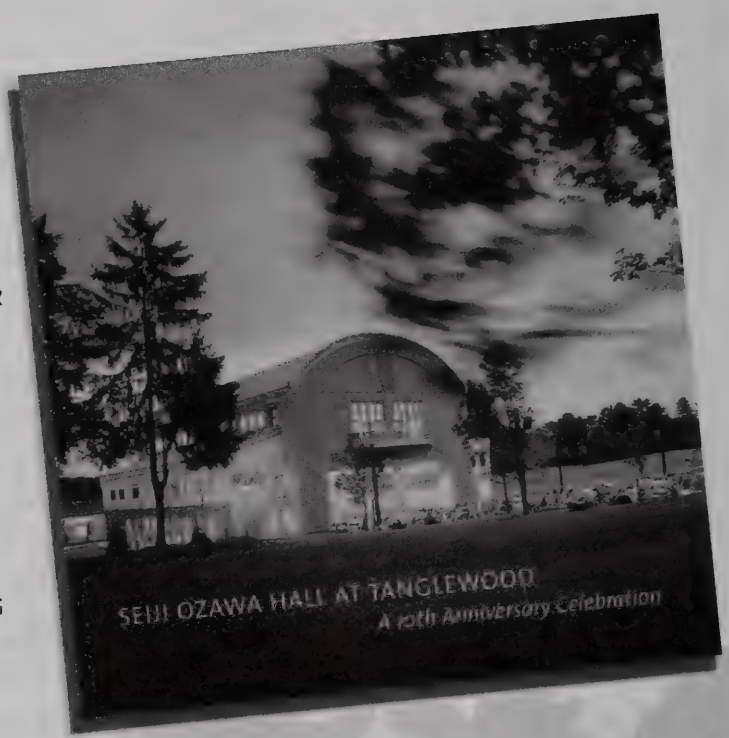
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Tuesday, July 13, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

BRYN TERFEL, bass-baritone
MALCOLM MARTINEAU, piano

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

Texts and Translations

I.

RALPH VAUGHAN WILLIAMS (1872-1958)
"Songs of Travel"
Texts by Robert Louis Stevenson (1850-1894)

The Vagabond

Give to me the life I love,
Let the lave go by me,
Give the jolly heaven above,
And the byway nigh me.
Bed in the bush with stars to see,
Bread I dip in the river –
There's the life for a man like me,
There's the life for ever.

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I seek not, hope nor love,
Nor a friend to know me;
All I seek, the heaven above,
And the road below me.

Or let autumn fall on me
Where afield I linger,
Silencing the bird on tree,
Biting the blue finger.
White as meal the frosty field –
Warm the fireside haven –
Not to autumn will I yield,
Not to winter even!

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I ask not, hope nor love,
Nor a friend to know me;
All I seek, the heaven above,
And the road below me.

Let Beauty awake

Let Beauty awake in the morn from
beautiful dreams,
Beauty awake from rest!
Let Beauty awake
For Beauty's sake
In the hour when the birds awake
in the brake
And the stars are bright in the west!

Let Beauty awake in the eve from the
slumber of day,
Awake in the crimson eve!
In the day's dusk end
When the shades ascend,
Let her wake to the kiss of a tender friend,
To render again and receive!

Please turn the page quietly.

The Roadside Fire

I will make you brooches and toys for your delight
Of bird-song at morning and star-shine at night,
I will make a palace fit for you and me
Of green days in forests, and blue days at sea.

I will make my kitchen, and you shall keep your room,
Where white flows the river and bright blows the broom;
And you shall wash your linen and keep your body white
In rainfall at morning and dewfall at night.

And this shall be for music when no one else is near,
The fine song for singing, the rare song to hear!
That only I remember, that only you admire,
Of the broad road that stretches and the roadside fire.

Youth and Love

To the heart of youth the world is a highwayside.
Passing for ever, he fares; and on either hand,
Deep in the gardens golden pavilions hide,
Nestle in orchard bloom, and far on the level land
Call him with lighted lamp in the eventide.

Thick as stars at night when the moon is down,
Pleasures assail him. He to his nobler fate
Fares; and but waves a hand as he passes on,
Cries but a wayside word to her at the garden gate,
Sings but a boyish stave and his face is gone.

In Dreams

In dreams unhappy, I behold you stand
As heretofore:
The unremember'd tokens in your hand
Avail no more.

No more the morning glow, no more
the grace,
Enshrines, endears.
Cold beats the light of time upon your face
And shows your tears.

He came and went. Perchance you
wept awhile
And then forgot.
Ah me! but he that left you with a smile
Forgets you not.

The infinite shining heavens

The infinite shining heavens
Rose, and I saw in the night
Uncountable angel stars
Showering sorrow and light.

I saw them distant as heaven,
Dumb and shining and dead,
And the idle stars of the night
Were dearer to me than bread.

Night after night in my sorrow
The stars looked over the sea,
Till lo! I looked in the dusk
And a star had come down to me.

Whither Must I Wander?

Home no more home to me, whither must I wander?
Hunger my driver, I go where I must.
Cold blows the winter wind over hill and heather:
Thick drives the rain and my roof is in the dust.
Loved of wise men was the shade of my roof-tree,
The true word of welcome was spoken in the door –
Dear days of old with the faces in the firelight,
Kind folks of old, you come again no more.

Home was home then, my dear, full of kindly faces,
Home was home then, my dear, happy for the child.
Fire and the windows bright glittered on the moorland;
Song, tuneful song, built a palace in the wild.
Now when day dawns on the brow of the moorland,
Lone stands the house, and the chimney-stone is cold.
Lone let it stand, now the friends are all departed,
The kind hearts, the true hearts, that loved the place of old.

Spring shall come, come again, calling up the moorfowl,
Spring shall bring the sun and the rain, bring the bees and flowers;
Red shall the heather bloom over hill and valley,
Soft flow the stream through the even-flowing hours.
Fair the day shine as it shone on my childhood –
Fair shine the day on the house with open door;
Birds come and cry there and twitter in the chimney –
But I go for ever and come again no more.

Bright is the ring of words

Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them,
Still they are carolled and said –
On wings they are carried –
After the singer is dead
And the maker buried.

Low as the singer lies
In the field of heather,
Songs of his fashion bring
The swains together.
And when the west is red
With the sunset embers,
The lover lingers and sings
And the maid remembers.

I have trod the upward and the downward slope

I have trod the upward and the downward slope;
I have endured and done in days before;
I have longed for all, and bid farewell to hope;
And I have lived and loved, and closed the door.

—Robert Louis Stevenson

II.

Ye banks and braes (Traditional)
Ye banks and braes o' bonnie Doon,
How can ye bloom sae fair!
How can ye chant, ye little birds,
And I sae fu' o' care!

Thou'll break my heart, thou bonnie bird
That sings upon the bough;
Thou minds me o' the happy days
When my fause Luve was true.

Thou'll break my heart, thou bonnie bird
That sings beside thy mate;
For sae I sat, and sae I sang,
And wist na o' my fate.

Aft hae I roved by bonnie Doon
To see the woodbine twine,
And ilka bird sang o' its love;
And sae did I o' mine.

Wi' lightsome heart I pu'd a rose
Frae aff its thorny tree;
And my fause luver staw the rose,
But left the thorn wi' me.

—Robert Burns (1759-1796)

Danny Boy (Traditional)
Oh Danny boy, the pipes, the pipes are calling
From glen to glen, and down the mountain side
The summer's gone, and all the flowers are dying,
'Tis you, 'tis you must go and I must bide.
But come ye back when summer's in the meadow
Or when the valley's hushed and white with snow
'Tis I'll be here in sunshine or in shadow
Oh Danny boy, oh Danny boy, I love you so.

And if you come, when all the flowers are dying
And I am dead, as dead I well may be,
You'll come and find the place where I am lying
And kneel and say an "Ave" there for me.
And I shall hear, tho' soft you tread above me,
And all my dreams will warm and sweeter be
If you'll not fail to tell me that you love me
I'll simply sleep in peace until you come to me.

Ar Hyd y Nôs (Traditional)
Holl amrantau'r sêr ddywedant,
Ar hyd y nôs,
"Dyma'r ffordd i fro gogoniant,"
Ar hyd y nôs.

All Through the Night
All the stars that shine are saying,
All through the night,
"Here's the way to glory, beaming"
All through the night.

Golau arall yw tywyllwch,
I arddangos gwir brydferthwch,
Teulu'r nefoedd mewn tawelwch,
Ar hyd y nôs.

O mor siriol gwena seren,
Ar hyd y nôs,
I oleuo'i chwaer ddaearen,
Ar hyd y nôs.

Nôs yw henaint pan ddaw cystudd,
Ond i harddu dyn a'i hwyr ddydd,
Rho'wn ein goleu gwan i'n gilydd,
Ar hyd y nôs.

—John Ceiriog Hughes (1832-1887)

Darkness is but other lighting
To display true beauty shining,
Heaven's family peacefully sleeping
All through the night.

Oh so charming, stars are smiling,
All through the night,
Over earth their light is shining,
All through the night.

Darkness folds us in our suffering,
And adorns us in our aging,
Dimming lights, let us be sharing
All through the night.

—trans. Sioned Jones

W.S. GWYNN WILLIAMS (1896-1978)

My Little Welsh Home

I am dreaming of the mountains of my home
Of the mountains where in childhood I would roam
I have dream't 'neath summer skies where the Summer never dies
But my heart is in the mountains of my home

I can see the little homestead of the hill
I can hear the magic music of the rill
There is nothing to compare with the love that once was there
In that lonely little homestead on the hill

I can see the quiet churchyard down below
Where the mountain breezes wander to and fro
And when God my soul will keep it is there I want to sleep
With those dear old folks that loved me long ago

—W.S. Gwynn Williams

Please turn the page quietly,
and only after the music has stopped.



OWEN WILLIAMS (1877-1956)

Sûl y Blodau

Tan y garreg las a'r blodau
Cysga berl dy fam
Gwybod mae dy dad a minnau
Na dderbyni gam.
Gwn nad oes un beddrod bychan
Heb ei angel gwyn,
Cwsg fy mhlentyn yma'th hunan
Cwsg Goronwy Wyn.

Dan y garreg las Goronwy
Cysga beth yn hwy
Rhaid yw dweud nos da Goronwy
Mynd a'th ad o'r wy.
Nid oes eisiau llaw i'th siglo
Yn dy newydd gryd
Cwsg nes gweld ein gilydd eto
Cwsg a gwyn dy fyd

Cwsg, Cwsg, Cwsg Goronwy Wyn.

—Siôn Wyn

Flower Sunday

Where the flow'rs and gray stones hide,
Sleep, my pearl, below
That no harm shall e'er betide thee
I and father know.
Little graves are never lonely,
Angels guard their kin;
Sleep my child thyself there only,
Sleep, Goronwy Wyn.

Under that gray stone, Goronwy,
Slumber yet a while;
I must say goodnight, Goronwy
Leaving thee alone.
Strange that cradle hand of mother
Need not rock thee now;
Sleep until we meet each other
Sleep, and blest be thou.

Sleep, Sleep, Sleep, Goronwy Wyn.

III.

IVOR GURNEY (1890-1937)

Sleep

Come, sleep, and with thy sweet deceiving
Lock me in delight awhile;
Let some pleasing dream beguile
All my fancies, that from thence
I may feel an influence,
All my powers of care bereaving.

Tho' but a shadow, but a sliding,
Let me know some little joy.
We, that suffer long annoy,
Are contented with a thought
Thro' an idle fancy wrought:
O let my joys have some abiding.

—John Fletcher (1579-1625)

IV.

PETER WARLOCK (1894-1930)

Captain Stratton's Fancy

Oh, some are fond of red wine and some are fond of white,
And some are all for dancing by the pale moonlight,
But rum alone's the tipple and the heart's delight
Of the old, bold mate of Henry Morgan.

Oh, some are fond of Spanish wine and some are fond of French,
And some'll swallow tay and stuff fit only for a wench,
But I'm for right Jamaica till I roll beneath the bench,
Says the old, bold mate of Henry Morgan.

Oh, some are for the lily and some are for the rose,
But I am for the sugar cane that in Jamaica grows,
For it's that that makes the bonny drink to warm my copper nose,
Says the old, bold mate of Henry Morgan.

Oh, some are fond of fiddles and a song well sung,
And some are all for music for to lit upon the tongue,
But mouths were made for tankards and for sucking at the bung,
Says the old, bold mate of Henry Morgan.

Oh, some that's good and godly ones they hold that it's a sin
To troll the jolly bowl around and let the dollars spin,
But I'm for toleration and for drinking at an inn,
Says the old, bold mate of Henry Morgan.

—John Masefield (1878-1967)

INTERMISSION

V.

ROGER QUILTER (1877-1953)
Three Shakespeare Songs, Opus 6

Come away, death (from *Twelfth Night*)

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all
with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

Please turn the page quietly,
and only after the music has stopped.

Oh mistress mine (from *Twelfth Night*)
O mistress mine, where are you roaming?
O stay and hear, your true love's coming
That can sing both high and low.

Trip no further, pretty sweeting;
Journeys end in lovers' meeting,
Ev'ry wise man's son doth know.

What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:

In delay there lies no plenty;
Then come kiss me, sweet and twenty;
Youth's a stuff will not endure.

Blow, blow, thou winter wind (from *As You Like It*)
Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen
Because thou art not seen,
Although thy breath be rude.
Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho! the holly!
This life is most jolly.

Freeze, freeze thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho! the holly!
This life is most jolly.

VI.

BENJAMIN BRITTEN (1913-1976)

The foggy, foggy Dew
When I was a bachelor I lived all alone
And worked at the weaver's trade
And the only, only thing that I ever did wrong,
Was to woo a fair young maid.
I wooed her in the winter time, and in the summer too…
And the only, only thing I did that was wrong
Was to keep her from the foggy, foggy dew.

One night she came to my bedside when I lay fast asleep,
She laid her head upon my bed and she began to weep.
She sighed, she cried, she damn'd near died,
She said: "What shall I do?"
So I hauled her into bed and I covered up her head,
Just to keep her from the foggy, foggy dew.

Oh, I am a bachelor and I live with my son,
And we work at the weaver's trade.
And ev'ry single time that I look into his eyes,
He reminds me of the fair young maid.
He reminds me of the winter time, and of the summer too,
And of the many, many times that I held her in my arms,
Just to keep her from the foggy, foggy dew.

—Anonymous

The Salley Gardens

It was down by the Salley gardens, my love and I did meet.
She crossed the Salley gardens with little snow-white feet.
She bid me take love easy, as the leaves grow on the tree,
But I was young and foolish, and with her did not agree.

In a field down by the river, my love and I did stand.
And on my leaning shoulder, she laid her snow-white hand.
She bid me take life easy, as the grass grows on the weirs,
But I was young and foolish, and now am full of tears.

Down by the Salley gardens, my love and I did meet.
She crossed the Salley gardens with little snow-white feet.
She bid me take love easy, as the leaves grow on the tree,
But I was young and foolish, and with her did not agree.

—William Butler Yeats (1865-1939)

Oliver Cromwell

Oliver Cromwell lay buried and dead,
Hee-haw, buried and dead,
There grew an old apple-tree over his head,
Hee-haw, over his head.

The apples were ripe and ready to fall,
Hee-haw, ready to fall,
There came an old woman to gather them all,
Hee-haw, gather them all.

Oliver rose and gave her a drop,
Hee-haw, gave her a drop,
Which made the old woman go hippety hop,
Hee-haw, hippety hop.

The saddle and bridle, they lie on the shelf,
Hee-haw, lie on the shelf,
If you want any more you can sing it yourself,
Hee-haw, sing it yourself.

—Anonymous folk text

VII.

AARON COPLAND (1900-1990)
from Old American Songs

The Little Horses (Lullaby)
Hush you bye, don't you cry,
go to sleepy little baby.
When you wake, you shall have,
all the pretty little horses.

Black and bays, dapples and grays,
Coach and six-a little horses…

Hush you bye, don't you cry,
go to sleepy little baby.
When you wake, you'll have sweet cake,
and all the pretty little horses.

A brown and a gray, and a black and a bay,
and a coach and six-a little horses…

At the River (Hymn Tune)
Shall we gather by the river,
where bright angels feet have trod,
with its crystal tide forever
flowing by the throne of God.

Yes we'll gather by the river,
the beautiful, the beautiful river,
gather with the saints by the river
that flows by the throne of God.

Soon we'll reach the shining river,
soon our pilgrimage will cease,
soon our happy hearts will quiver
with the melody of peace.

Yes we'll gather by the river…

Ching-a-ring Chaw (Minstrel Song)
Ching-a-ring-a ring ching ching,
Ho-a ding-a ding kum larkee…

Brothers gather round,
listen to this story,
'bout the promised land,
an' the promised glory.

You don' need to fear,
if you have no money,
you don' need none there,
to buy you milk and honey.

There you'll ride in style,
coach with four white horses,
there the evenin' meal,
has one two three four courses.

Ching-a-ring-a ring…

Nights we all will dance,
to the harp and fiddle,
waltz and jig and prance,
"Cast off down the middle."

When the mornin' come,
all in grand and splendour,
stand out in the sun,
and hear the holy thunder.

Brothers hear me out,
the promised land's a-comin',
dance and sing and shout,
I hear them harps a-strummin'.

Ching-a-ring ching…

VIII.

FREDERICO PAOLO TOSTI (1846-1916)

Sogno

Ho sognato che stavi a ginocchi
come un santo che prega il Signor,
mi guardavi nel fondo degl'occhi,
Sfavillava il tuo sguardo d'amor.
Tu parlavi e la voce sommessa
mi chiedea dolcemente mercè.
Solo un guardo che fosse promessa
imploravi curvata al mio piè.

Io tacevo e coll'anima forte
il desio tenatore lottò.
Ho provato il martirio e la morte,
pur mi vinsi e ti dissi di no.
Ma il tuo labbro sfiorò la mia faccia
e la forza del cor mi tradì.
Chiusi gli occhi, ti stesi le braccia,
ma sognavo e il bel sogno svanì!

—Lorenzo Stecchetti (1845-1876)

Dream

I dreamed that you were kneeling
Like a saint praying to the Lord,
You looked deep into my eyes,
Your glance shone with love,
You were speaking and your soft voice
Gently asked me for pity.
Kneeling at my feet you begged
For only a look, as a promise.

I was silent and battled manfully
Against the tempting desire,
I suffered martyrdom and death,
Yet conquered myself and said no.
But your lips brushed my face
And the strength of my heart failed me.
I closed my eyes, opened my arms to you,
But I was dreaming, and the lovely
dream vanished!

Please turn the page quietly,
and only after the music has stopped.

Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.



Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD • CHANTICLEER • THE EMERSON QUARTET • MATTHIAS GOERNE & ERIC SCHNEIDER • RICHARD GOODE • KREMERATA BALTICA • LORRAINE HUNT LIEBERSON & PETER SERKIN • YO-YO MA & EMANUEL AX • THE JUILLIARD QUARTET • THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA • REIGAKUSHA • MITSUKO SHIRAI & HARTMUT HÖLL • TANGLEWOOD MUSIC CENTER FELLOWS • BRYN TERFEL & MALCOLM MARTINEAU • DUBRAVKA TOMSIC

AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

La serenata

Vola, O serenata:
La mia diletta ésola,
E, con la bella testa
Posa tra le lenzuola:
O serenata, vola.
Splende pura la luna:
L'alle il silenzio stende,

E dietro I veli dell'alcova bruna

La lampada s'accende:
Pura la luna splende.
Vola, O serenata, vola.
La mia diletta è sola,
Ma sorridendo ancor mezzo assonnata,
Torna fra le lenzuola:
O serenata, vola.
L'onda sogna su'l lido,
E'l vento su la fronda;
E a'baci miei ricusa ancora un nido
La mia signora bionda…

—Giovanni Alfredo Cesareo (1861-1937)

The Serenade

Fly, serenade:
My darling is alone,
And, laying down her beautiful head,
She rests between the sheets:
O serenade, fly.
The moon is shining clearly;
The silence of the night is spreading its wings,
And behind the veils of the dark chamber
The lamp is lighted;
The moon is shining clearly.
Fly, serenade.
My darling is alone,
But, still sleepy and smiling,
She goes back between the sheets:
O serenade, fly.
The wave dreams on the sandy beach,
The wind between the leafy branches,
And my fair lady
Still refuses all my kisses…

Chanson de l'adieu

Partir c'est mourir un peu,
C'est mourir à ce qu'on aime;
On laisse un peu de soi-même
En toute heure et dans tout lieu.

C'est toujours le deuil d'un voeu,
Le dernier vers d'un poème;
Partir c'est mourir un peu
C'est mourir à ce qu'on aime

Et l'on part, et c'est un jeu
Et jusqu'à l'adieu supreme
C'est son âme que l'on s'ème
Que l'on sème en chaque adieu.

Partir, c'est mourir un peu,
Partir, c'est mourir un peu.

—Edmond Haraucort (1856-1942)

Song of Farewell

To part is to die a little,
To die to that which we love.
One leaves a little of one's self
In every hour and in every place.

It is always the mourning of a wish,
The last verse of a poem.
To part is to die a little,
To die to that which we love.

And one leaves, and it's a game,
And until the final farewell
With one's soul one makes
One's mark at each goodbye.

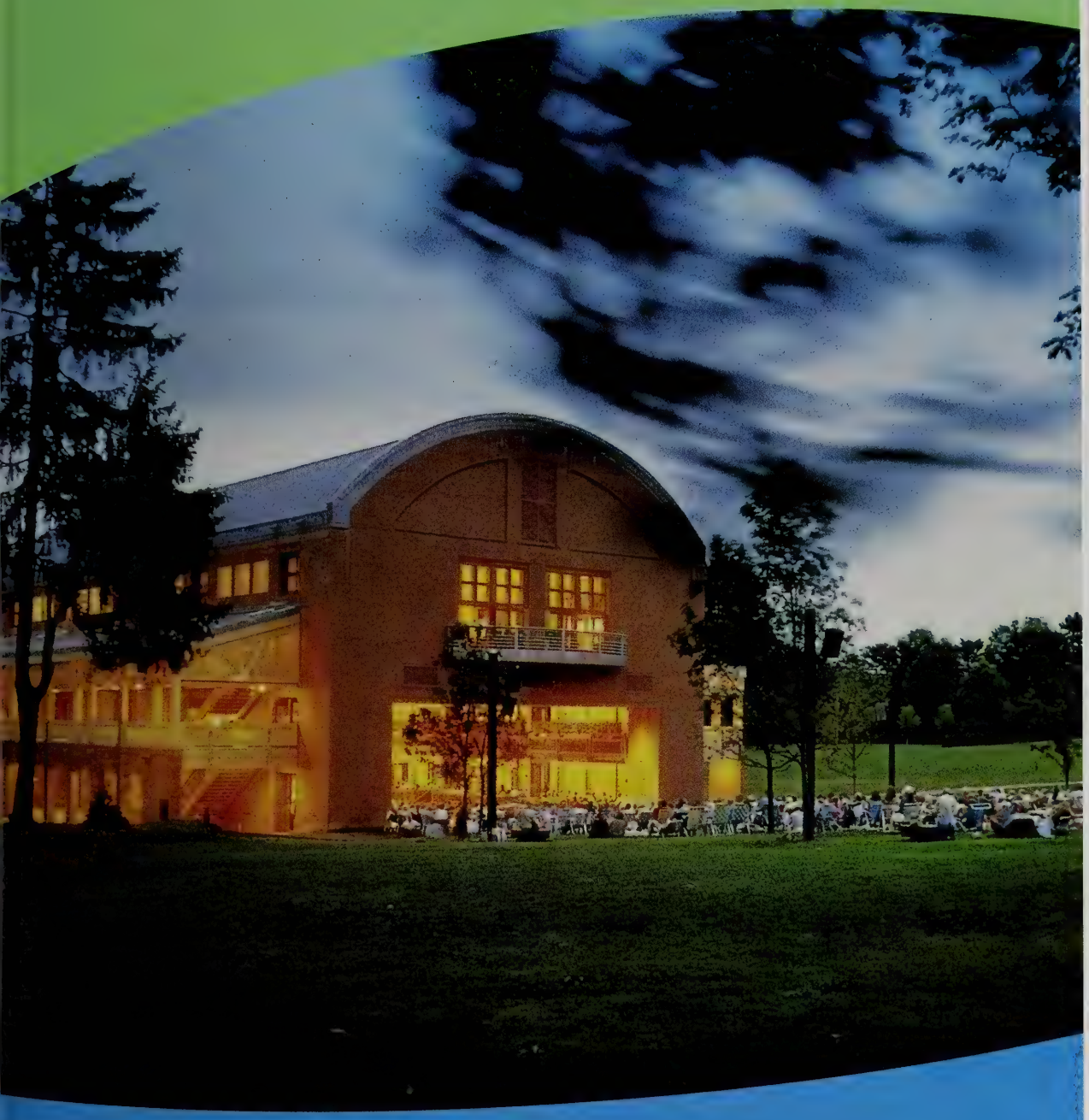
To part is to die a little,
To part is to die a little.



Tanglewood

Ozawa Hall

July 15–August 5, 2004



Ozawa Hall

10th

Anniversary Celebration

Masks and Statues collected by Albert Gordon since 1965



ORIGINS GALLERY

formerly TRIBAL ARTS GALLERY, NYC

Ceremonial and modern sculpture
for new and advanced collectors

Open 7 Days
413-298-0002

36 Main St. POB 905
Stockbridge, MA 01262

The Resort. The Golf. And Now, The Spa.

Let us help you truly enjoy the Berkshires. Whether spending the day or enjoying a stay in one of our 107 rooms, Cranwell has something for everyone. Unmatched views, perfect golf swings, revitalizing massages, candlelight dining and restful nights.



35,000-Sq.-Ft. Spa



18-Hole Golf Course



Three Restaurants

CRANWELL
RESORT, SPA & GOLF CLUB

Golf Digest Schools

HISTORIC HOTELS of AMERICA
NATIONAL TRUST for HISTORIC PRESERVATION

Lenox, Massachusetts
1-800-CRANWELL
visit us at cranwell.com

Four Diamond Award

Edith Wharton called it

"My first real home."

The New York Times calls it



THE MOUNT

Estate & Gardens

Don't miss the final season of our Designer Showhouse,
featuring stunning interiors created by world-class designers.
Stroll through exquisite gardens, enjoy lunch and a glass of wine on the terrace,
and attend provocative lectures on Monday and Thursday afternoons.

www.EdithWharton.org

Route 7 at Plunkett Street, Lenox Daily 9-5 413-637-6900

BOSTON SYMPHONY ORCHESTRA

One Hundred and Twenty-Third Season, 2003-04

TANGLEWOOD 2004

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Avram J. Goldberg
Thelma E. Goldberg
Edna S. Kalman
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Mark G. Borden
Alan Bressler
Michelle Courton Brown
William Burgin
Dr. Edmund B. Cabot
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Ranny Cooper
Martha H.W. Crowninshield
Joan P. Curhan
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
J. Richard Fennell
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Steven E. Karol
Stephen Kay
Edmund Kelly
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Mrs. William D. Larkin, Jr.
Robert J. Lepofsky
Alexander M. Levine
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Barbara E. Maze
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Mrs. Micho Spring
Charles A. Stakeley
Jacquelynne M. Stepanian
Wilmer Thomas
Samuel Thorne
Bill Van Faasen
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Robin Wilson
Richard Wurtman, M.D

Memories of Tanglewood...
You can take them with you!

Visit our

Tanglewood Music Store

Located at the Main Gate
Hours—same as the Glass House at the Main Gate
Wide selection of classical music
Weekly concert selections
BSO and guest artists

- Compact discs
- Sheet music, instrumental and vocal
- Full scores
- Books

Glass House Gift Shop

Located at the Main Gate and Highwood Gate
Exciting designs and colors

- Adult and children's clothing
- Accessories
- Compact discs
- Stationery, posters, books
- Giftware

MasterCard/VISA/American Express/Diners Club/Discover Card

MAIN GATE:
Closed during performances
Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Business Leadership Association

Board of Directors

Charles K. Gifford, *Chairman*
Edmund F. Kelly, *President*

Leo L. Beranek, James F. Cleary, *and* Harvey Chet Krentzman, *Chairmen Emeriti*

Robin A. Brown
Michael J. Costello
Robert W. Daly
Francis A. Doyle
William R. Elfers
Lawrence K. Fish
John P. Hamill
Ernest K. Jacquet
Michael J. Joyce
Steven E. Karol
Edmund F. Kelly
Christopher J. Lindop
Carmine A. Martignetti
Thomas J. May
J. Kent McHose
Joseph C. McNay
Louis F. Orsatti
Patrick J. Purcell
Lynda A. Schubert
Roger T. Servison
Malcolm L. Sherman
Ray Stata
William C. Van Faasen
Paul M. Verrochi

Ex-Officio Peter A. Brooke • Diddy Cullinane • Nicholas T. Zervas

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*



Walter H. Scott

Country Curtains®
RETAIL SHOP



You'll Find Our Shop Cozy & Inviting...

Full of new looks and fresh decorating ideas for making your home warm and inviting!

At The Red Lion Inn
Main Street
Stockbridge, MA
413-298-5565
www.countrycurtains.com

Open Every Day!

After the Performance...



Late Night Fare in the Courtyard

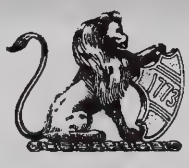
☆

Cocktails at the Back of the Bank Bar

☆

Live Entertainment in The Lion's Den

Telephone 413 298-5545 for reservations.



THE RED LION INN
Food & Lodging Since c.1773
Stockbridge, Massachusetts 01262
www.redlioninn.com

Wine Spectator
AWARD OF EXCELLENCE
2003

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Karen Leopardi, *Artist Assistant/Secretary to the Music Director* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Artistic Administration Coordinator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • Julie G. Moerschel, *Assistant Chorus Manager* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Taunia Soderquist, *Payroll Administrator* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Gregg Carlo, *Coordinator, Corporate Programs* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Project Manager* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS/ARCHIVES

Myran Parker-Brass, *Director of Education and Community Programs*
Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

WHEN YOU GIVE,
great music lives on

When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMETZ BL

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/ Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • John Dorgan, *Group Sales Coordinator* • Michelle Giuliana, *Web Editor* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Cheryl McKinney, *Subscription Representative* • Michael Moore, *Assistant Call Center Manager* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

Ronald T. Brouker, *Supervisor of Tanglewood Crew* • Robert Lahart, *Electrician* • Peter Socha, *Head Carpenter*

Tanglewood Facilities Staff Robert Casey • Steve Curley • Rich Drumm • Bruce Huber

TANGLEWOOD SUMMER MANAGEMENT STAFF

Thomas Cinella, *Business Office Manager* • Peter Grimm, *Seranak House Manager* • David Harding, *Front of House Manager/Manager of Customer Service* • Marcia Jones, *Manager of Visitor Center*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

THE WALTER PISTON SOCIETY

AT TANGLEWOOD

Easy to give



Jean-Noël Tariot

pictured with portraits of his great-great grandfather, Antoine Tariot, and his great grandfather, Jules Tariot (far right).

PHOTOGRAPHY: MICHAEL LUTCH

Jean-Noël Tariot's musical heritage is impressive. His great-great grandfather, great grandfather, and great uncle, Alexandre Tariot, were accomplished French musicians and acquainted with the great composers of their time. Mr. Tariot and his wife Mona felt compelled to create a lasting legacy at the Boston Symphony Orchestra by endowing a French horn term-chair as a tribute to the music they love so much. The Tariot's charitable gift annuity makes it possible to enjoy this family legacy NOW, and will give them an income for life.

Tanglewood

To learn more about giving opportunities that pay YOU to give, please call (413) 637-5275 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

Purchased in 1995



$1,580,000

Sold in 2003



$8,015,000

Probably the best investment you'll ever make.

The Townhouse Brokers

Leslie J. Garfield & Co., Inc.

505 Park Avenue, New York, New York 10021 (212) 371-8200 www.lesliejgarfield.com

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away. But getting help can. One call to Hazelden not only offers help, it offers real hope. Call us and make tonight's performance the last. HAZELDEN®

Minnesota • Oregon • Florida • New York • Illinois

800-257-7800 • www.hazelden.org

©2004 Hazelden Foundation

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Two "Special Focus" Exhibits at the Tanglewood Visitor Center Celebrating Two Anniversaries at Tanglewood This Summer

Two "Special Focus" exhibits have been mounted by the BSO Archives at the Tanglewood Visitor Center this summer.



"John Williams and the BSO: A 25-Year Collaboration" celebrates Mr. Williams's 25-year relationship with the Boston Symphony Orchestra. Mr. Williams was the nineteenth Conductor of the Boston Pops from 1980 to 1993, then became Laureate Conductor of the Boston Pops and Artist-in-Residence at Tanglewood. The exhibit features photographs and other materials documenting this 25-year association, including concert activities, tours, recordings with the Boston Pops Orchestra, and the recordings he made of the original film scores for *Schindler's List* and *Saving Private Ryan* conducting members of the BSO in Symphony Hall. The photo here is of Mr. Williams backstage at Carnegie Hall on the occasion of his debut as Boston Pops Conductor, on January 22, 1980 (photograph by Peter Schaaf).

This year's second "Special Focus" exhibit, "A Room for Music: Seiji Ozawa Hall Turns Ten!," celebrating the hall's tenth anniversary this summer, focuses on the building and construction of Seiji Ozawa Hall. Featuring photographs, construction plans, and other memorabilia, this exhibit explores the hall's architectural design and the festivities that opened this award-winning venue ten years ago on July 7, 1994. The photo, from June 22, 1993, shows a steel truss being lifted into place by crane (photograph by BSO Life Trustee Dean Freed).



NATHANIEL HAWTHORNE REVISITED

This summer marks the bicentennial of Nathaniel Hawthorne's birth on July 4, 1804. The local influence of Nathaniel Hawthorne—the author of *Tanglewood Tales*—is clearly linked to Tanglewood: all who enter Tanglewood via the Lion Gate see the replica of the "little red cottage" where the Hawthorne family lived from May 1850 until November 1851, and where he wrote *The House of the Seven Gables.* In the distance rises Monument Mountain, where Hawthorne met Herman Melville on a summer outing in August 1850. Their relationship inspired Melville's literary ambitions, as reflected in the epic scale of his masterpiece, *Moby-Dick,* dedicated to Hawthorne "In Token of my Admiration for his Genius."



BSO Archives

Materials dating from Nathaniel Hawthorne's stay at the little red cottage are on view in the Tanglewood Visitor Center as part of the display documenting the early history of the Tappan family estate (Tanglewood). The cottage was destroyed by fire in 1890. A replica duplicating the original exterior was dedicated in July 1947. (The interior now provides classroom and studio space for the Tanglewood Music Center.) The photo shows the 1947 dedication ceremony, with Serge Koussevitzky seated second from left on the porch.

To commemorate the Hawthorne bicentennial, the Lenox Library has published *Hawthorne Revisited*, a collection of essays exploring this Berkshire literary legacy (available at the library and in the Tanglewood shops). On Sunday morning, August 8, the meeting of Hawthorne and Melville will be celebrated in a hike up Monument Mountain; anyone interested should meet at 10 a.m. that day in the parking lot on Route 7 at the base of the mountain. On Saturday, October 9, at 8 p.m., a gala celebration in Ozawa Hall sponsored by Shakespeare & Company and hosted by Mike Wallace will feature Jane Fonda, Marisa Tomei, and David Strathairn performing and reading from Hawthorne's works. For more information on this event, call (413) 637-1199, ext. 113.



Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships which underwrite the costs of tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the 20th and 21st centuries. This year's first TMC Orchestra concert is under the direction of Ingo Metzmacher, who, in his first collaboration with the TMC, leads music of Dallapiccola (honoring that composer's centennial), Schoenberg, and Berlioz. Also this summer the TMCO per-

Programs copyright ©2004 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates


SHAKESPEARE
& COMPANY
As You Like It
Comedy of Errors
Lettice and Lovage
Full Gallop
Othello
Vita & Virginia
Romeo and Juliet
Free Outdoor
Bankside Festival
Mad love
Tina Packer, Artistic Director
Lenox Village • 413-637-3353 • shakespeare.org

forms under the batons of Kurt Masur, Rafael Frühbeck de Burgos, Robert Spano, and James DePreist. In addition, Seiji Ozawa returns to the TMCO podium leading music of Takemitsu and Verdi as part of the August 1 gala concert marking the 10th anniversary of Seiji Ozawa Hall. Also in 2004, the Mark Morris Dance Group returns for its second annual week-long collaboration with the TMC intertwining music and dance, culminating in two joint MMDG/TMC performances of works choreographed by Mark Morris to music of Vivaldi, Bartok and Bach. The TMC Opera Program returns this summer to the work of Benjamin Britten, a composer historically associated with Serge Koussevitzky and the Music Center—Britten's Shakespeare-inspired opera *A Midsummer Night's Dream*. Conductor Robert Spano once again directs the annual Festival of Contemporary Music, this year featuring works of Bernard Rands (celebrating his 70th birthday year) and Elliott Carter (marking his 95th birthday year), with works by the Finnish composers Salonen, Sallinen, Saariaho, and Lindberg also highlighting the 2004 FCM programs. In another of the TMC's new music programs, TMC composers will work throughout the summer with gifted young film and video artists, creating short collaborative works to be presented during the Festival. Ongoing TMC programs include seminars in the string quartet and piano quartet, and a series of free concerts, the "Steinway Series" on Monday afternoons in the Chamber Music Hall, highlighting works for solo piano and piano chamber music.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

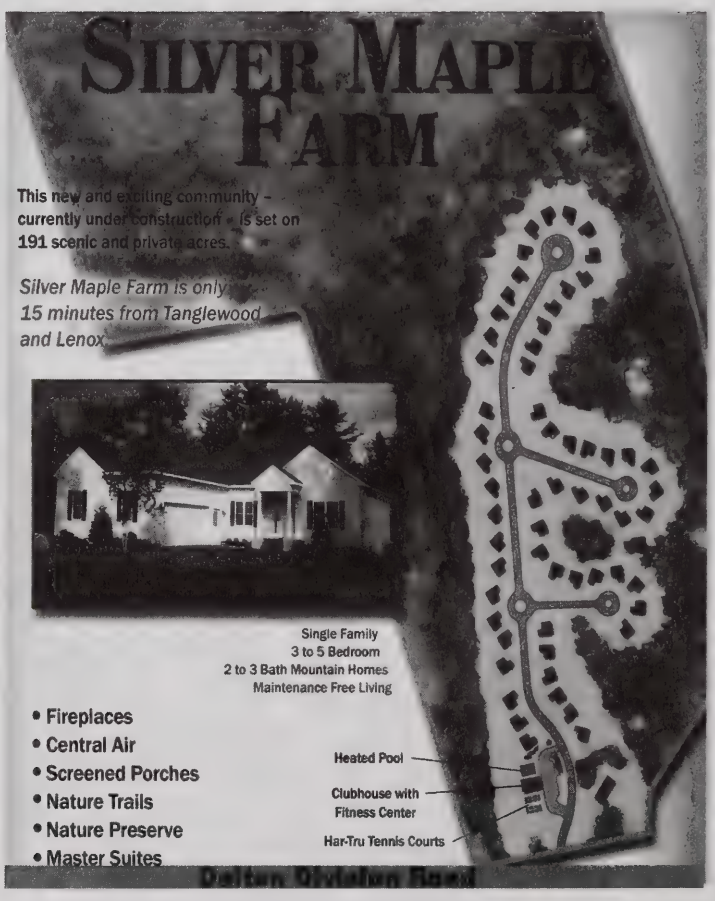
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall

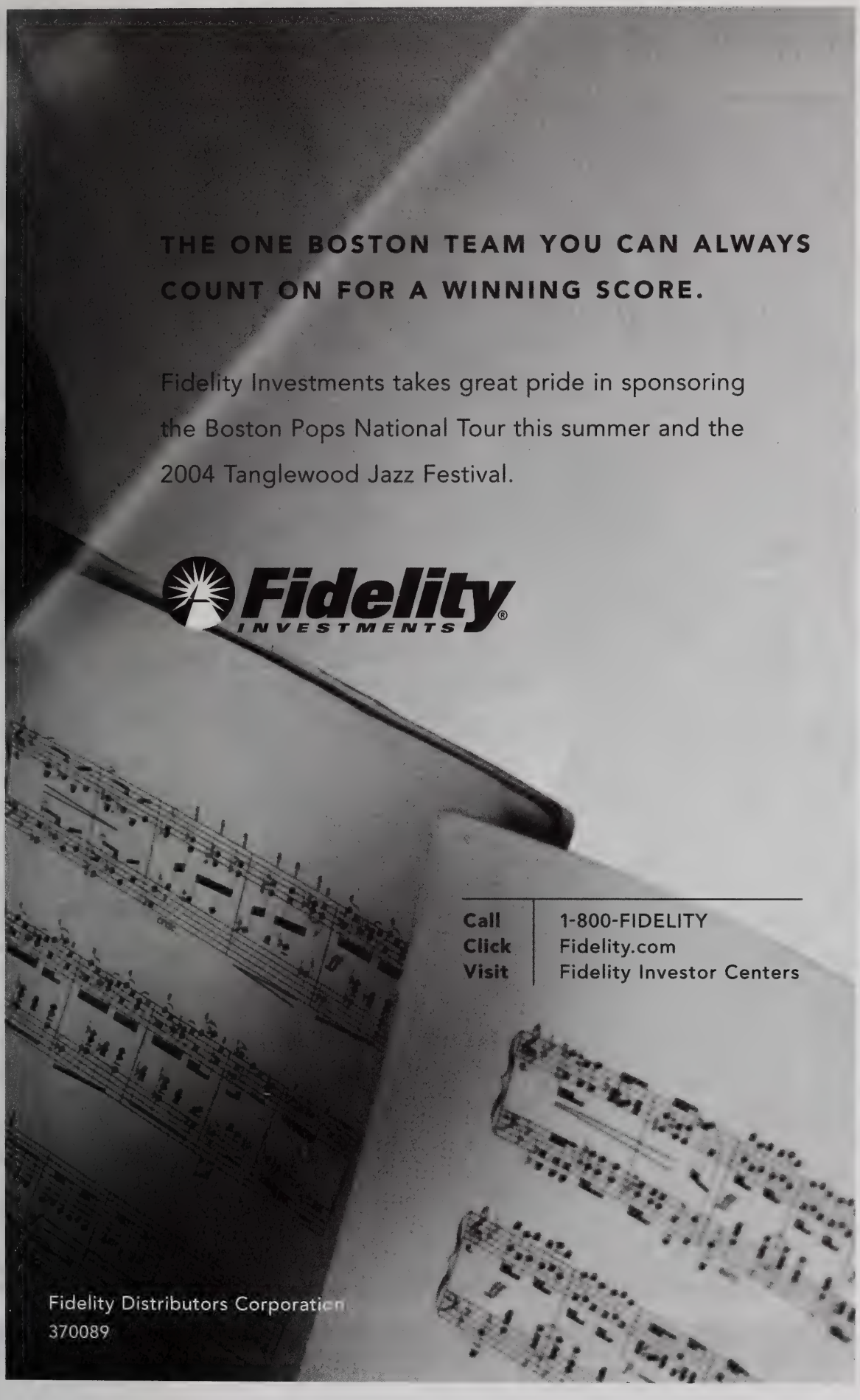


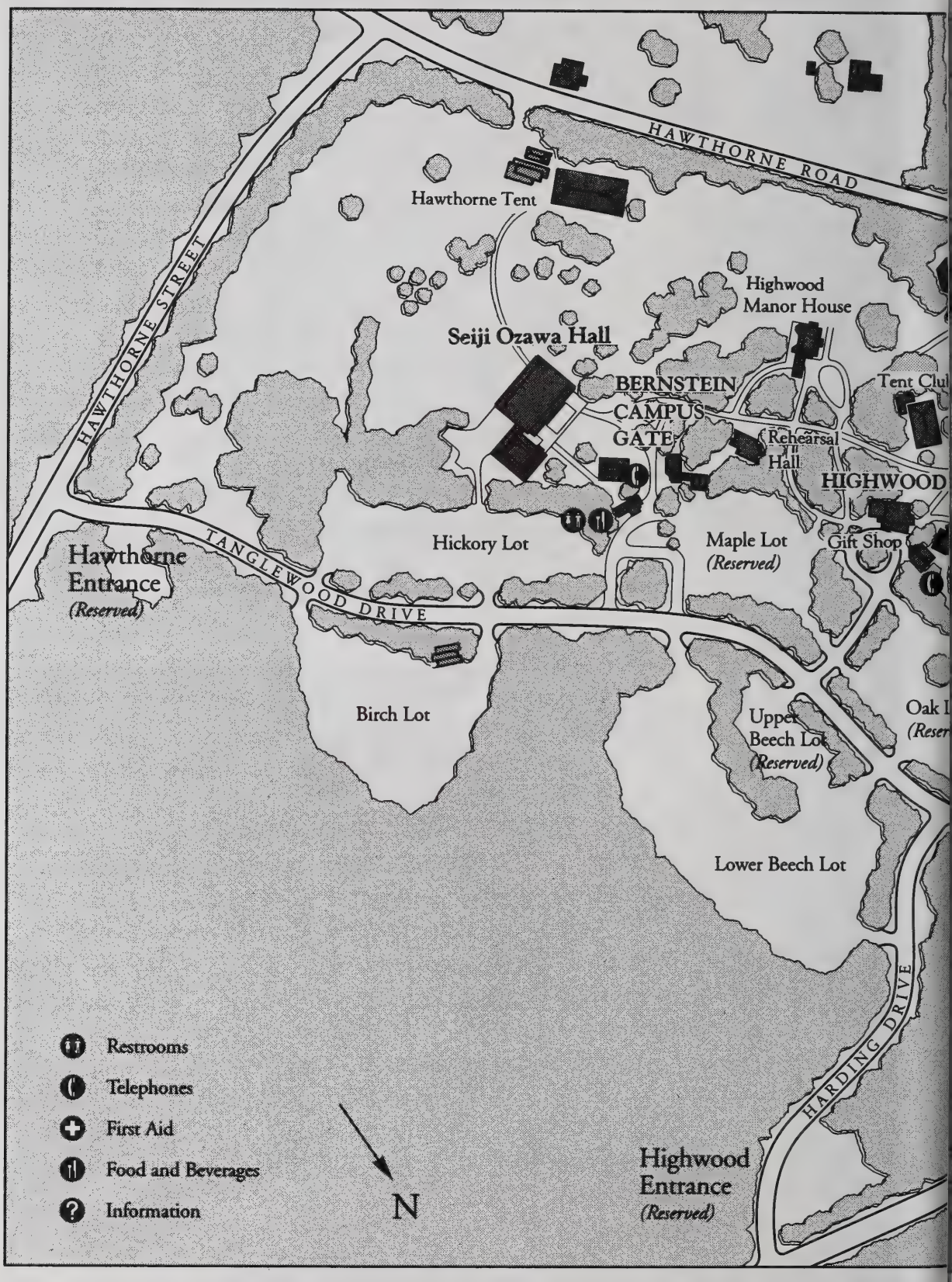


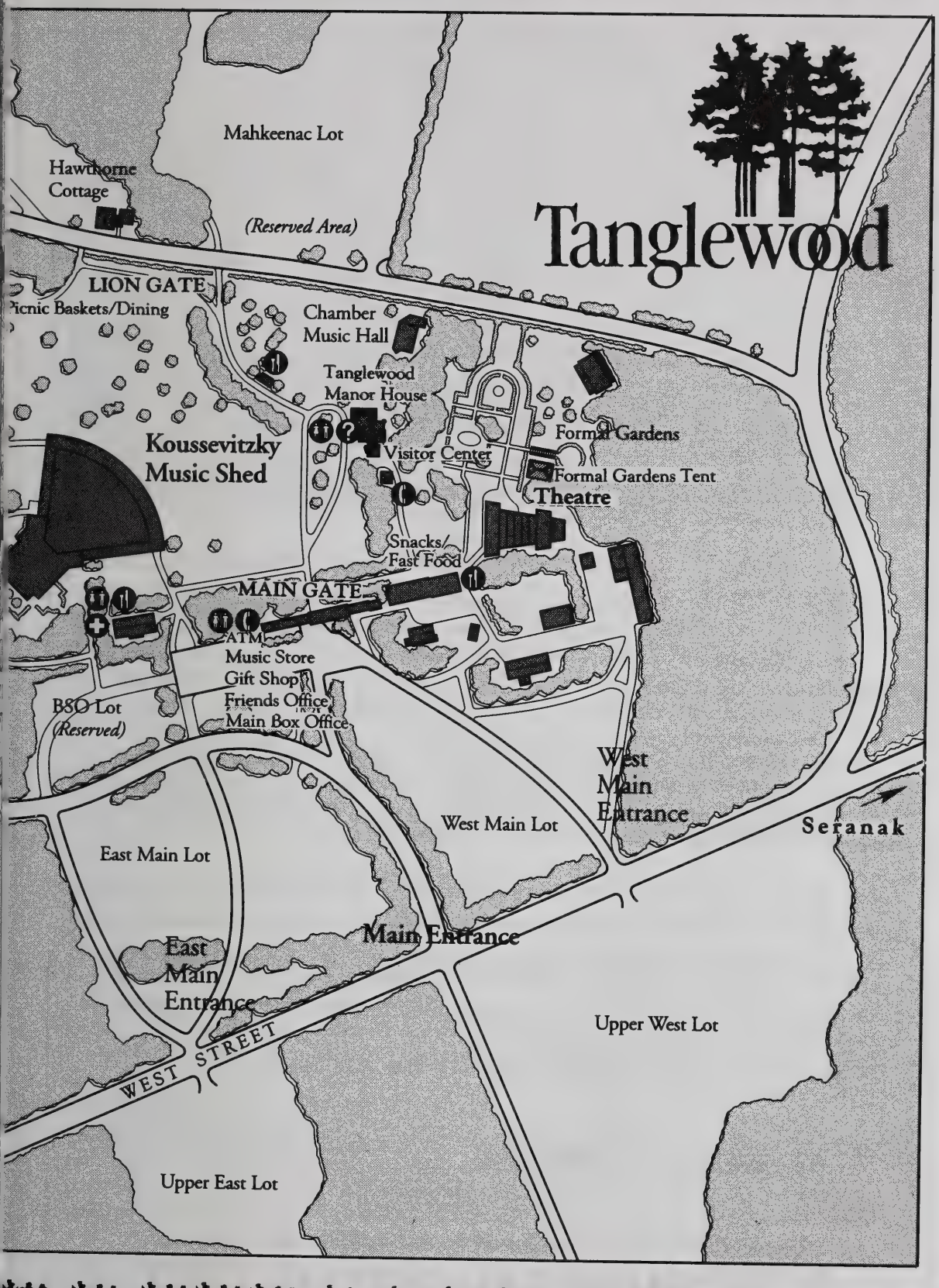
Call For Brochure

1-800-570-0597

Furnished Model Open Daily


THE ONE BOSTON TEAM YOU CAN ALWAYS
COUNT ON FOR A WINNING SCORE.
Fidelity Investments takes great pride in sponsoring
the Boston Pops National Tour this summer and the
2004 Tanglewood Jazz Festival.
Fidelity
INVESTMENTS
Call 1-800-FIDELITY
Click Fidelity.com
Visit Fidelity Investor Centers
Fidelity Distributors Corporation
370089


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
Tent Clul
HIGHWOOD
Gift Shop
Hickory Lot
Maple Lot
(Reserved)
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Oak L
(Reser
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
Seranak
West Main Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

BSAV TANGLEWOOD ADMINISTRATIVE COMMITTEE 2004

Chair
Ursula Ehret-Dichter
Immediate Past Chair
Melvin R. Blieberg
Secretary
Mary M. Blair
Nominating
Muriel Lazzarini

•

COMMUNITY/
AUDIENCE SERVICES
Paul Flaum, *Vice-Chair*
Berkshire Night
Nancy Glynn
Berkshire Education Resource Center
Sylvia S. Stein and
Harry G. Methven
Tour Guides
William C. Sexton
Michael Geller
Ushers/Programmers
Dan Ruge
Visitor Center
Michael Geller
Brochure Distribution
Larry Kassman

•

DEVELOPMENT
Gabriel Kosokoff, *Vice-Chair*
Event Services
Liz Shreenan
John L. Powell
Friends Office
Alan Benjamin
Gail B. Harris
Glass House
Diana and Stanley Feld
BSAV Boston/Tanglewood Event
William Ballen and
Sharon L. Shepard
Seranak Gardens and Flowers
Jack T. Adler
Anita Busch
Special Events
Marie Feder
Julie Weiss
Tent Club
Carolyn and William Corby

•

EDUCATION
William Ballen, *Vice-Chair*
BSAV Encore Bus Trip
Marcia A. Friedman
Historical Preservation
Bonnie Sexton
Polly Pierce
Words about Music (ReDiscovering Music)
Gabriel Kosakoff
Ronald Winter
Talks & Walks
Rita Kaye
Joyce Kates
Training Coordinator
Marilyn Flaum
Alexandra Warshaw
Watch & Play
Margery Steinberg
Judy Borger
Youth Activities
Brian Rabuse
Andrew T. Garcia

•

MEMBERSHIP
Rita Blieberg, *Vice-Chair*
Administrative Events
Marsha Burniske
Elizabeth Boudreau
Database/New Members
Norma Ruffer
Edmund L. Dana
Membership Meetings
Joyce Kates
Rita Kaye
Newsletter
Victoria Morss
Personnel Coordinator
Mary Spina
Ready Team
Arnold and Lillian Katz
Karen M. Methven
Retired Volunteers Club
Judith M. Cook
Passes/Tickets
Pat Henneberry

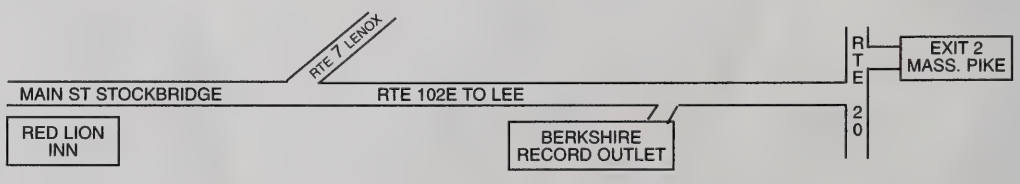
•

TMC
Ginger Elvin, *Vice-Chair*
TMC TimeOff
Barbara Koz Paley
Augusta (Gus) Leibowitz
Opening Ceremonies
Marjorie T. Lieberman
Student Parties
Larry Phillips
Bobbi Rosenberg
TOP Picnic
Arline Breskin
Rosalie Beal

CLASSICAL CD DELETIONS & OVERRUNS

Top quality LPs, tapes, CDs, videos and books from $2.00. Over 15,000 Classical titles at a fraction of their original prices.

Just 3.8 miles East of Stockbridge on Rte. 102 (follow map below)



Summer Retail Hours: Mon.-Sat. 10:00 AM-5:30 PM (July 1-Sept. 1)

BERKSHIRE RECORD OUTLET

Rte. 102, Lee, MA Website: www.berkshirerecordoutlet.com (413) 243-4080

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT SPORTS ACTIVITIES, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.



TDK®

At TDK, we understand that music is both timeless and priceless. That's why we're so serious about creating high performance, totally reliable CD and DVD burners and recording media. Whether burning your own mixes or archiving world-class performances, you can count on TDK to keep the music alive. The proof is in the company we keep: the Boston Symphony Orchestra, Milan's La Scala Opera Theater and the countless other audio professionals who depend on TDK.

Check out the full line of Indi DVD and veloCD burners, as well as 100% certified CD and DVD recording media at The Digital Sweetspot™, www.tdk.com.

As the sponsor of the 16th annual Tanglewood Free Lawn Passes for Children program, TDK is proud to bring the gift of music to thousands of children.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant, for the sixteenth consecutive year, from TDK, the world leader in digital recording playback solutions. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center. THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

South Mountain Concerts

Pittsfield, Massachusetts

86th Season of Chamber Music

Concerts Sundays at 3 P.M.

September 5
Kalichstein-Laredo-Robinson Trio
September 12
Tokyo String Quartet
September 19
Emerson String Quartet
September 26
Muir String Quartet
October 3
Beaux Arts Trio

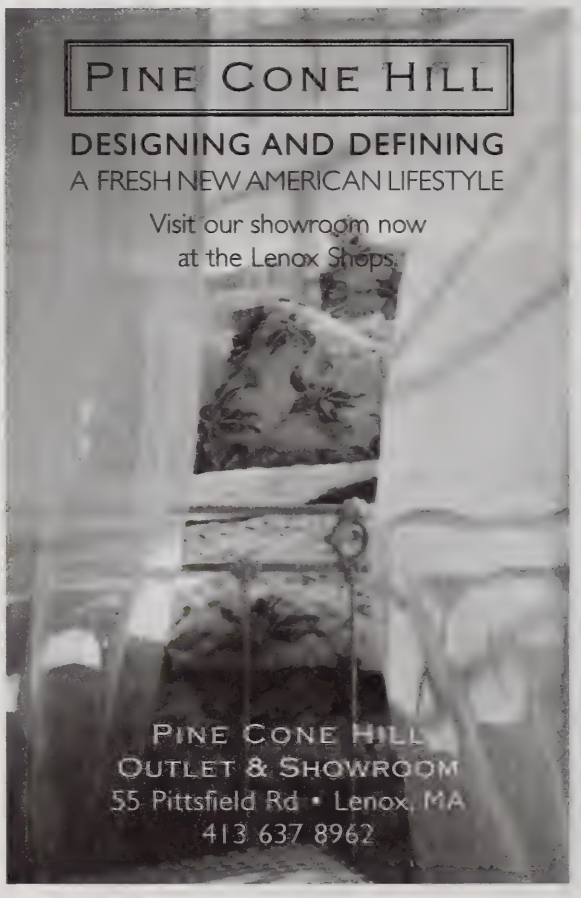
For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106
www.southmountainconcerts.com



Radical Rockwell

Hometown Hero, Citizen of the World
Rockwell in Stockbridge
June 5 – October 31, 2004

NORMAN ROCKWELL MUSEUM
413-298-4100 | www.nrm.org



The Colonial Theatre Summer 2004

they're playing our song

A Colonial Theatre Production
August 18 - 29,
Opening Night Gala August 20
at the Berkshire Music Hall
A Neil Simon romantic comedy with an orchestral score by Marvin Hamlisch, directed by James Warwick. Call **413-448-8084** for tickets.

July 31, 7 pm: *The Grrl Genius Guide to Sex (with other people)*
Opening performance by Melodrome
Nationally renowned author and performer Cathryn Michon brings her stand-up comedy act in a benefit performance to the Berkshire Music Hall.

Colonial Theatre tours: Fridays at noon, Saturdays at 10:30 am – ***Free!***

www.thecolonialtheatre.org
111 South St., Pittsfield, MA
413-448-8084

the Colonial Theatre
bringing it all back home

Some call him a pianist.

Others, a computer engineer.

That's what happens

when you graduate from WPI.



Sergio Salvatore, Class of 2002
Recording Artist
Engineer, Sony Music Entertainment, Inc.

"I've always had two passions: jazz and computers. When I was looking at colleges, I wanted to find a place where I could combine these interests into one academic program. WPI was the perfect fit. The projects and courses I completed there made me a better engineer – and a better musician – and prepared me for opportunities I could never have imagined." -Sergio Salvatore

WPI

The University of
Science and Technology.
And Life.℠

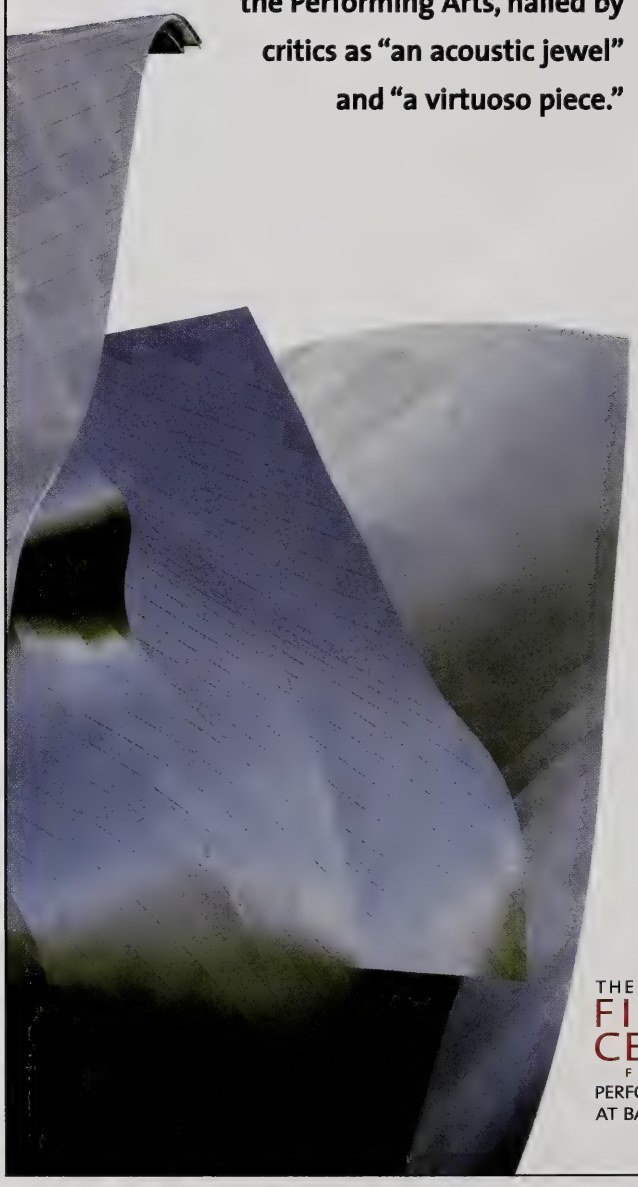
Learn more about WPI's unique approach to education:
www.wpi.edu/arts 508-831-5286

Founded in 1865 Worcester, Massachusetts

BARD SUMMERSCAPE

July 8 – August 22, 2004

Experience a performing arts festival like no other. Bard SummerScape presents world-class opera, music, and theater you won't hear anywhere else, in a venue you can't find anywhere else: the Frank Gehry–designed Richard B. Fisher Center for **the Performing Arts, hailed by critics as "an acoustic jewel" and "a virtuoso piece."**



OPERA

East Coast Professional Premiere

The Nose

July 28 – August 7
An opera by Dmitrii Shostakovich
American Symphony Orchestra
Conducted by Leon Botstein
Directed by Francesca Zambello
Set design by Rafael Viñoly
Costume design by Georgi Alexi-Meskhishvili
Lighting design by Mark McCullough

THEATER

American Premiere
St. Petersburg's Alexandrinsky Theatre presents

The Inspector General

July 8–11
A play in two acts by Nikolai Gogol
Directed by Valery Fokin

MUSIC THEATER

World Premiere

Guest from the Future

July 22 – August 1
Music by Mel Marvin
Libretto by Jonathan Levi
Directed by David Chambers

Moscow: Cherry Tree Towers

August 12–15
A musical in two acts by Dmitrii Shostakovich
Directed by Francesca Zambello

BARD MUSIC FESTIVAL

Fifteenth Season

Shostakovich and His World

August 13–22
Two weekends of concerts, panels, and other events bring the musical world of Russian composer Dmitrii Shostakovich vividly to life.

Bard SummerScape 2004 also features a Russian film festival, puppet theater, late-night cabaret, and other special events.

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

For tickets and information, call 845-758-7900 or visit summerscape.bard.edu.

Bard College Annandale-on-Hudson, N.Y.

Photo: ©Bilyana Dimitrova

Fifteenth Annual Bard Music Festival

SHOSTAKOVICH AND HIS WORLD

AUGUST 13–15 AND 20–22, 2004

The Bard Music Festival's fifteenth season explores the musical world of Russian composer Dmitrii Shostakovich (1906–75) with concerts, panels, and special events.

FRIDAY, AUGUST 13
PROGRAM ONE DMITRII SHOSTAKOVICH: THE MAN AND HIS WORK
8:30 p.m. Works by Shostakovich

SATURDAY, AUGUST 14
10:00 a.m. Panel CONTESTED ACCOUNTS: THE COMPOSER'S LIFE AND CAREER

PROGRAM TWO THE FORMATIVE YEARS
1:30 p.m. Works by Shostakovich, Stravinsky, Glazunov, Prokofiev, Skriabin, Gnesin, Shteynberg

PROGRAM THREE FROM SUCCESS TO DISGRACE
8:00 p.m. Works by Shostakovich. American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 15
10:00 a.m. Panel MUSIC IN THE SOVIET UNION

PROGRAM FOUR THE PROGRESSIVE 1920s
1:30 p.m. Works by Shostakovich, Shcherbachov, Myaskovsky, Popov

PROGRAM FIVE THE ONSET OF POLITICAL REACTION
5:00 p.m. Works by Shostakovich, Shebalin, Kabalevsky, Khachaturian, Dzerzhinsky, Khrennikov

FRIDAY, AUGUST 20
10:00 a.m. Symposium ART AND CULTURE IN THE SOVIET ERA

PROGRAM SIX "GOOD MORNING MOSCOW": ONE DAY IN THE LIFE OF SOVIET POPULAR MUSIC
8:00 p.m. Performance

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

SATURDAY, AUGUST 21
PROGRAM SEVEN MUSIC AS POLITICS
10:00 a.m. Performance with commentary
Shostakovich's *Antiformalist Rayok*

PROGRAM EIGHT IN THE SHADOW OF 1948
1:30 p.m. Works by Shostakovich, Ustvolskaya, Weinberg, Sviridov, Shaporin

PROGRAM NINE AFTER THE THAW: A COMPOSER LOOKS BACK
8:00 p.m. Works by Shostakovich. American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 22
10:00 a.m. Panel THE COMPOSER'S LEGACY: SHOSTAKOVICH IN THE CONTEXT OF MUSIC TODAY

PROGRAM TEN A NEW GENERATION RESPONDS
1:30 p.m. Works by Shostakovich, Denisov, Tishchenko, Gubaidulina, Schnittke

PROGRAM ELEVEN IDEOLOGY AND INDIVIDUALISM
5:00 p.m. Works by Shostakovich. Bard Festival Chorale; American Symphony Orchestra, Leon Botstein, conductor

For ticket information call 845-758-7900 or visit www.bard.edu/bmf

Ticket prices range from $20 to $55. Panels and symposium are free.

Bard College
Annandale-on-Hudson
New York

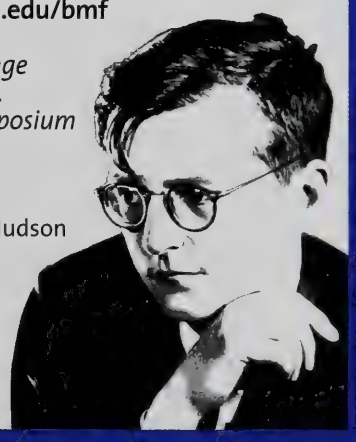


Image courtesy of Foreig

The food's cold. You're cool.

The picnic hamper skates into the 21st century on in-line wheels.

Insulated compartments for your alfresco feast, roomy coal chute pockets for everything else.

In fresh green nylon with silver accents, hideaway backpack straps, and telescoping handle.

The Rolling Cooler. Only $39.95. Only at Crate and Barrel and crateandbarrel.com.

Crate&Barrel Home



For the store nearest you, call 800.996.9960

SEIJI OZAWA HALL AT TANGLEWOOD
July 15 – August 5, 2004

TABLE OF CONTENTS

CELEBRATING THE 10TH ANNIVERSARY OF SEIJI OZAWA HALL

Seiji Ozawa Hall: Just (Some of) the Facts 2
Reflections on Ozawa Hall—Ten Years Later, by William Rawn 5
Seiji Ozawa Hall: Honors and Awards 9
Creating a "New" Tanglewood, by Robert Campbell 11
Seiji Ozawa Hall, 2004: A Week in the Life 14
Seiji Ozawa Hall, 1994-2003: A Concise Performance History of the BSO's Recital Series 17
Seiji Ozawa Hall, 1994-2003: The Tanglewood Jazz Festival 21

Thursday, July 15, at 8:30 23
PIERRE-LAURENT AIMARD, piano
Music of Beethoven, Carter, and Ives

Monday, July 19, at 8:30 28
TANGLEWOOD MUSIC CENTER ORCHESTRA, RAFAEL FRÜHBECK DE BURGOS conducting
Music of Haydn and Strauss

Wednesday, July 21, at 8:30 35
EMERSON STRING QUARTET
Music of Britten, Tower, and Shostakovich

Tuesday, July 27, at 8:30 40
RICHARD GOODE, piano
Music of Beethoven, Schubert, Janáček, and Chopin

Wednesday, July 28, at 8:30 46
THE HILLIARD ENSEMBLE
Music of the Ars Antiqua, and Stephen Hartke's *Tituli* (1999)

Wednesday, August 4, at 8:30 52
ORCHESTRA OF THE AGE OF ENLIGHTENMENT
Music of J.S. Bach and Telemann

Thursday, August 5, at 8:30 60
ORCHESTRA OF THE AGE OF ENLIGHTENMENT
Music of J.S. Bach, Benda, and Heinichen

SEIJI OZAWA HALL

Just (Some of) the Facts

Seiji Ozawa Hall's Florence Gould Auditorium is an 1,180-seat enclosed concert space designed to accommodate a variety of performance, rehearsal, and recording activities at Tanglewood, the BSO's summer home. Folding doors at the west end of the building permit the Hall to open directly onto a lawn which provides space for at least 2,000 additional listeners. With the doors closed, the Hall is also designed to serve as a recording facility. The Leonard Bernstein Performers Pavilion adjacent to the main structure contains back-of-house facilities encompassing a conductor's suite, dressing rooms, instrument storage space, practice rooms, and a recording booth, all organized around a cloister-like courtyard that can serve as a gathering place for the Tanglewood Music Center Fellows.

Groundbreaking:	September 12, 1992
Inaugural Concert:	July 7, 1994
Architect:	William Rawn Associates, Architects, Inc., Boston, MA
Acoustician:	R. Lawrence Kirkegaard & Associates, Downer's Grove, IL
Theater Consultant:	Theatre Projects Consultants, Inc., Ridgefield, CT

3rd Annual
Brandeis in the Berkshires
Lecture Series
Shakespeare and Company, Founder's Theatre



Ann W. Richards

July 12, 2004

An Evening with Former Texas Governor, The Honorable Ann W. Richards

Former Governor of Texas



Rabbi Irwin Kula

July 27, 2004

Post-Denominational Judaism: In An Age of Freedom, Affluence and Power

President, National Center for Jewish Leadership and Learning *(CLAL)*



Alice Hoffman

August 9, 2004

The Power of Gender: Women's Voices, Women's Stories Special Reading with Q&A and Book Signing

New York Times Best-Selling Novelist and Oprah Book Choice Award Winner

Lectures begin at 8 p.m. and are open to the public.
Tickets are $8
To order tickets, phone Shakespeare & Co Box Office.
#413-637-3353

Brandeis in the Berkshires was founded in 2002 through the generous support and vision of
Harold Grinspoon and the Harold Grinspoon Foundation.

Barrington Stage Company

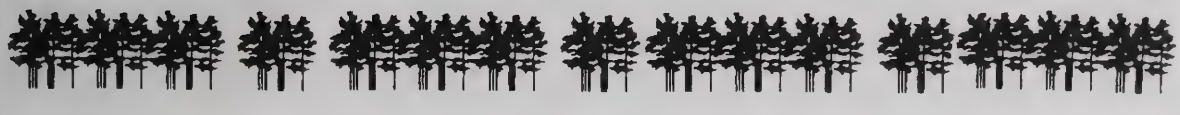
SWEET CHARITY
June 24 - July 17
Book by Neil Simon
Lyrics by Dorothy Fields
Music by Cy Coleman

THE GOD COMMITTEE
July 22 - August 7
By Mark St. Germain

CYRANO DE BERGERAC
August 12 - 28
By Edmond Rostand
Original music by Ray Leslee
Adapted by Julianne Boyd

bsc
barrington stage company
Julianne Boyd, Artistic Director
413 528-8888
www.barringtonstageco.org

Structural Engineer:	LeMessurier Consultants, Cambridge, MA
Landscape Consultant:	Michael Van Valkenburgh Associates, Inc., Cambridge, MA
General Contractor:	Suffolk Construction Company, Inc., Boston, MA
Project Size:	36,200 gross square feet (sf)
Interior Breakdown:	Ground Floor Seating 6600 sf; Stage 2100 sf; Backstage 2300 sf; 1st Balcony 3300 sf; 2nd Balcony 3900 sf; Ground Floor Arcade 3600 sf; 1st Balcony Arcade 4700 sf; Basement 1900 sf; Bernstein Performers Pavilion Interior Spaces 4800 sf; Bernstein Performers Pavilion Courtyard 3000 sf
Interior Finish Materials:	General Floors: tongue and groove vertical grain Douglas fir plank Stage Floors and Risers: tongue and groove maple plank Arcade Floors: colored concrete Walls: stucco on concrete masonry units Ceiling: architectural pre-cast concrete planks partially finished with K-13 acoustic insulation Balcony and Arcade Structures: Douglas fir timber and decking Trim, Rails, and Millwork: vertical grain Douglas fir with oil finish Interior Balcony Grill: plantation-grown teak Stairs and Rails: Douglas fir tread risers and rails with painted steel Acoustic Panels: paper can over fiberglass panels or felt Acoustic Drapes: synthetic velour Stage Surround Fabric: aniline dyed scrim (Leonard Bernstein Performers Pavilion) Floors: stained plywood, vinyl, cysl mat, or southern yellow pine decking Ceiling and Walls: stained Douglas fir rough framing and plywood
Exterior Finish Materials:	Walls: face brick with flashed finish Arcade Structure and Grill: Alaskan yellow cedar Roof: lead-coated copper Windows: clear glass block or laminated glass in teak frames Doors: plantation-grown teak with 1/2" laminated glass (Leonard Bernstein Performers Pavilion) Walls: stained Douglas fir plywood with Alaskan yellow cedar trim and battens Roof: asphalt shingles Windows: pine sash and frame



Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

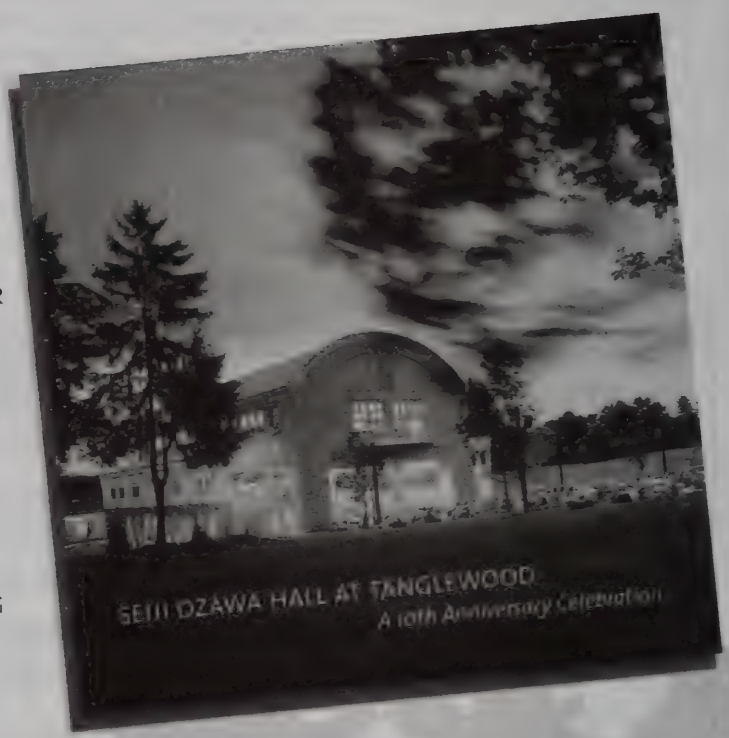
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

Reflections on Ozawa Hall—Ten Years Later

by William Rawn, FAIA

Seiji Ozawa Hall opened on July 7, 1994. William Rawn Associates, Architects, Inc., of Boston designed the building working closely with Larry Kirkegaard, Acoustician, and Theatre Projects Consultants, Inc.. The national American Institute of Architects (AIA) awarded Seiji Ozawa Hall an Honor Award for Architecture in 1995 and an Honor Award for Interiors in 2000, and the building was on the cover of "Architecture" magazine in December 1994.

Here, William Rawn discusses some of the ideas influencing the design and reflects on the ten years since the opening of Seiji Ozawa Hall in 1994.

Without question, the ten years since the opening of Ozawa Hall have been marked by the special loyalty of concertgoers who attend so many performances in the Hall and by the intensity and excellence of the performers—world-class musicians and Tanglewood Music Center students—who have played there. For me, personally, the ten years has been marked by the many generous comments made by friends and strangers alike. Maybe there is an element of good New England manners here. (Who would strongly criticize a building directly to its architect?) But the enthusiastic—and spontaneous—response to the building has been a highlight of my professional career over the past decade.

For an architect, each project is a hands-on learning experience. Only after developing a design, following it through working drawings, and then overseeing the construction can an architect begin to apply that learning to the next project. The act of *building* is as critical as is the act of *designing*. This explains why architects tend to do their best work in their sixties and seventies, the culmination of a career of constant learning. Frank Lloyd Wright applied that learning to great buildings deep into his eighties, and Frank Gehry is now at the top if his game well into his seventies—the opposite of dancers and professional athletes.

The opportunity to design a building like Ozawa Hall so early in my architectural career has had a profound impact on our practice. My life and the lives of my colleagues have been changed by that experience. I know, too, that the buildings we are designing now and in the future reflect the learning gained in the building of Ozawa Hall. For this, I am deeply indebted to Tanglewood.

While I had never designed a concert hall when I began work at Tanglewood, to compensate for that seeming inexperience, early in the project I spent three weeks in Europe studying the spatial qualities of a dozen halls. The acoustics of a hall were obviously most important, and we were confident in our bringing Larry Kirkegaard to the team as acoustician. But it seemed to me that the intimacy and intensity of a concert experience were human qualities critical to the overall success of a hall. While in Europe, I photographed; I measured; I attended concerts to get the "feel" of each hall I visited. Larry Kirkegaard joined me at two of his favorite halls, the Concertgebouw in Amsterdam and the Musikvereinssaal in Vienna, not only to show me first-hand the reasons for their acoustic excellence, but also to share with me his subjective feelings for both halls. Richard Pilbrow (Theatre Projects Consultants, Inc.) pushed us to maintain intimacy by careful organizing of the seating, and his advice informed that trip.

What, then, explains the enthusiastic reaction of so many people to the Hall. I suspect three things:

1. The acoustics are wonderful, if I can say so myself. Credit for that goes to Larry Kirkegaard. From opening night (and Edward Rothstein's next day article in *The New York Times*) to the recent book, *Concert Halls and Opera Houses* by Leo



Your Life, Made Easy.

Riding with Commonwealth Worldwide gives you time to think, time to work, time to relax...

Book a trip with us today and let us give you more time for your life.



COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops."

Meetings and events • Career Chauffeurs
7 days a week, 24-hour phone reservations • Online reservations
FAA flight tracking system

800.558.5466 or 617.779.1918 • commonwealthlimo.com

Beranek, the acoustic accolades have been consistent. Beranek recently developed a rating system (based on interviews with conductors and performers) which showed Ozawa Hall to be thirteenth-best in the world, fourth-best hall in the United States, and one of the four best halls built in the last fifty years. Larry Kirkegaard's vision and brilliance is palpable. His natural love of being the teacher, his understanding of the necessity of teamwork between acoustician and architect, were fundamental to the success of the building. Seiji Ozawa remarked ten years ago that he thought the Hall sounded as good with the big barn doors open as with the doors closed. High praise indeed for Larry's inventive solution to a seemingly insoluble acoustic problem.

2. The Hall feels to be part of the land of the Stockbridge Bowl. Is it the curved roof referencing the soft hills of the Berkshires? Is it the way the Hall nestles into the landscape of the Highwood Estate, choosing not to be placed at the promontory brow of the hill but choosing a site down the Hill? Of course, buildings do not make such choices. Architects do. Bill Porter was Master Planner for the site and he strongly supported our decision to place the Hall in this deferential position. We pointed out that all the music buildings at Tanglewood (the Shed, the Theatre, and now Ozawa Hall) were placed well back from the brow of the Hill. They defer to Tappan House and Highwood Manor House, indeed letting them establish themselves as the Estate Houses on an estate open to 15,000 people. The music buildings literally became the working "barns" ("sheds") of the estate.
3. The interior of the Hall, of course, gets much mention. In a way I always love it when people—strangers and friends alike—engage me in a conversation about the architectural intentions of the interior. A variety of theories about precedents and sources abound. While wanting to acknowledge a range of sources for ideas natural to any architect's work, nonetheless one idea has been constant from the beginning. My sense of Tanglewood has always focused on the essential democratic nature of the place: that sense that it is open and accessible to anyone and everyone. I always say: most of the week, whether it is a CEO of a Fortune 500 Company or a family visiting from 2000 miles away, everyone is welcome to wander the "estate" and perhaps hear master classes taught by the world's leading musicians.

 We wanted Ozawa Hall to share in that democratic spirit. My model was as much a New England Meeting House as any other architectural form: the clear and simple rectangular room, relatively unadorned, warm and welcoming, capturing a democratic spirit. Attending a wedding in Strafford, Vermont, Meeting House five years ago, I felt very strongly that I was in a space that became a subliminal source of our architectural ideas for Ozawa Hall. Obviously there are differences: the teak and Douglas fir; the joinery; the wood patterns which combine the gridded formality of the balcony fronts with the informality of the summer breezes wafting through those grilles; the fact that from almost any seat you can see outside, not only to the sky but to the green of trees and lawn. All these elements modulate the strict interpretation of Ozawa Hall as Meeting House. But the spirit remains. To see how audience and performers react to the Hall, reaffirms this special democratic—and perhaps very American—spirit of the place.

What I love today is what has happened in the Hall and how people have used the Hall in ways almost unimaginable. The way people congregate in the arcades at intermission, catching up with their friends, gazing quietly at the landscape; the way the Tanglewood Music Center (TMC) concerts have become so popular with visitors and

cognoscenti alike (remember how we worried about small audiences for TMC recitals and how we organized the space so that it could feel "full" even with a small audience); how the Hall accommodates the inventions of the Contemporary Music Festival, or, more recently, the never-imagined inventions of a Mark Morris dance performance. This sense of a living and growing Hall, always expanding its vision, always surprising, is special.

There is a saying in the law that "hard cases can make bad law." In a similar but more positive vein, the experience at Ozawa Hall has proved to me that a supportive and collaborative client makes great buildings. And here all the credit goes to the BSO organization. George Kidder, then President, asked Dean Freed (the BSO Trustee who chaired the BSO's Building and Grounds Committee at that time; now a BSO Life Trustee), the late BSO Overseer Haskell Gordon, and Dan Gustin (at that time the BSO's Manager of Tanglewood and BSO Assistant Managing Director) to be the three-person committee directing me, my colleagues Alan Joslin and Clifford Gayley, and John Fish of Suffolk Construction Company. In addition, Kidder asked Robert Campbell to be architectural adviser to that committee. The four-member BSO group (which sadly was reduced to three by Haskell's untimely death halfway through the project) brought a spirit of teamwork that inspired us, pushed us, nurtured us. That collaborative spirit—call it the architectural equivalent of musical ensemble—is celebrated by this building.

To the BSO, to all the musicians who have performed there, and to the audiences who have supported the Hall for the past ten years, I offer my deepest thanks.

In the past decade, William Rawn's architectural work with concert halls and theaters has expanded considerably. Both the Sorenson Theater at Babson College and the Koka Booth Amphitheatre in Cary, North Carolina, won design awards from the United States Institute for Theatre Technology. The Strathmore Concert Hall in Bethesda, MD (a 2,000-seat enclosed concert hall serving as the second home for the Baltimore Symphony Orchestra) and the Williams College Class of '62 Center for Theatre and Dance (with three separate theater venues) will open in the spring of 2005. William Rawn Associates, Architects, also has projects on a number of important college and university campuses nationwide, as well as three large-scale public projects under design—the United States Courthouse, Cedar Rapids, IA; the Cambridge (MA) Public Library, and the Green Music Center at Sonoma State University, CA.



National Yiddish Book Center

Discover a *lebedike velt* – a lively world –
of Jewish books, music, film, and art!

EXHIBITIONS • BOOKSTORE • PROGRAMS & TOURS

On the Hampshire College campus in Amherst, MA
Mon – Fri 10–3:30; Sun 11–4 / 413-256-4900 / www.yiddishbookcenter.org

SEIJI OZAWA HALL
Tanglewood, Lenox, MA
William Rawn Associates, Architects, Inc.

HONORS AND AWARDS

American Institute of Architects (national), Honor Award in Architecture (1995)*
American Institute of Architects (national), Honor Award in Interior Architecture (2000)*
American Institute of Architects (New England chapter), Honor Award in Architecture (1994)
Boston Society of Architects, Honor Award for Design Excellence (1994)
Boston Society of Architects, Honor Award in Interior Architecture (2000)
United States Institute for Theatre Technology, Honor Award in Architecture (1995)

* * * * *

Architecture magazine, cover story (December 1994)
Interiors magazine 16th Annual Awards Issue, Best in Recreation and Entertainment Design (1995)
Concert Halls and Opera Houses: Music, Acoustics, and Architecture by Leo Beranek, ranked as 13th-best hall in the world; one of the four best halls in the world completed in the last fifty years; and one of the four best halls of all time in the United States (2003)

* * * * *

American Wood Council, Merit Award: Wood Design (1996)
Brick Institute of America, American Institute of Architects, Brick in Architecture Award (1995)
Architectural Woodwork Institute, Award of Excellence (1995)
National Association of Home Builders, Grand Award Winner (1995)
International Association of Lighting Designers, Citation for Lighting Design (1995)

*Very rarely does a single building win two Honor Awards from the national American Institute of Architects

Dean W. Freed



The south side arcade of Seiji Ozawa Hall during construction, December 6, 1993

Frelinghuysen Morris
House & Studio



Enjoy a slice of the '30s and '40s at the house & studio of a glamorous artistic couple, Suzy Frelinghuysen and George L.K. Morris. Their works, as well as their contemporaries, including Picasso, Braque, Léger and Gris, are on display.

FRESH OFFERINGS
Previously Unseen Masterpieces by Shaw, Klee and Brancusi
Thursday through Sunday.
Hourly guided tours:
10am to 3pm

92 Hawthorne Street, Lenox, MA 01240 Tel: 413.637.0166 www.frelinghuysen.org



Ann Hamilton, *corpus*

Exhibitions - Music - Dance - Theater - Film
Galleries open 10-6 daily (7/1 - 9/6) • 11-5 closed Tuesdays (rest of year)

Call 413 MoCA111 or visit www.massmoca.org
for complete schedule of events

MASS MoCA
North Adams, MA

Creating a "New" Tanglewood

by Robert Campbell

Robert Campbell, architectural critic for The Boston Globe, was Architectural Advisor to the BSO's Design Committee for the building of Seiji Ozawa Hall. He originally wrote this essay for the souvenir book "A Room For Music" produced in conjunction with the Hall's opening in 1994.

It began with the land. In December 1986 the size of Tanglewood suddenly and unexpectedly doubled, with the acquisition, from the Mason Harding family, of the Highwood estate next door.

You couldn't walk out onto this new piece of land without noticing a long, gentle slope of field, back behind the house, that terminated in a natural backdrop of pines. You couldn't help feeling that Providence must have created that slope in the hope that someone, some day, would sit there listening to music, as it drifted out from somewhere among the pines. Even before Highwood became available, the decision had already been made to build a new concert hall at Tanglewood. The old Theatre-Concert Hall, across the lawn from the Koussevitzky Music Shed, was becoming derelict and inadequate. A preliminary design for a new concert hall was actually created by another architect. When Highwood became available all this work came to a screeching halt. The BSO realized, at once, that it needed professional help to assess the potential of the new property. It hired the nationally known Cambridge firm of Carr, Lynch, Hack & Sandell as site planners. Bill Porter and Catherine Verhulst of that office took charge of the job. They quickly confirmed everyone's early intuition: the grassy slope at Highwood was the right place for the new concert hall.

Porter and Verhulst pointed out other things, too. They noticed that a single unbroken ridge of lawn extended from the old Tanglewood property right through the new estate, all of it with a view of the Stockbridge Bowl to the south. They called this ridge the "performance plateau" and conceived it as a means of uniting the old campus with the new. They noticed that if the new concert hall were placed down the slope from this plateau, it would stand in the same relation to Highwood Manor House as the Shed does to the Tanglewood Manor House. There would be a sort of visual rhyme: Tanglewood Manor and its Shed, Highwood Manor and its concert hall. The new estate would immediately feel like Tanglewood.

Porter and Verhulst did many other things. They surveyed the property and declared most of it a protected wetland. With what remained, besides the site for the concert hall, they created a new string of roads and parking lots, carefully nestled among the existing woodlands, to relieve pressure on the old traffic patterns. They renovated the former carriage barn into offices and studios for some of Tanglewood's staff and faculty. They removed the Box Lot parking from the performance plateau and raised the grade of this part of the lawn by several feet, using material excavated for the new concert hall, in order to improve views into the shed. They developed a landscape plan for all of Tanglewood, new and old. And they found locations for, and then designed, new gates, rest rooms, utilities, practice studios, snack booths, ticket booths, paths, plantings, a new gift shop, a new lawn café, and much else that was needed to transform the Highwood estate into a true working part of Tanglewood.

But the centerpiece of the new Tanglewood would be, of course, the new concert hall. Because of the new site, it was decided to make a fresh start in planning for this facility. Several nationally known architects were interviewed before the selection of a relative newcomer, William Rawn of Boston, as the designer. Rawn impressed the selection committee by the time and care he devoted to visiting and studying Tanglewood,

and especially by the verbal eloquence with which he was able to invoke Tanglewood's essential magic.

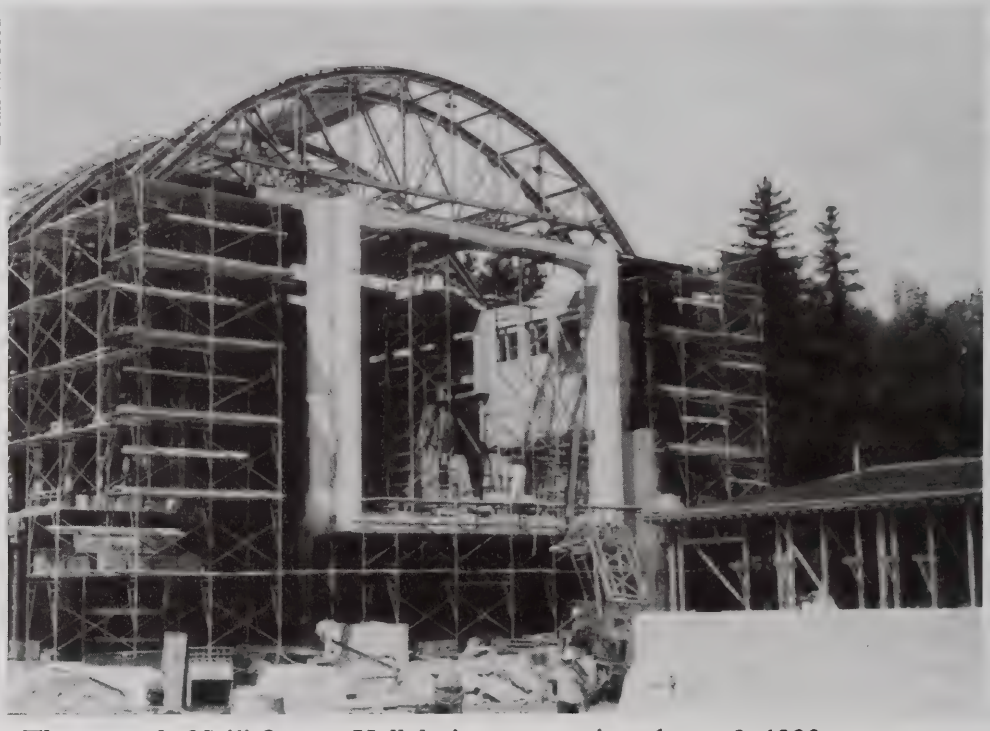
Endless debates ensued. How many seats should the new hall have? Twelve hundred, give or take, it was finally decided. Where, precisely, should it stand? Rawn persuaded everyone it should be pushed far enough up the slope so as not to feel remote. Should it, like its predecessor, serve for both opera and concerts? No, it was determined: Now that it would be possible to preserve the old Theatre-Concert Hall, it made better sense to convert the older building for opera in the future.

But the critical issue of the debate was over a different issue. Should the new hall be suitable for recording purposes? If so, it would have to be a much heavier, much more solid acoustic shell than anything else at Tanglewood. It would be a new and different kind of building altogether, and a costlier one too. The decision eventually fell in favor of recording, and the building began, in Rawn's office, to assume its present shape.

It was exciting to watch the hall as it evolved over time in a long series of discussions, drawings, and models. Two BSO Board members, Dean Freed and the late Haskell Gordon, participated in virtually every meeting and contributed a great deal to the shaping of the hall. So did the BSO's Tanglewood Manager Dan Gustin and Tanglewood Music Center Administrator Richard Ortner, among many others. Rawn traveled through Europe to look at famous halls. He returned with a determination to create not an auditorium, in which the performers on the stage are quite separate from the audience, but rather a more congenial, more sociable space in which the performers and the audience would gather together as if in a large room. The audience would sit on three sides, and up on balconies too, so that its members could look across at one another, enjoying the ritual pleasure of assembling. They would sit in informal chairs, as if on a Shaker porch. A big opening at the rear would open to the sloping lawn, in the Tanglewood tradition, where hundreds could sit and see and hear. Above this opening, there would be a musician's gallery, a place for a fanfare before the performance.

Too often, when an architect and an acoustician collaborate, one or the other dominates. In the case of Seiji Ozawa Hall something very different occurred. Rawn and his

Dean W. Freed



The east end of Seiji Ozawa Hall during construction, August 2, 1993

acoustician, Lawrence Kirkegaard—himself trained as an architect—developed a give-and-take working relationship in which each seemed to be trying to optimize the other's goals. The building acquired the massive walls and ceiling that Kirkegaard needed to reflect the bass notes. But it also acquired a remarkable sense of light and air. Glass-block windows served to contain the sound, while simultaneously permitting views out to the sky. Broken-up surfaces of wall and ceiling, necessary for blending and dispersing the sound, took the form of handsome architectural coffers, bays, and corrugations.

As it finally took form, and as it now has been built, Seiji Ozawa Hall is a building with an exterior that is a reddish blend of several shades of brick. The brick isn't the usual machine-cut type but a more irregular, richly textured variety made by casting each brick separately. It is trimmed in red sandstone imported from India, with Alaskan yellow cedar at the exterior galleries. The round vaulted roof is lead-coated copper. The overall impression is of a building that looks both durable and purposeful, commanding its site without looking in any way grand. It is angled slightly toward the Highwood manor house—an angle, as it happens, that is identical with that of the Shed. Connected with it, at the rear, is a smaller pavilion for the musicians, framed and surfaced in wood, where dressing and practice rooms ring four sides of an interior courtyard with a continuous porch for informal socializing. The musicians' pavilion is like a tugboat pushing the liner of Ozawa Hall. Together, the two buildings share a modest entry court.

Indoors, Seiji Ozawa Hall is made of stucco walls painted a warm off-white. Two tiers of balcony line three sides, faced with railings in teak. The ceiling is of pre-cast concrete coffers whose natural color is the same as that of the walls. Above the ceiling, beneath the copper vault, is the mechanical room, with fans for air changes and modest air-conditioning of the stage and its instruments. On the stage, the musicians sit on a stepped terrace floor, the elements of which can be telescoped back beneath one another when a flat floor is needed. The terrace is Kirkegaard's invention and allows the orchestra members to be easily visible to one another and to the audience.

Behind the stage is a balcony for choruses. If desired, the hall can be reversed for intimate performances, in which case this balcony becomes seating for a small audience, and the musician performs against a temporary movable backdrop. Invisible behind all this, within the walls and above the ceiling, is the structural skeleton of steel columns, beams, and trusses.

Seen purely as architecture, Ozawa Hall is hard to categorize simply. Architect Rawn has little patience with passing fads or styles, but he does possess a strong urge to accommodate new buildings within the traditions of the past. Ozawa Hall's interior is a traditional shoebox shape, like Symphony Hall in Boston. Details like the coffered ceiling and gridded balcony rails can't exactly be called ornamental, but they do embody a memory, simplified as befits a country setting, of the gilded and sculptured interiors of the past. Outdoors, the wood galleries recall the long lazy porches of resorts and summer camps, and the big brick shape suggests the great rural mills of New England. Taken as a whole, Seiji Ozawa Hall reminds this writer of only one other building, a personal favorite, the tiny but monumental church of Santa Maria dei Miracoli in Venice, another powerful, round-vaulted, self-confident shape.

Summer has come to Tanglewood now. The leaves are on the trees and the breeze drifts cool off the Stockbridge Bowl. The unsuspecting visitor will arrive, unaware that the beloved Tanglewood is, suddenly, twice as big, twice as wonderful. It will be as if you sat down to a small-screen black and white movie, only to watch it explode into wide-screen color. On that new and larger screen, Seiji Ozawa Hall takes its place as the central figure in the newest act of the ever-unfolding drama that is Tanglewood.

SEIJI OZAWA HALL (Florence Gould Auditorium)
A Week in the Life: August 9 – August 15, 2004

Monday, August 9, 2004

10 a.m. – 12:30 p.m.	TMC Orchestra Rehearsal
1:30 p.m. – 1:55 p.m.	TMC Chamber Music Dress Rehearsal (*Zemlinsky, Fantasies for Piano*)
2 p.m. – 2:25 p.m.	TMC Chamber Music Dress Rehearsal (*Dehmel Songs*)
2:30 p.m. – 2:55 p.m.	TMC Chamber Music Dress Rehearsal (*Dehmel Songs*)
3 p.m. – 3:25 p.m.	TMC Chamber Music Dress Rehearsal (*Dehmel Songs*)
3:30 p.m. – 3:55 p.m.	TMC Chamber Music Dress Rehearsal (*Zemlinsky, "Maiblumen"*)
4 p.m. – 5 p.m.	TMC Chamber Music Dress Rehearsal (*Schoenberg, "Verklärte Nacht"*)
8:30 p.m. – 10:30 p.m.	BSO Recital Series Concert ("*My Fair Lady*")

Tuesday, August 10, 2004

10 a.m. – 12:30 p.m.	TMC Orchestra Rehearsal
2 p.m. – 5 p.m.	BSO Recital Series Rehearsal (*Jean-Yves Thibaudet, piano*)
8:30 p.m. – 10:30 p.m.	TMC Chamber Music Concert

Wednesday, August 11, 2004

10 a.m. – 12:30 p.m.	TMC Orchestra Rehearsal
1:30 p.m. – 5 p.m.	Chamber Music Dress Rehearsal (*Meridian Arts Ensemble*)
6 p.m. – 7:30 p.m.	BSO Recital Series Rehearsal (*Jean-Yves Thibaudet*)
8:30 p.m. – 10:30 p.m.	BSO Recital Series Concert (*Jean-Yves Thibaudet*)

Thursday, August 12, 2004

10 a.m. – 10:40 a.m.	TMC Chamber Music Dress Rehearsal (*Rands, String Quartet No. 2*)
10:45 a.m. – 11 a.m.	TMC Chamber Music Dress Rehearsal (*Williams, Sextet*)
11:15 a.m. – 11:45 a.m.	TMC Chamber Music Dress Rehearsal (*Gyger, "Si Doux"*)
11:50 a.m. – 12:30 p.m.	TMC Chamber Music Dress Rehearsal (*Lindberg, Quintet for Clarinet and Strings*)
12:40 p.m. – 1 p.m.	TMC Chamber Music Dress Rehearsal (*Singleton, "Greed Machine"*)
2 p.m. – 4:30 p.m.	TMC Orchestra Rehearsal
5 p.m. – 7 p.m.	Technical Set-up (*Meridian Arts Ensemble*)
8:30 p.m. – 10:30 p.m.	TMC Chamber Music Concert (*Meridian Arts Ensemble*)

Friday, August 13, 2004

10 a..m. – 12:30 p.m.	TMC Orchestra Rehearsal
2:30 p.m. – 4:30 p.m.	TMC Chamber Music Concert (*Festival of Contemporary Music*)
6 p.m. – 7 p.m.	BSO Friday Prelude Concert
8 p.m. – 10 p.m.	Dress Rehearsal (*BUTI Orchestra and Chorus*)

Saturday, August 14, 2004

10 a.m. – 10:15 a.m.	TMC Chamber Music Dress Rehearsal (*Perle, Six Etudes*)
10:20 a.m. – 10:35 a.m.	TMC Chamber Music Dress Rehearsal (*Perle, Six New Etudes*)
10:40 a.m. – 10:55 a.m.	TMC Chamber Music Dress Rehearsal (*Sheng, "My Song"*)
11 a.m. – 11:30 a.m.	TMC Chamber Music Dress Rehearsal (*Salonen, "Five Images After Sappho"*)
11:35 a.m. – 11:55 a.m.	TMC Chamber Music Dress Rehearsal (*Sallinen, String Quartet No. 2*)
12 p.m. – 1 p.m.	TMC Chamber Music Dress Rehearsal (*Carter, String Quartet No.* 1)
2:30 p.m. – 4:30 p.m.	Concert (*BUTI Orchestra and Chorus*)
5 p.m. – 5:30 p.m.	TMC Chamber Music Dress Rehearsal (*McCaffrey, "I used to be ____, but now I'm ____"*)
7:30 p.m. – 8:30 p.m.	TMC Chamber Music Dress Rehearsal (*Rands, "Canti Lunatici"*)
8:45 p.m. – 9:30 p.m.	TMC Chamber Music Dress Rehearsal (*Zupko, "Somewhere Gladly Beyond"*)

Sunday, August 15, 2004

10 a.m. – 12 p.m.	TMC Chamber Music Concert (*Festival of Contemporary Music*)
8:30 p.m. – 10:30 p.m.	TMC Chamber Music Concert (*Festival of Contemporary Music*)

Dean W. Freed



The interior of Seiji Ozawa Hall under construction, January 30, 1994



International Travelers at Home

Marjorie and Ed VanDyke traveled the globe while raising a family. After setting up twenty homes across the United States, Germany, France, England and beyond—they chose the lifecare option of Kimball Farms as their permanent home. Here they have the finest cultural attractions, great natural resources and a community of diverse and enthusiastic neighbors. They consider this a gift to themselves and their children that has enabled the continuance of a fulfilling lifestyle with the promise of a secure future.

Call Dolly Curletti, Marketing Director, for a brochure or to arrange for a tour, 413.637.7000 or 800.283.0061.

Kimball Farms

EQUAL HOUSING OPPORTUNITY

235 Walker Street, Lenox, MA • kimballfarms.org

Affiliate of Berkshire Health Systems

SEIJI OZAWA HALL, 1994-2003

A Concise Performance History of the BSO's Recital Series

In addition to the concerts presented each summer by the Tanglewood Music Center, the Boston University Tanglewood Institute, and the Boston Symphony Chamber Players, as well as the annual Festival of Contemporary Music, and the regular Friday-night Prelude Concerts performed by members of the BSO, frequent guest artists, and the Tanglewood Festival Chorus, the following recitalists and ensembles have been featured in the BSO's weeknight (and occasional Sunday-night) recital series in Florence Gould Auditorium during Ozawa Hall's first ten years.

Seiji Ozawa Hall also serves as the primary venue for Tanglewood's annual Jazz Festival each Labor Day Weekend (see page 21); as a recording venue; and as a venue for such important Berkshire community functions as graduation ceremonies, fund-raising events, and concerts by local ensembles.

1994

7/10/1994	Juilliard String Quartet
7/13/1994	Kurt Ollmann, baritone; John Browning, piano; Donald St. Pierre, piano
7/21/1994	Maria Tipo, piano; Quartetto di Fiesole
7/27/1994	Richard Goode, piano
7/28/1994	Ute Lemper; Bruno Fontaine, piano
8/3/1994	Hermann Prey, baritone; Leonard Hokanson, piano
8/4/1994	Bang on a Can All-Stars
8/11/1994	Vermeer Quartet
8/24/1994	Barbara Bonney, soprano; André Previn, piano

1995

7/1/1995	Juilliard String Quartet
7/6/1995	The Boston Camerata, Joel Cohen, music director
7/13/1995	Beaux Arts Trio
7/18/1995	Emanuel Ax, piano; Barbara Bonney, soprano; Malcolm Lowe, violin; Yo-Yo Ma, cello; Edgar Meyer, double bass; Rebecca Young, viola
7/20/1995	Barbara Bonney, soprano; Warren Jones, piano
7/25/1995	Emerson String Quartet
7/27/1995	The King's Singers
8/3/1995	The Dmitri Pokrovsky Ensemble
8/9/1995	Steve Reich and Musicians
8/16/1995	Deutsche Kammerphilharmonie Bremen; Jaime Laredo, conductor and violinist; Ginesa Ortega, gypsy singer
8/24/1995	Andreas Haefliger, piano

1996

6/29/1996	Juilliard String Quartet
7/10/1996	Chanticleer
7/18/1996	Mitsuko Shirai, mezzo-soprano; Hartmut Höll, piano
7/23/1996	Reigakusha, Sukeyasu Shiba, artistic director
7/31/1996	Richard Goode, piano
8/7/1996	Bo Skovhus, baritone; Warren Jones, piano
8/14/1996	Netherlands Wind Ensemble
8/15/1996	Guarneri String Quartet
8/22/1996	Tafelmusik Baroque Orchestra, Jeanne Lamon, director

1997

7/2/1997	Juilliard String Quartet
7/10/1997	Dubravka Tomsic, piano
7/23/1997	Yo-Yo Ma, cello
7/24/1997	Renée Fleming, soprano; Helen Yorke, piano
7/27/1997	Yo-Yo Ma, cello
7/29/1997	Barbara Bonney, soprano; Caren Levine, piano
7/30/1997	Takács Quartet
8/6/1997	Juilliard String Quartet
8/7/1997	Richard Stoltzman, clarinet; Lukas Foss, piano
8/11/1997	Ursula Oppens, piano
8/21/1997	Peter Serkin, piano
8/27/1997	Handel & Haydn Society Orchestra; Stanley Ritchie, director and violinist; Lorraine Hunt, mezzo-soprano

1998

6/27/1998	Juilliard String Quartet
7/1/1998	Juilliard String Quartet
7/7/1998	Frederica von Stade, mezzo-soprano; Martin Katz, piano
7/15/1998	Stephen Hough, piano
7/22/1998	Byron Janis, piano
7/23/1998	Anonymous 4
7/26/1998	André Previn, piano; David Finck, double bass
7/29/1998	Emerson String Quartet
7/30/1998	Wind Soloists of the Chamber Orchestra of Europe; Leif Ove Andsnes, piano
8/5/1998	KREMERata BALTICA, Gidon Kremer, artistic director and violin soloist
8/6/1998	Arditti String Quartet
8/11/1998	Bryn Terfel, bass-baritone; Malcolm Martineau, piano
8/12/1998	Guarneri String Quartet
8/13/1988	Guarneri String Quartet
8/20/1998	Mitsuko Shirai, mezzo-soprano; Hartmut Höll, piano
8/23/1998	I Solisti Veneti, Claudio Scimone, conductor
8/25/1988	Mischa Maisky, cello; Martha Argerich, piano

1999

6/20/1999	The King's Noyse/BEMF Violin Band
6/25/1999	Kyung-Wha Chung, violin; Itamar Golan, piano
6/26/1999	Juilliard String Quartet
6/27/1999	Juilliard String Quartet
7/13/1999	Barbara Bonney, soprano; Warren Jones, piano
7/21/1999	Susan Graham, mezzo-soprano; Patrick Stewart, speaker; Emanuel Ax, piano
7/22/1999	Chanticleer
7/28/1999	Emerson String Quartet; Stephen Hough, piano
7/29/1999	Yuri Bashmet, viola; Xenia Bashmet, piano; Malcolm Lowe, violin; Yo-Yo Ma, cello; Emanuel Ax, piano

8/3/1999	Dawn Upshaw, soprano; Gilbert Kalish, piano; Thomas Martin, clarinet; J. William Hudgins, vibes; Norman Fischer, cello; Lukas Foss, conductor
8/11/1999	Freiburg Baroque Orchestra, Gottfried von der Goltz, artistic director and leader; Thomas Quasthoff, bass-baritone
2000	
7/5/2000	Gil Shaham, violin; Jian Wang, cello; Paul Meyer, clarinet; Garrick Ohlsson, piano
7/13/2000	Dubravka Tomsic, piano
7/18/2000	Barbara Bonney, soprano; Margo Garrett, piano; William R. Hudgins, clarinet; Fenwick Smith, flute; Sato Knudsen, cello
7/27/2000	Ida Haendel, violin; Itamar Golan, piano
8/2/2000	Orchestra of the Age of Enlightenment; Catherine Mackintosh, violin/director; Anthony Robson, oboe
8/3/2000	Daniel Barenboim, piano
8/6/2000	André Previn, piano; David Finck, double bass; Grady Tate, drums
8/8/2000	Thomas Quasthoff, bass-baritone; Justus Zeyen, piano
8/16/2000	Nelson Freire, piano
8/17/2000	Juilliard String Quartet
8/22/2000	Collegium Vocale Gent, Philippe Herreweghe, artistic director and conductor; Deborah York, soprano; Andreas Scholl, countertenor; Scot Weir, tenor; Sebastian Noack, baritone
2001	
6/24/2001	Boston Early Music Festival Lully Opera Orchestra, directed by Paul O'Dette and Stephen Stubbs; Marie-Ange Petit, timpani; Kendra Colton, soprano; Ann Monoyios, soprano; Howard Crook, tenor
6/29/2001	Juilliard String Quartet
7/1/2001	Juilliard String Quartet
7/2/2001	Peter Serkin, piano; Mary Nessinger, speaker; Tara Helen O'Connor, flute; David Shifrin, clarinet; Ida Kavafian and Jennifer Frautschi, violins; Steven Tenenbom, viola; Fred Sherry, cello
7/5/2001	Peter Serkin, piano; Mary Nessinger, mezzo-soprano; Tara Helen O'Connor, flute; Marianne Gythfeldt, Michael Lowenstern, and David Shifrin, clarinets; Ida Kavafian, violin; Steven Tenenbom, viola; Fred Sherry, cello
7/8/2001	Peter Serkin, piano
7/11/2001	Matthias Goerne, baritone; Julius Drake, piano
7/12/2001	Chanticleer
7/18/2001	Mitsuko Uchida, piano
7/19/2001	Yo-Yo Ma, cello; Emanuel Ax, piano; Cynthia Haymon, soprano; Marylou Speaker Churchill, violin; William R. Hudgins, clarinet
7/23/2001	Yefim Bronfman, piano
7/26/2001	Emerson String Quartet; Yefim Bronfman, piano
8/1/2001	Dawn Upshaw, piano; Gilbert Kalish, piano; Peggy Pearson,oboe; Arthur Haas, organ; Lydian String Quartet; Edwin Barker, double bass
8/8/2001	Dawn Upshaw, soprano; Gilbert Kalish, piano; Members of the Boston Symphony Orchestra; Federico Cortese, conductor

8/9/2001	Collage New Music, David Hoose, conductor
8/19/2001	André Previn, piano; David Finck, double bass
2002	
6/27/2002	Juilliard String Quartet
6/28/2002	Juilliard String Quartet
6/30/2002	Borromeo String Quartet; Dawn Upshaw, soprano; Todd Palmer, clarinet
7/9/2002	Jessye Norman, soprano; Mark Markham, piano
7/10/2002	Matthias Goerne, baritone; Eric Schneider, piano
7/16/2002	Emerson String Quartet
8/1/2002	Richard Goode, piano
8/7/2002	Scottish Chamber Orchestra, Joseph Swenson, conductor; Imogen Cooper, piano; Wolfgang Holzmair, baritone
8/14/2002	Karita Mattila, soprano; Martin Katz, piano
8/15/2002	Kalichstein-Laredo-Robinson Trio
8/22/2002	Boston Symphony Orchestra; Schola Cantorum de Caracas, Ana Maria Raga, general director; Members of the Orquesta la Pasión, Mikael Ringquist, leader; Luciana Souza, vocalist; Dawn Upshaw; soprano; Reynaldo González Fernández, vocalist and Afro-Cuban dancer; Deraldo Ferreira, berimbau, percussion, and Capoeira dancer; Robert Spano, conductor (Golijov's *La Pasión Según San Marcos*)
2003	
6/29&30/2003	Mark Morris Dance Group in collaboration with the Tanglewood Music Center; Bradley Lubman and John Oliver, conductors; Yo-Yo Ma, cello
7/9/2003	Christian Tetzlaff, violin
7/10/2003	Lorraine Hunt Lieberson, mezzo-soprano; Peter Serkin, piano; Drew Minter, guest artist
7/16/2003	Dubravka Tomsic, piano
7/20/2003	Pierre-Laurent Aimard, Ursula Oppens, and Robert Spano, pianos
7/22/2003	Chanticleer
7/24/2003	Borodin String Quartet
7/30/2003	Emerson String Quartet; Jeffrey Kahane, piano
7/31/2003	Piotr Anderszewski, piano
8/6/2003	Camerata Salzburg, Sir Roger Norrington, chief conductor; Hannes Eichmann, speaker
8/14/2003	Juilliard String Quartet
8/19/2003	Yo-Yo Ma, cello; Emanuel Ax, piano
8/20/2003	Norwegian Chamber Orchestra; Leif Ove Andsnes, piano and guest leader; Terje Tønnesen, violin and artistic leader
8/21/2003	David Daniels, countertenor; Craig Ogden, guitar

SEIJI OZAWA HALL, 1994-2003

Tanglewood Jazz Festival

The following list includes those performers who have appeared in Florence Gould Auditorium in Seiji Ozawa Hall as part of the annual Tanglewood Jazz Festival on Labor Day Weekend since the Hall opened in 1994. Note that performers who appeared in the Koussevitzky Music Shed or the Theatre as part of each year's Jazz Festival do not appear in this listing. (The first Tanglewood Jazz Festival took place in 1989.)

1994 Ahmad Jamal and his trio with guests The Joshua Redman Quartet; Marcus Roberts; The Dave Brubeck Quartet with special guest Cassandra Wilson; The New Black Eagle Jazz Band; The Carnegie Hall Jazz Band, Jon Faddis, director

1995 The Shirley Horn Trio; Joe Henderson's "Double Rainbow" Quartet with Hello Alves, Nilson Matta, Paulo Braga, and guests; The John Scofield Quartet; Diane Schuur and her trio; Flora Purim and Airto; The Tito Puente Latin Jazz Ensemble; The New Black Eagle Jazz Band

1996 The Arturo Sandoval Sextet; Betty Carter and her quartet; The John Pizzarelli Trio with special guest Bucky Pizzarelli; The Dave Brubeck Quartet; The T.S. Monk, Jr., Quartet; George Shearing and Joe Williams; The Joe Lovano Quartet with the Christian McBride Quintet

1997 Chick Corea and Gary Burton; Randy Weston's African Rhythms; Sonny Rollins; The New Black Eagle Jazz Band with special guest Odetta; The Dave Brubeck Quartet

1998 The Cyrus Chestnut Trio; The Joe Lovano Quartet; John Pizzarelli with trio; The Patrice Williamson Group; The James Moody Quartet; Cassandra Wilson with her quartet

1999 An Evening with Branford Marsalis; Kevin Mahogany and Dianne Reeves; The New Black Eagle Jazz Band; The Dave Brubeck Quartet

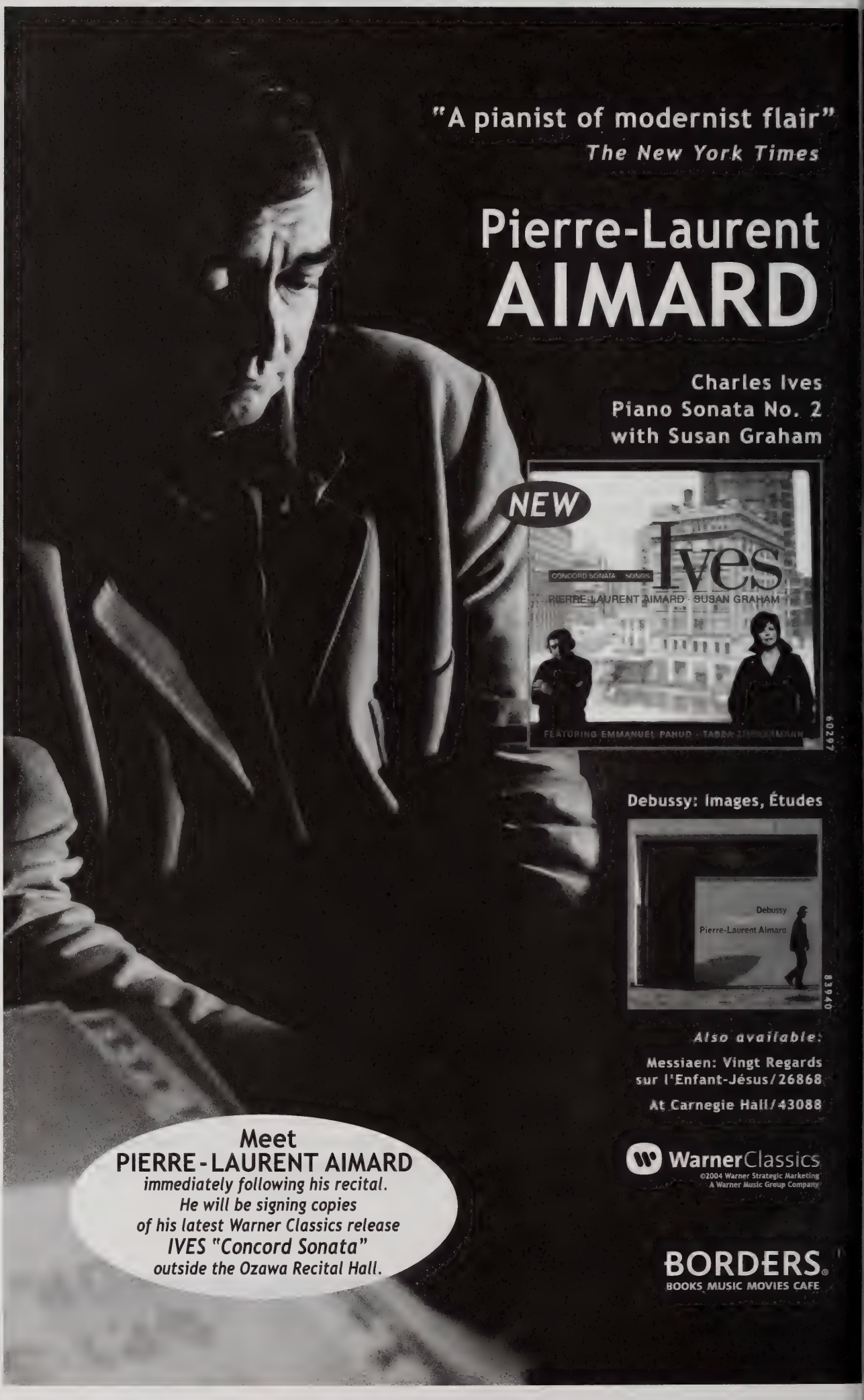
2000 The Dizzy Gillespie Alumni All-Stars, featuring Jon Faddis, Paquito D'Rivera, Slide Hampton, Kenny Barron, John Lee, and Cecil Brooks III; The Rebecca Parris Quartet; The Dave Brubeck Quartet (80th Birthday Celebration)

2001 Chuck Mangione and New York Voices; The John Pizzarelli Trio; Jane Monheit; Sonny Rollins

2002 Arturo Sandoval and his orchestra; Nestor Torres; Marian McPartland's "Piano Jazz" with Sir Roland Hanna; The Roy Hargrove Quintet; Roberta Gambarini; The Dave Brubeck Quartet

2003 Gato Barbieri; The Michel Camilo Trio; Jonathan Pascual; Marian McPartland's "Piano Jazz" with special guest Norah Jones; Cassandra Wilson; Kenny Barron's "Canta Brasil"; Trio da Paz; Celebrating a Year of the Blues (Jay McShann, Louisiana Red, Duke Robillard, The Nicole Nelson Band, Kendrick Oliver and The New Life Jazz Orchestra)




"A pianist of modernist flair"
The New York Times
Pierre-Laurent
AIMARD
Charles Ives
Piano Sonata No. 2
with Susan Graham
NEW
CONCORD SONATA · SONGS
Ives
PIERRE-LAURENT AIMARD · SUSAN GRAHAM
FEATURING EMMANUEL PAHUD · TABEA ZIMMERMANN
Debussy: Images, Études
Debussy
Pierre-Laurent Aimard
Also available:
Messiaen: Vingt Regards
sur l'Enfant-Jésus/26868
At Carnegie Hall/43088
Meet
PIERRE-LAURENT AIMARD
immediately following his recital.
He will be signing copies
of his latest Warner Classics release
IVES "Concord Sonata"
outside the Ozawa Recital Hall.
WarnerClassics
©2004 Warner Strategic Marketing
A Warner Music Group Company
BORDERS.
BOOKS MUSIC MOVIES CAFE

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Thursday, July 15, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

PIERRE-LAURENT AIMARD, piano

BEETHOVEN — Sonata No. 17 in D minor, Opus 31, No. 2, *Tempest*
Largo—Allegro
Adagio
Allegretto

CARTER — *Night Fantasies* (1980)

INTERMISSION

IVES — Sonata No. 2, *Concord, Mass., 1840-1890*
I. Emerson
II. Hawthorne
III. The Alcotts
IV. Thoreau
with SARAH FRISOF, flute

Steinway and Sons Pianos, selected exclusively at Tanglewood
Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

NOTES ON THE PROGRAM

An unbridgeable gap may seem to separate composers of program music, with their literary-poetic mindset, from avant-garde composers, whose capacity for abstract intellection drives them to technical innovation. Yet tonight's concert presents three scores in which leading avant-gardists professed programmatic aims. In all three, programmatic content created heightened expressivity without compromising modernist structural features.

"Read Shakespeare's *Tempest*," said **Ludwig van Beethoven** (1770-1827) when asked to explain the "meaning" of his D minor piano sonata. Ironically, the two works do not have much in common—Beethoven was presumably not very familiar with Shakespeare, and his sonata, unlike the play, is by no means a comedy. Yet the composer's remark

confirms that storm-imagery is congruent with the mental atmosphere of this extraordinary music: while the score may not depict Shakespeare's *Tempest*, it is, certifiably, Beethoven's *Tempest*.



Apparently completed in early 1802, the D minor sonata, like the other two sonatas of Opus 31, gives evidence of Beethoven's intention to "strike out on a new road." Remarkable in the opening movement is Beethoven's manner of integrating the ominous slow introduction with the roiling main Allegro. The introduction has not only a formal function, but narrative thrust as well, first providing foretastes of two important themes, then catapulting the listener into the drama. The result is that whenever the low-rolled-chord motif of the opening returns, another outburst of the Allegro's bass-vs.-treble dialogue-theme seems imminent. In the recapitulation, where a verbatim repetition of the no-longer-surprising opening would have been ineffective, Beethoven provides a new element—a plaintive recitative, rendered mysterious with an unusual pedal-effect—then approaches the Allegro by a new avenue.

The lyric Adagio begins with a low rolled chord (a unifying allusion to the first move-

BERKSHIRE
OPERA
COMPANY

Celebrating our 20th Season!
June 24 - July 31, 2004

Rigoletto
Giuseppe Verdi

A Hand of Bridge
Samuel Barber

A Game of Chance
Seymour Barab

Trouble in Tahiti
Leonard Bernstein

For tickets or a brochure call:
413.442.0099

"It's not just catching... it's a total fishing experience."



BERKSHIRE
FISHING CLUB

Try Us for the Day and Enjoy...

- 125 Acres of Pristine, Undeveloped Private Lake
- Excellent Bass Fishing Conditions
- Spinning Reel and Fly Fishing Classes Available
- Family Fun – Canoeing, Kayaking or Hiking

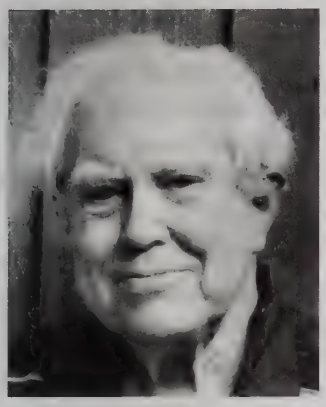
For more information, please contact:

Phone: 413.243.5761
www.berkshirefishing.com

ment) and continues with another bass-vs.-treble dialogue; hints of thunder accompany an eloquent bridge to a tender *cantabile*. There is no development, and the main theme is bedecked with richly colored *arpeggios* on its return. The Allegretto finale has its tempestuous moments but is largely a subtly obsessive study in what might best be termed an inexorably gnawing *Angst*.

* * * * *

Elliott Carter (b.1908) began as a middle-of-the-road composer of Americana. In the late 1940s, however, his lively mind devised lines of experiment involving rhythm ("metrical modulation"), interval-generated melodizing, and overarching structural "plotting." Subsequently, such challenging, pathbreaking scores as the Second String Quartet (1959), the Piano Concerto (1967), and the Symphony for Three Orchestras (1977) prompted their admirers to revere Carter as America's foremost avant-gardist.



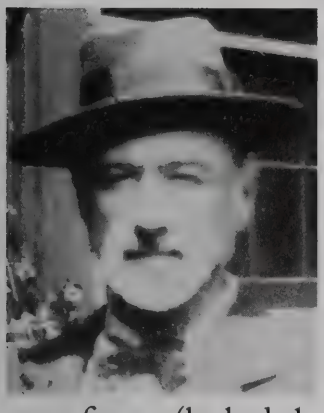
In a singular late-1970s initiative, four pianists who championed modern music—Paul Jacobs, Gilbert Kalish, Ursula Oppens, and Charles Rosen—banded together to commission a major keyboard work from Carter. The result, written in 1980, was the twenty-minute-long *Night Fantasies*, which Rosen hails as "perhaps the most extraordinary large keyboard work written since the death of Ravel."

Carter has provided an invaluable program note:

> *Night Fantasies* is a piano piece of continuously changing moods, suggesting the fleeting thoughts and feelings that pass through the mind during a period of wakefulness at night. The quiet nocturnal evocation that begins it and returns occasionally is suddenly broken by a flighty series of short phrases that emerge and disappear. This episode is followed by many others of contrasting characters and lengths that sometimes break in abruptly, and at other times, develop smoothly out of what has gone before. The work culminates in a loud, obsessive, periodic repetition of an emphatic chord that, as it dies away, brings the work to its conclusion.
>
> In this score, I wanted to capture the fanciful, changeable quality of our inner life at a time when it is not dominated by strong, directive intentions of desires—to capture the poetic moodiness that, in an earlier romantic context, I enjoy in works of Robert Schumann like *Kreisleriana*, *Carnaval*, and *Davidsbündlertänze*.

* * * * *

Surely **Charles Ives**'s Piano Sonata No. 2, subtitled *Concord Mass., 1845*, is the only score ever prefaced by its composer with an eighty-page book—an effort entitled *Essays before a Sonata*. That Ives (1874-1954) provided this elaborate explication indicates not only how comprehensively he believed the score represented his artistic aspirations, but also how crucial he deemed its message—that the commercialized music and the industrialized imperial America of his time sorely needed the self-reliant spiritual qualities exemplified by the Concord transcendentalists of a purer and more innocent age.



A dynamic insurance executive by day, Ives worked no less diligently as an uncompromising modernist composer by night, pioneering many techniques used by later composers in scores that baffled and outraged establishment musicians. Around 1909 he projected a series of overtures portraying literary figures (he had already essayed an *Alcotts* Overture in 1902-04 and an *Emerson*

Concerto in 1907). The *Robert Browning* Overture reached fruition in 1911, but his Emerson and Hawthorne sketches seemed increasingly to demand solo piano or multiple-piano treatment. In 1911-12 he reworked a welter of these materials into a piano sonata, the four movements of which evoked, respectively, Emerson, Hawthorne, the Alcotts, and Thoreau. Sporadic revisions followed, and it was not until 1915 that the piece reached completion. Published in 1921 but long ignored by pianists, the *Concord* Sonata received its premiere on January 20, 1939, performed by John Kirkpatrick.

Although modernistic dissonances, rhythmic conundrums, and collagistic superimpositions abound in the score, its expressive aesthetic is that of high Romanticism. Cyclic materials are in evidence (Ives admired the probity of César Franck), particularly the four-note motif from Beethoven's Fifth Symphony, which thunders in the bass near the beginning, and engenders a melody that is prominent throughout movements I, III and IV. The opening Emerson movement is replete with grandiose proclamation and struggle. In the ensuing scherzo, Ives suggests "some of [Hawthorne's] wilder, fantastical adventures into the half-childlike, half fairylike phantasmal realms...the little demons dancing around his pipe bowl...the old hymn tune that haunts the church and sings only to those in the churchyard, to protect them from secular noises, as when the circus parade comes down Main Street...." Tone-clusters in this movement require the use of a board.

The peaceful Alcotts movement is a consonant, unabashedly sentimental hymn to "the commonplace beauty" of "that home under the elms...the little old spinet piano ...on which Beth played the old Scotch airs and played at the *Fifth Symphony*...a conviction in the power of the common soul." Crucial in the pastoral, unexpectedly tranquil Thoreau finale are recurrences of an oracular chorale-like melody heard over a reiterated three-note motif deep in the bass. Eventually "the poet's flute is heard out over [Walden] pond."

—Benjamin Folkman

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and numerous other publications.

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS

(617) 542-6913, in Boston.

BOSTON SYMPHONY ORCHESTRA



GUEST ARTISTS

Pierre-Laurent Aimard



Pierre-Laurent Aimard won first prize in the 1973 Messiaen Competition and has been associated with that composer's music ever since. He was appointed at age nineteen by Pierre Boulez to become the Ensemble Inter-Contemporain's solo pianist, and has since the mid-1980s collaborated closely with composer György Ligeti, recording Ligeti's complete piano works and being the dedicatee of several of his piano etudes. Pierre-Laurent Aimard is without doubt a key figure in the new music world, but it has always been a driving force in Mr. Aimard's professional musical life to explore as broad a range as possible of music from different ages and sources, striving to illuminate the importance of historical, musical, and cultural contexts as well as influences among composers both within and between generations and centuries. Through his teaching work at the Paris Conservatoire and at the Hochschule in Cologne, as well as through an international program of concert/lectures (an example being, in 1994-95, a series of eight concert/lectures in Lyon and Paris presenting a panorama of the piano in the twentieth century), he sheds a personal light on music of the past, present, and future. Born in Lyon, France, in 1957, Pierre-Laurent Aimard studied at the Paris Conservatoire, where he won four first prizes. He worked with Yvonne Loriod and then Maria Curcio. Now Pierre-Laurent Aimard performs throughout the world each season with the most eminent orchestras and conductors, as well as in recital and chamber music programs in the most prestigious venues. His much-awaited debut recital at Carnegie Hall took place in December 2001 to exceptional acclaim, and he is regularly invited to such festivals as Edinburgh, Salzburg, Lucerne, Tanglewood, and the BBC Proms. He also pursues a number of fascinating chamber music projects each year with such partners as Jean-Guihen Queyras, Joseph Silverstein, and Tabea Zimmermann. Pierre-Laurent Aimard has recorded for Deutsche Grammophon, Sony, Erato, Wergo, and Lyrinx, among others, and continues to create and record for the television station Arte a series of films focusing on great composers of the twentieth century. The first film in this series, featuring Pierre Boulez, was a renowned success. In recent years he has recorded significantly for Teldec/Warner Classics, including acclaimed performances of Messiaen's *Vingt Regards sur l'enfant-Jésus* and *Turangalîla-symphonie*, the complete Beethoven piano concertos with the Chamber Orchestra of Europe and Nikolaus Harnoncourt, and a live disc of his Carnegie Hall recital. Releases in 2003-04 include recordings of Debussy, Ives, and Dvořák.

Sarah Frisof

A Tanglewood Music Center Felllow this summer, flutist Sarah Frisof graduated from the Eastman School of Music in May 2004 with her bachelor's degree and performer's certificate in flute performance. She has appeared as soloist with the Contemporary Youth Orchestra, the Cleveland Youth Wind Symphony, and the Shaker Heights Wind Ensemble; has participated in master classes with Joshua Smith, Robert Langevin, Michael Parloff, Marina Piccinini, and Joseph Mariano; and has participated in the Aspen, Orford, Colorado College, and Chautauqua summer festivals. Ms. Frisof is also active in new music, having performed several commissioned works, and having participated in Eastman's Musica Nova and the student-run new music group, Ossia. In the fall, she will attend the Juilliard School for her master's degree in flute performance.

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Monday, July 19, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD MUSIC CENTER ORCHESTRA
The Margaret Lee Crofts Concert

RAFAEL FRÜHBECK DE BURGOS conducting

HAYDN — Symphony No. 1 in D
- Presto
- Andante
- Finale: Presto

HAYDN — Symphony No. 6 in D, *Le Matin*
- Adagio—Allegro
- Adagio—Andante—Adagio
- Menuet; Trio
- Finale: Allegro

INTERMISSION

STRAUSS — *Ein Heldenleben* (*A Hero's Life*), Tone poem, Opus 40
- The Hero—The Hero's Adversaries—The Hero's Companion—The Hero's Battlefield—The Hero's Works of Peace—The Hero's Escape From the World and Fulfillment

CARRIE KENNEDY, solo violin

Steinway and Sons Pianos, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

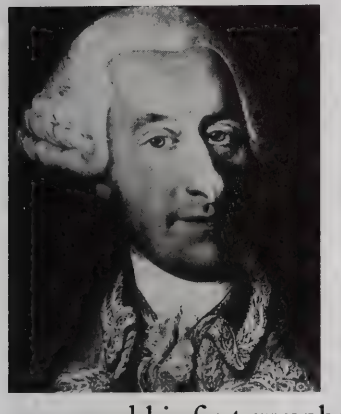
Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

NOTES ON THE PROGRAM

Franz Joseph Haydn (1732-1809)
Symphony No. 1 in D
Symphony No. 6 in D, *Le Matin*

After an adolescence spent comfortably as a choirboy at St. Stephen's Church in Vienna, in 1750 eighteen-year old Josef Haydn found himself out on the street, "forced to eke out a wretched existence by teaching young people." Yet Haydn's dire circum-

stances would not last long, owing to the friendships that circumstance would soon afford him. One of his neighbors in Vienna turned out to be the renowned librettist Pietro Metastasio, who introduced him to the composer Niccolo Popporo, under whose guidance he seems to have honed his skills. In a classic case of fortuitous networking, through these men (and several other related contacts) Haydn would eventually find his entrance into the patronage system that would sustain him for most of his career and help make him the most celebrated composer of his day.



In 1757 Haydn received his first appointment, as the music director for Count Karl Joseph Franz Morzin. It seems fitting that the true beginning of his life as a professional composer coincides with the composition of his earliest symphonies; as he wrote symphonies more steadily and profusely than any other musical genre, his symphonic output indeed seems to chronicle his entire career. Haydn himself, however, cannot have had a sense of this symbolic beginning—he probably composed his first symphony simply because it was asked of him. As with any other composer in a similar situation, the whims of his employer often determined the nature of his compositions.

Symphony No. 1 may actually be Haydn's first symphony, despite the often-faulty numbering system established by his publishers (for example, Symphony No. 72 should more likely be No. 32 or even 22). The work exhibits much that is typical of the nascent stages of the genre. It is cast in the three-movement scheme (fast–slow–fast) borrowed from the Italian opera *sinfonie* (overtures), progenitors of the symphony. The orchestra contains only strings, horns, and oboe, plus a bassoon as part of the *basso continuo* (a vestige of the Baroque era). The winds sit out the slow movement; and the first movement begins with the steady crescendo and rising pitch usually associated with the Mannheim Orchestra and Johann Stamitz, often cited as the "originators" of the symphonic genre.

The length and form of the present symphony may strike the listener as quite compact (like a "mini"-symphony) when compared with the mature works of the great composers of the nineteenth century and beyond. But the transparent textures, undemanding harmonies, and economical, motivically based melodies are precisely what were demanded by the tastes of the day, when music was valued as light entertainment in a reaction against the complex, ornamented style of the Baroque.

* * * * *

After the profligate Count Morzin was forced to dissolve his musical ensembles, Haydn was appointed assistant Kapellmeister at the country estate of Prince Paul Anton Esterházy (the first of the Esterházys Haydn would serve throughout his long association with that family). The first three symphonies he composed in this new position would be a set: Nos. 6, *Le Matin* ("Morning"); 7, *Le Midi* ("Noon"), and 8, *Le Soir* ("Evening")—all among the select number of Haydn's hundred-odd symphonies that bear authentic programmatic titles assigned by the composer himself. Haydn's "artistic vision" was again tailored to his circumstances, particularly the tastes of his benefactor, who appears to have been particularly enamored of *concerti grossi* in an Italianate style. As a result, Haydn's new symphonies featured many extensive and difficult solo passages, a luxury afforded him by the wealth of his new employer, who could retain more musicians at a higher level of skill.

These symphonies look backward to the Baroque to a greater degree than Symphony No. 1, a reminder that lines between stylistic eras are not so easily drawn. Neither is the

developmental stage of the symphonic genre clear-cut—in these works, Haydn's approach to the orchestra seems to defy the very appellation "symphony." The trilogy is an amalgam of Classical phrase structure and forms, Baroque concerto style, wind writing culled from Haydn's experience with divertimenti, and other devices incongruent with our modern notion of the genre, which actually derives largely from Haydn's later work.

Symphony No. 6, *Le Matin*, opens with a slow introduction, generally acknowledged to depict a sunrise in its gradual layering effect, with dotted-rhythms that evoke the Baroque French *ouverture* style. Once the Allegro is underway, though, the movement reveals itself to be cast in the balanced phrases and sonata form typical of the Classical era. Haydn showcases the oboes, horns, and principally the flute, whose *reveille*-like melody suggests the industrious stirrings typical of morning hours.

Enjoying a respite, the winds sit out the slow movement, while the violin and cello assume a featured role, trading fluent triplet figures and comprising a *concertino* to the remaining strings' *ripieno*. Haydn includes a minuet in the symphony, a practice not yet standard at the time (compare with Symphony No. 1). Here the flutes again come to prominence, along with some more original choices for *concertante* treatment: the viola, cellos, and bassoon (an instrument mostly reserved for reinforcing the *basso continuo* in orchestration of the time) act as soloists in the Trio section, which suggests the Baroque in its ornate, sequence-driven counterpoint. The finale is again dominated by the violin, cello, and flute.

Richard Strauss (1864-1949)
Ein Heldenleben (*A Hero's Life*), Tone poem, Opus 40

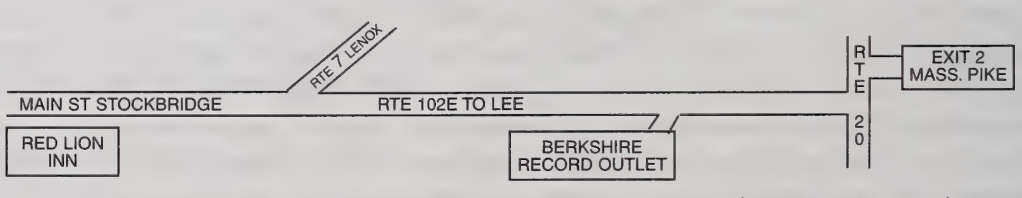
What audiences have come to recognize as Beethoven's "heroic" style is more a product of the ways in which the Beethoven legend has been constructed than any conscious effort on the composer's part. Nevertheless, many 19th-century composers assumed the role of the artist-hero that they perceived Beethoven to have established. Perhaps none was more blatant in this than Richard Strauss, who composed his tone poem *Ein Heldenleben* ("A Hero's Life") as a replacement of sorts for Beethoven's Third Symphony, the *Eroica*—the *locus classicus* of Beethoven's heroic mode—which in his mind was too little performed. Strauss even sets his work in the same key, E-flat major.

Beethoven came to be regarded as the hero of the *Eroica* throughout the course of the work's reception; the composer originally had Napoleon in mind as the hero. Strauss, however, wasn't shy about proclaiming himself to be the hero of his work from the out-

CLASSICAL CD DELETIONS & OVERRUNS

Top quality LPs, tapes, CDs, videos and books from $2.00. Over 15,000 Classical titles at a fraction of their original prices.

Just 3.8 miles East of Stockbridge on Rte. 102 (follow map below)



Summer Retail Hours: Mon.-Sat. 10:00 AM-5:30 PM (June 27-Aug. 27)

BERKSHIRE RECORD OUTLET

Rte. 102, Lee, MA Website: www.berkshirerecordoutlet.com (413) 243-4080

set: "I do not see why I should not compose a symphony about myself. I find myself quite as interesting as Napoléon or Alexander." Strauss evidently saw himself as the incarnate of a "general and free ideal of great and manly heroism...that heroism which describes the inward battle of life and which aspires through effort and reunification towards the elevation of the soul." In a sense, *Ein Heldenleben*, which premiered in March of 1899, represents the furthest extreme of the Romantic cult of the artist, just as it exhibits many of the musical elements of Romanticism taken to their limit (for example, the enormous orchestra).



Strauss first conceived *Ein Heldenleben* while he was working on another tone poem, *Don Quixote*, and the intense egoism of the present work is perhaps countered by his more tongue-in-cheek attention to Cervantes's comic anti-hero. In fact, Strauss always regarded the two pieces as a complementary pair. The work is cast in six continuous sections, and it is evident which ones Strauss most identified with: 1) The Hero; 2) The Hero's adversaries (or critics); 3) The Hero's companion (or wife); 4) The Hero's deeds of war; 5) The Hero's works of peace (and struggles in the face of continued criticism); 6) The Hero's retirement from the world and the fulfillment of this life. Many critics have been harsh on *Ein Heldenleben* owing to its audacious narcissism; yet there is a softer side to the work in the third section, a paean to Strauss's wife Pauline, and the domestic tranquilly enshrined in the final section, a theme he would also explore in *Symphonia domestica*.

The upwardly soaring line that opens the work spawns a related figure in the violin, the wide intervallic leaps of which seem to impute a broad nobility to Strauss's hero. What follows are the kind of quintessentially Romantic "yearning" passages and climaxes that Wagner essentially codified in the Prelude to *Tristan und Isolde*. In a striking contrast to the high-minded hero, the critics of the second section are portrayed by nit-picking chatter in the woodwinds. Indeed, Strauss's own critics did not fail to recognize themselves: after the premiere the composer wrote that many had "spit poison and gall, principally because...they believed that could they could see themselves." Here, their petty barbs seem to bounce off the honorable sincerity of the hero (again portrayed by the strings) and Strauss triumphs—musically at least—over his adversaries with the return of brass fanfares.

In the third portion of the work (more extended than the first two), Strauss lovingly depicts both the foibles and virtues of his wife through an extensive violin solo, which seems to "court" the rest of the orchestra (still playing the role of the Hero). Strauss describes his wife as playfully fickle, a characterization that maps well onto the whimsical solo violin: "It's my wife I wanted to show. She is very complex, very feminine, a little perverse, a little coquettish, never like herself, at every minute different from how she had been the moment before." Eventually the soloist and the orchestra seem to "find each other," and a tenderness overtakes the friction of their flirtatious banter.

But the critics return, intruding on the newfound comfort of companionship to spur the hero to prepare for battle, heralded by off-stage trumpets. During the conflict—rife with percussion, brass, the dissonant clash of arms, and vigorous march-like rhythms, as one would expect—the reappearance of motives from the previous section indicates the support and inspiration that the love of a good woman provides Strauss's hero, whose own themes return to affirm his victory.

An ominous reproach from a pair of tubas creeps into the calm after the battle, though, reminding the hero that more remains to be done—the "works of peace." In an autobiographical reading of the work, it is evident from what follows exactly what

The World is Waiting

What persuades a young person to accept her own greatness? What allows her to see the connection between the fire in her heart and her destiny to change a small corner of the world or the world itself? What convinces a girl that the world needs her discoveries, her solutions, her creations?

The torch of leadership *will* be passed to a new generation. That is a certainty. But is it also a certainty that the new generation will be prepared to lead? Yes, if the adults involved with young people make it their priority.

Nurturing girls' potential is serious business. Our job as parents, teachers, mentors, and friends is to let a girl know what great promise she has. A girl will recognize that promise if she knows we have seen it too.

Before there can be leadership, there must be the idea of leadership. That is, before a young person can face her future with solid confidence, she must have a clear idea of her power to achieve and her ability to lead. The time for a girl to catch a glimpse of the powerful person she is to become is between the ages of 14 and 18. It is then that she can envision herself twenty feet tall and think the unthinkable about what she can accomplish.

That is where we begin. But leadership is also about passion, about caring deeply, and, then, about creating a vision for change in the mind's eye. What matters to adolescents today? Sit with a girl long enough and she'll tell you that she worries about the environment, about violence in the world, about children without hope. Her conscience is stirred. Sit with her a little longer and she will start to talk about her plans. The groundwork for a new approach is forming.

It is when this adolescent energy is bursting forth that adults can help to give it shape. The high school years are about more than acquiring knowledge, as important as that is. It is in these formative years, when a girl begins to clarify her ethical positions, that we must be there to encourage her to connect her vision of how to make the world better with her ability to accomplish the task.

Leadership takes practice also. It's all about a girl's working up the nerve to speak out in a meeting, to edit the school paper, to run for class office, or to find an elegant solution to a perplexing problem. Confidence grows cumulatively. In an enlightened community a girl has the chance to be in charge and the encouragement to try.

This country, this world, needs the strength, compassion, and brains of all its young people. But participation in democracy begins with young people knowing that they count. It is hard to be apathetic when the large idea that fills your mind and soul is that you can, must, and will make a difference.

In *Nine and Counting: The Women of the Senate*, author Catherine Whitney writes, "Each of the women senators understands that at any given moment, she could have a substantial impact on someone's life." Think how we would feel about the future of this society if we thought that every young person was prepared and committed to making a "substantial impact." Then, look at your daughter, granddaughter, niece, the neighbor's girl. See in her the cure we haven't discovered, the peace treaty not yet written, the great art not yet created. Now, tell her that the world needs what only she can offer. Tell her that the world is waiting for her.

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

Strauss considers his own "works of peace" to be: the score is littered with quotations from his own compositions—including *Don Juan*, *Also sprach Zarathustra*, *Don Quixote*, *Tod und Verklärung*, and his early (failed) opera *Guntram*—woven together with the themes of the hero and his companion. After one last bout with some terrible foe, the hero's wife (again portrayed with a solo violin) returns to deliver him once and for all from the conflicts that have beleaguered him, and the hero at last retires to a placid repose in her loving company.

—Notes by Michael Nock

Michael Nock is the Printed Programs Coordinator for the Tanglewood Music Center and a Ph.D. candidate in musicology at Boston University.

GUEST ARTIST

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. He has served as general music director of the Rundfunkorchester Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain, the Düsseldorfer Symphoniker, and the Montreal Symphony. For many seasons he was also guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He is the newly named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin. Rafael Frühbeck de Burgos has conducted virtually all of the major orchestras in the United States and Canada. He is a regular guest conductor with most of the major European ensembles, including all of the London orchestras, the Berlin, Munich, and Hamburg Philharmonic orchestras, the German Radio Orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony Orchestra, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. Future and recent engagements in North America include concerts with the Philadelphia Orchestra, the Pittsburgh Symphony, the National Symphony, the Cincinnati Symphony Orchestra, and the Montreal Symphony Orchestra. Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlántida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in 1971. He has returned to the BSO podium for annual Tanglewood appearances since the summer of 2000, subscription concerts in March/April 2002, and subscription performances of Berlioz's *L'Enfance du Christ* this past January. He returns to Tanglewood this July for concerts with the Boston Symphony Orchestra (July 10 and 17) and the Tanglewood Music Center Orchestra, and to Symphony Hall in February 2005 for two subscription programs next season with the BSO.



2004 season

Days in the Arts

Through the Boston Symphony Orchestra's Days in the Arts (DARTS) program, students spend a week immersed in the arts. In the morning, students participate in hands-on workshops. In the afternoon, they travel to Tanglewood, the BSO's summer home, and other cultural institutions such as Jacob's Pillow, the Norman Rockwell Museum, and Shakespeare & Co.

Financial support is essential to the continued success of DARTS. Please consider making a generous contribution to DARTS this summer and help more than 400 children explore how the arts can enrich their lives.

For more information, contact Alexandra Fuchs, Director of Tanglewood Annual Funds, at (413) 637-5298, or Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5260.







The BSO gratefully acknowledges the following donors*:

ANNUAL OPERATING GIFTS TO DARTS

$50,000 and above
Dr. Carol Reich and Mr. Joseph Reich

$10,000 - $49,999
Anonymous (1)
Associated Grantmakers of Massachusetts Summer Fund
The Connors Family
Irene E. and George A. Davis Foundation
Mr. and Mrs. Daniel Freed
Stephen B. Kay and Lisbeth Tarlow
The Richard A. and Helene H. Monaghan Family Foundation
National Endowment for the Arts
New Balance Foundation
Thomas A. Pappas Charitable Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Mary Ann Pesce
The William E. and Bertha E. Schrafft Charitable Trust

$5,000 - $9,999
Sydelle and Lee Blatt
Fairmont Hotels & Resorts Charitable Foundation
The Roger and Myrna Landay Charitable Foundation

$2,500 - $4,999
Boston Concessions Group, Inc.
Jonathan and Seana Crellin
The Hoche-Scofield Foundation
Valet Park of New England

$2,000 - $2,499
The Kingsbury Road Charitable Foundation
Tom Stemberg

DARTS Endowment Funds
Elizabeth A. Baldwin DARTS Fund
George and Kathleen Clear DARTS CRT
Paul D. and Lori A. Deninger DARTS Scholarship Fund
Gordon/Rousmaniere/Roberts Fund
Renee Rapaporte DARTS Scholarship Fund
Miriam and Sidney Stoneman Fund of The Boston Foundation

** as of April 30, 2004*

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Wednesday, July 21, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

EMERSON STRING QUARTET

EUGENE DRUCKER, violin (1st violin in Britten)
PHILIP SETZER, violin (1st violin in Tower and Shostakovich)
LAWRENCE DUTTON, viola
DAVID FINCKEL, cello

BRITTEN — String Quartet No. 2 in C, Opus 36

Allegro calmo senza rigore
Vivace
Chacony: Sostenuto

TOWER — *Incandescent* (2003)

INTERMISSION

SHOSTAKOVICH — String Quartet No. 9 in E-flat, Opus 117
(played without pause)

Moderato con moto—
Adagio—
Allegretto—
Adagio—
Allegro

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

NOTES ON THE PROGRAM

The quartets on this program show that the genre has remained a potent means of serious musical expression throughout the post-World War II era. Even as composers during these years employed increasingly elaborate instrumental forces in search of increasingly complex color effects, the quartet medium remained a testing-stone for the intrinsic "abstract" quality of musical ideas, presenting the sort of constant challenge that prompts a composer's best work.

Benjamin Britten (1913-1976) completed his Quartet No. 2 in C major, Opus 36, on October 14, 1945. It was one of three Britten works commemorating the 250th anniversary of Henry Purcell's death (the others were *Young Person's Guide to the Orchestra* and *Holy Sonnets*). Adopting Purcell's favorite *Chacony* (ground-bass) form for the quartet's finale, Britten explored the kind of finale-dominated three-movement layout in which all movements share the same keynote—a layout used in Beethoven's *Moonlight* and Opus 109 piano sonatas. Beethoven's Opus 109, with its lightning scherzo and spacious final variations, may have provided impetus—the *Chacony* being, like its Beethoven analogue, a variation structure almost twice the length of the two previous movements combined.



In the first movement, the opening upward-gliding tenth introduces three first-subject themes. The second of these reappears to begin the subsidiary group. Weird, whispered musings on the tenth-motif hover during the development, and Britten drastically compresses the recapitulation, presenting the three themes simultaneously. All instruments are muted throughout Britten's mordant scherzo. Paired instruments in unison deliver the stuttering, scurrying theme. In a central section, the first violin chants a desperate melody in octaves.

The stately *Chacony* theme, cast in *sarabande* rhythm, is delivered *pianissimo* by the four instruments in unison. To articulate the progress of the twenty-one variations, Britten interpolates cadenzas after variations 6, 12, and 18. The first six variations fan out to encompass multiple registers, then more animated rhythms. Six scherzo variations follow the forceful cello cadenza, while the next group, introduced by a viola cadenza, comprises an intensely expressive slow movement. After a violin cadenza replete with coruscating scales and trills, the final three variations constitute a coda,

Emerson String Quartet

In residence at Stony Brook University

For more information, visit our Web site *www.stonybrook.edu/music* or call (631) 632-7330.

STONY BROOK
STATE UNIVERSITY OF NEW YORK

AA/EOE

the PORCHES Inn
at MASS MoCA

One of the "101 best hotels in the world."
(Tatler Abercrombie & Kent Travel Guide)

STYLE ART COMFORT

231 River Street, North Adams, Mass. 01247
413.664.0400 WWW.PORCHES.COM

which not only provides a closing climax but also unifies the finale and ties it to the rest of the quartet.

* * * * *

The hallmark of Haydn, Mozart and Beethoven's unfailing fascination is their ability to write genuinely fast music and genuinely slow music. This rare skill has made **Joan Tower** (b.1938) one of the important composers of our era. Marked by formidable tensile strength, her work bristles with event heightened by suspenseful preparation. Tower's major orchestral works include *Sequoia* (1981), the Concerto for Orchestra (1991), Duets for Chamber Orchestra (1994), *Strike Zones* (2001), and several solo concertos.



Incandescent, composed in 2003, is Tower's String Quartet No. 3; her first two quartets (1994; 2002) bear the titles *Night Fields* and *In Memory*. Written for the Emerson Quartet, *Incandescent* was commissioned jointly by Bard College and South Mountain Concerts as part of Bard's Virtuosi International String Quartet Festival, where the Emersons premiered it on April 26, 2003. The score is cast in a single movement and has a duration of about eighteen minutes. The composer has provided the following commentary:

> The word "incandescent" is not one that I would usually include in a title because it seems to be more poetic than what I am thinking about. My titles are usually more upfront and visceral, and in this case I would have preferred to call it *White Heat*, but was outvoted by friends who found that title carried too many associations.
>
> In *Incandescent*, my third string quartet, basically five actions or ideas unfold, develop, interact, and gradually change their "temperatures." They are a three-note collection that initially appears as an upper and lower neighbor to a central note at the very opening of the piece and that later turns around on itself repeatedly in the first violin; a repetitive, dense, held-in-place, and narrowly registered dissonant chord; a consonant arpeggiation that creases a "melody" distributed throughout the instruments; a climbing motive that initially outlines an octatonic scale (whole steps alternating with half-steps) and later shifts into both whole-tone and chromatic scales; and, finally, wide leaps that first appear in the first violin and are subsequently picked up by the viola. The extended sixteenth-note passages that occur throughout, finally arriving at a virtuosic, Vivaldi-like cello solo, include all these motives in different guises and temperatures.

* * * * *

When **Dmitri Shostakovich** (1906-1975) worked in the string quartet medium, the Soviet government did not expect him to make the sort of Grand Optimistic National Statement they desired from his symphonies. Thus, side by side with his patriotic 1950s and early-'60s symphonies (No. 11, *The Year 1905*, and No. 12, *The Year 1917*), he poured deeply personal music into his string quartets 6, 7, and 8 without provoking censure. Difficulties arose, however, from the social commentary in Shostakovich's *Babi Yar* Symphony (No. 13), and in 1964 he plunged back into chamber music, composing two quartets.

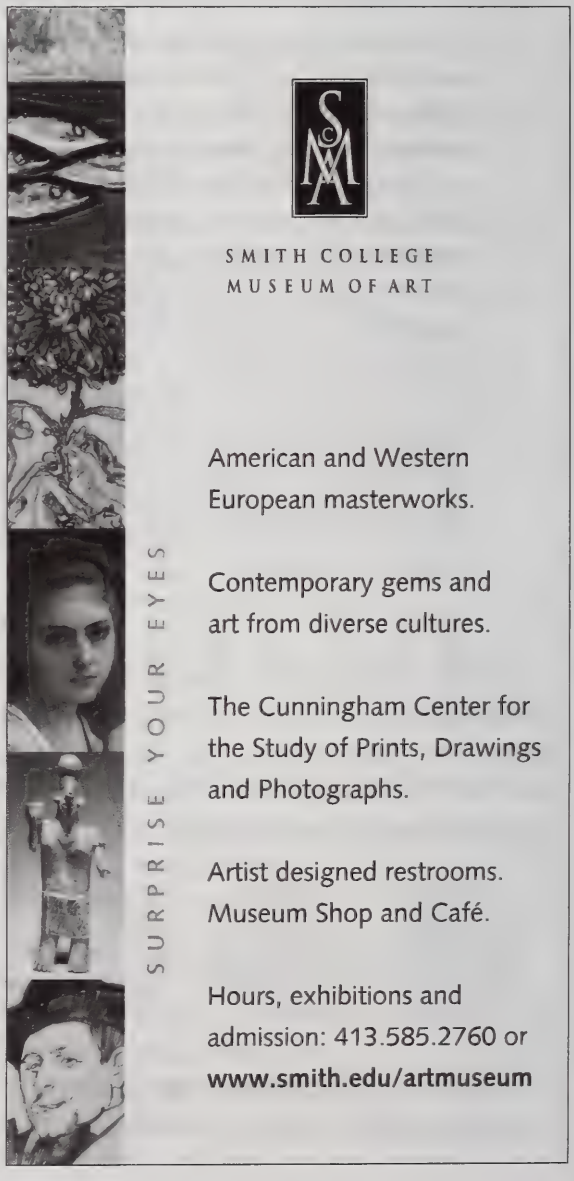
Completed between May 2 and May 28 of that year, Shostakovich's Quartet No. 9 in E-flat major, Opus 117, is not so intensely grim as his towering Eighth Quartet, but has a sober agenda, nonetheless, and its mordant humor is far from lighthearted. Cast in five movements played without pause, the Quartet No. 9, like Britten's Quartet No. 2, is a finale-centered work: its closing Allegro is more than twice as long as any of the other

movements and binds up previous thematic threads. In the opening movement, the repeated notes that begin the plaintive initial melody, and the two-alternating-note murmurs beneath it, are both crucial. Later, Shostakovich descends the social scale for a sturdy *staccato* cello theme accompanied by off-beat *pizzicato*s. When the first theme glumly returns, it displays a triple-time alter ego.



From a sustained viola note, the second movement emerges, a lamentation that begins chordally, but later allows a florid vocal role for violin. Suddenly the violin's cantilena fragments into *staccati* and a derisive perpetual-motion *galop* saunters in, commencing the third movement. Here an absurd repeated-note fanfare bizarrely recalls the *William Tell* Overture. As the first *staccato* fragments reappear, the violin keens a slow, sad melody, and a sudden transformation of this theme into a lower-string chorale brings another Adagio. After a relatively extroverted violin excursion, the chorale melody returns in pizzicato chords. In a central portion, a dissonant chordal wash builds up and the violin becomes frantic. The gloomy chorale resurfaces, and its two-undulating-notes accompaniment evolves into a slashing waltz, which launches the





finale. Subsequent phrases sardonically transform the Adagio's violin orations. Later, sawing repeated-note bass drones divide the measure into two, rather than three, beats. The violin punches out the chorale, punctuated by jeering *glissandi*, along with monomaniacal repeated-note brays. The waltz resumes with a whisper, and in the ensuing crescendo, the chorale begins to nag. A discordant *fugato* eventually coalesces into massive chords; then, against a sustained *tremolo*, the cello delivers an impassioned cadenza, recalling the slow movement's *pizzicati* and orations. Shostakovich's coda adds the "alter ego" to the other recycled motifs, with the fanfare-figure prominent in a manic crescendo toward a final *fortississimo*.

—Benjamin Folkman

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and numerous other publications.

GUEST ARTISTS

Emerson String Quartet



Acclaimed for its insightful performances, brilliant artistry, and technical mastery, the Emerson String Quartet is one of the world's foremost chamber ensembles. The quartet has amassed an impressive list of achievements—a brilliant series of recordings exclusively documented by Universal Classics/Deutsche Grammophon since 1987, six Grammy Awards including two unprecedented honors for Best Classical Album, and complete cycles of the Bartók, Beethoven, and Shostakovich string quartets performed in the major concert halls of the world. Today, the ensemble is lauded globally as a string quartet that approaches both classical and contemporary repertoire with equal mastery and enthusiasm. In the 2003-04 season the Emerson Quartet presented a three-concert series as part of Lincoln Center's "Great Performers" series, featuring Haydn's *Seven Last Words of Christ on the Cross* and Bach's *Art of the Fugue* interwoven with the late Beethoven string quartets. The group participated in the opening festival of Carnegie Hall's Zankel Hall with performances of Haydn, Rorem, and Dvořák. In addition to its active performance schedule in the major concert halls of North America, the quartet toured Europe in winter 2004 with stops in Barcelona, Frankfurt, Manchester, Freiburg, Linz, and St. Gallen, followed by a tour to Asia in the spring of 2004 with concerts in Hong Kong, Taipei, Seoul, Singapore, and Kuala Lumpur. The quartet also celebrates its 25th consecutive season at the Smithsonian Institute in Washington, D.C. In summer 2003 the quartet returned to the Salzburg, Lucerne, and Schubertiade festivals in Europe and the Aspen, Tanglewood, and Mostly Mozart festivals in the United States. In fall 2002 the Emerson joined Stony Brook University as quartet-in-residence, coaching chamber music, giving master classes, and providing instrumental instruction. In addition to these duties they also perform several concerts during the year at Stony Brook's Staller Center for the Arts. The Emerson has received six Grammy Awards—two for its Shostakovich cycle, two for its Bartók cycle, one for its disc "American Originals" (works by Ives and Barber), and one for the complete quartets of Beethoven. The quartet's relationship with Universal/Deutsche Grammophon continues with Bach's *Art of the Fugue*, released in September 2003, and Haydn's *Seven Last Words of Christ on the Cross*, issued in spring 2004. Formed in 1976, the Emerson String Quartet took its name from the American poet and philosopher Ralph Waldo Emerson. Violinist Eugene Drucker and Philip Setzer alternate in the first chair position and are joined by violist Lawrence Dutton and cellist David Finckel. The Emerson Quartet is based in New York City.

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Tuesday, July 27, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

RICHARD GOODE, piano

BEETHOVEN — Six Bagatelles, Opus 126
- Andante con moto
- Allegro
- Andante
- Presto
- Quasi allegretto
- Presto—Andante amabile e con moto—Presto

SCHUBERT — Sonata in A minor, D.845
- Moderato
- Andante, poco mosso
- Scherzo: Allegro vivace;
 Trio: Un poco più lento
- Rondo: Allegro vivace

INTERMISSION

JANÁČEK — Sonata (October 1, 1905), *From the Streets*
- Presentiment
- Death

CHOPIN — Four Mazurkas
- Mazurka in B, Opus 41, No. 3
- Mazurka in E, Opus 6, No. 3
- Mazurka in C-sharp minor, Opus 63, No. 3
- Mazurka in F-sharp minor, Opus 59, No. 3

Nocturne in E-flat, Opus 55, No. 2

Ballade No. 1 in G minor, Opus 25

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

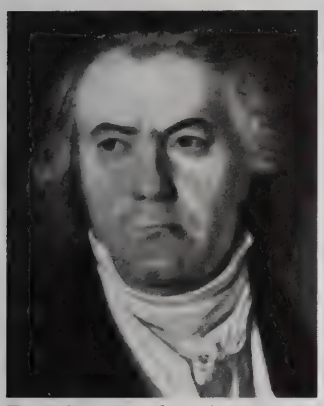
In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

NOTES ON THE PROGRAM

This concert encompasses broad swaths of Romanticism. Chronologically, it stretches from the proto-Romanticism of Beethoven's Bagatelles and Schubert's sonata style to the endpoint of Janáček's Sonata, a score that takes late-Romantic expressionism to the brink of modernism. Geographically the program follows Viennese Romantic musical techniques on their spread northward and eastward to former musical backwaters, their currents bringing the Polish Chopin and the Czech Janáček into the European mainstream.

Among his other pioneering achievements, **Ludwig van Beethoven** (1770-1827) was the first Classical-era composer to use short piano pieces for deep emotional and philosophical expression. Gradually amassing collections of Bagatelles, he issued his first set (Opus 33) in 1802 and the double set of Opus 119 two decades later. Shortly after the premiere of his Ninth Symphony, probably in May 1824, Beethoven planned a set of Bagatelles as a single entity. The profound spirituality that had marked his recent Opus 111 C minor piano sonata and *Diabelli* Variations also touched the Six Bagatelles, Opus 126, completed in June. By turns serene, quirky, gnomic, and even childlike, they proved to be his last piano works.



Chorale-like No. 1 reveals unexpected depths when Beethoven develops one of its melodic figures via rhythmic compression. In scampering No. 2, a major-minor mixture haunts a recurring cadence-motif. No. 3's inward meditation grows seraphic through purling ornamentation. No. 4 alternates between a rambunctious *kermesse*, complete with barrelhouse-like piano hilarity, and a glowing idyll. Tender No. 5 is a veritable philosopher's reverie about innocence. No. 6 commences with a rollicking, untamed outburst (a shout of unbridled joy?—or, as Tovey wittily termed it, a kick down the stairs?). A slow melody breathes luminescent serenity—until the opening salvo jerks us back to reality.

* * * * *

As Beethoven worked on these Bagatelles in 1824, **Franz Schubert** (1797-1828) was focusing as never before upon extended works, composing two quartets, an octet, and a four-hand piano sonata. During spring and summer of 1825, Schubert occupied himself with three piano sonatas and almost simultaneously tackled a symphony. In May he completed his A minor sonata, D.845—a dramatic score brimming over with memorable Schubertian melody, and which set the structural pattern for his five subsequent piano sonatas.



Seeking motivic unity, Schubert unusually introduces both of his first-movement themes in the initial thematic group: a melancholy opening melody, and a threatening march-like subject whose blithe continuation launches the second group. Voluminous, eventful elaborations on first-theme material mark the development, and Schubert ultimately rises to thunderous fury.

The slow movement theme begins with puckish staccatos but soon takes on a chorale-like bloom. The first of five variations introduces a flowing rhythm, the second is mischievous, the third breathes minor-mode regret, the fourth giggles over giddily delicate virtuosity. In the final variation, the theme floats over bell-like textures. In the elaborate scherzo, Schubert rings mercurial changes on a robust opening "signal," the

BOSTON SYMPHONY ORCHESTRA

Tanglewood Jazz Festival 2004

September 3–5

SEPTEMBER 3 FRIDAY

8pm *Ozawa Hall*

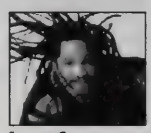
Eliane Elias
Eddie Palmieri and La Perfecta II
Live WGBH Broadcast


ELIANE ELIAS

SEPTEMBER 4 SATURDAY

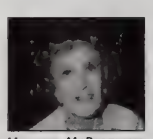
1pm *Theatre*

Savion Glover and Jimmy Slyde
An all-jazz tap program with jazz quintet


SAVION GLOVER

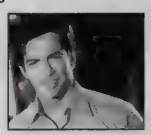
3pm *Ozawa Hall*

Marian McPartland with guest Taylor Eigsti
Piano Jazz
Live Broadcast


MARION MCPARTLAND

8pm *Shed*

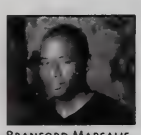
Harry Connick, Jr. and Orchestra
"Only You" Tour


HARRY CONNICK,JR.

SEPTEMBER 5 SUNDAY

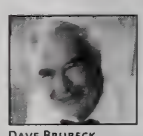
2pm *Ozawa Hall*

Marsalis Music Presents:
Branford Marsalis Quartet
Harry Connick, Jr. Quartet (no vocals)
Doug Wamble Quartet
Miguel Zenón


BRANFORD MARSALIS

8pm *Ozawa Hall*

Dave Brubeck with Symphonette and Quartet


DAVE BRUBECK



TICKETS: $16–$80

To order, call SymphonyCharge at (888) 266-1200 or order online at *www.bso.org*.

TDD/TTY (617) 638-9289 For services, ticketing, and information for persons with disabilities call (617) 638-9431.

All programs and artists are subject to change. Each ticket ordered by phone/internet is subject to a $5 handling fee. Please note, no refunds or exchanges.

Fidelity INVESTMENTS
Sponsor of the Tanglewood Jazz Festival

JazzTimes.com ...more than a magazine
The Exclusive Music Magazine of the Tanglewood Jazz Festival

mood by turns ominous, heroic, skittish, and grieving. The central Trio provides one of Schubert's loveliest idylls in luminescent keyboard colors.

In the finale, one of Schubert's manically voluble *moto perpetuo* themes chews over its figures in a non-stop flood of chatter. This subject is juxtaposed with a stamping, angry, yet almost folk-like dance. Until the coda, Schubert avoids tipping his hand as to whether the sonata will end cheerfully or vehemently.

* * * * *

Leoš Janáček's ethnic concerns—the Czech tongue and a hope for equality between Bohemia and his own province of Moravia—provided impetus for his sonata in E-flat minor, subtitled "*Z ulice*, 1.X.1905" (*From the Streets*, October 1, 1905). Moravia's provincial capital Brno had no Czech-language university, and during a demonstration demanding such a school on October 1, 1905, a trigger-happy soldier shot and killed an innocent wood-worker. Distressed and outraged, Janáček (1854-1928) poured out this sonata in artistic protest.



Janáček originally cast the sonata in three movements but removed the finale (a massive funeral march) only minutes before the premiere, which was given by the pianist Ludmila Tučová on January 27, 1906, in Brno; the composer subsequently destroyed the whole score. Ms. Tučová, however, had secretly copied out the first two movements. When she finally played Janáček the salvaged music in 1924, he found he liked it, and published the sonata as a two-movement work.

From the Streets typifies Janáček's fragmented lyricism, rhythmic angularity, and



22 Walker Street in Lenox, MA 413•637•9875

obsessive motivic counterstatements. In the first movement, entitled "Presentiment," Janáček immediately establishes his central conflict, as a melancholy *pianissimo* melody is confronted by a short, eruptive motif in contrasted duple meter. A placating chordal theme commences the second subject, where a shard of descending melody—later to prove crucial—soon sings out in canon. Development-section reiterations of the eruptive motif provoke a climax, whereupon the opening theme reenters in clangorous octaves, beginning the recapitulation.

The slow second movement (entitled "Death") begins with a lament based entirely on a spasmodic rhythm. The theme later sees a gleam of light, but a goading, left-hand rhythm rebukes any hint of consolation and slowly waxes tempestuous. At the crest of a distraught crescendo the opening theme returns in severe *fortissimo*, then fines down toward the quiet conclusion.

* * * * *

Frédéric Chopin (1810-1849) warned that his mazurkas were "not to be danced to." They are, in fact, Romantic character pieces in which the weird syncopations and modal harmonies of Polish tradition become a "radical" composer's tools. The sturdy Opus 41, No. 3 (1839), shows a delightful tendency to plunge into "wrong" keys. Rusticity marks Opus 6, No. 3 (1830), where the melody is sung in a deep register below a drone bass. Very different is the elegance of Opus 63, No. 3 (1846), with a plaintive theme that in its last statement acquires exquisitely dovetailed counterpoints. The larger-scale Opus 59, No. 3 (1845), at first pretends to countrified naïveté. A suaver major-key episode, however, goes into a sophisticated, emotionally unsettling chromatic tailspin toward harmonically strange modal regions, and the opening melody, on its return, divagates into new, highly reflective polyphony.



Unlike most Chopin nocturnes, which radiate dreamy introversion, the Nocturne in E-flat, Opus 55, No. 2, displays full-throated, openhearted lyricism. Its long-breathed melody abounds in fluid asymmetries and complex ornamentation (overlaying the accompaniment's triplets with patterns of four, five and seven beats).

Chopin viewed—and may even have invented—the Ballade as a genre precisely defined in expressive range, rhythm, and structure (previously the term "Ballade" in music had been purely evocative, with no technical connotation). From 6/8 meter, Chopin derives a compelling "swing," redolent, perhaps, of the momentum found in medieval epic poetry. Beginning his Ballade No. 1 in 1831, he labored long over it—not surprising, given the unusually potent contrasts he derived from its themes—at last completing it in 1835. The brief introduction provides an oblique approach to the principal theme, a rocking melody of dispirited grandeur. The ensuing refrain at first promises quiet closure, then accelerates to an angry climax. After a lyric theme arches in consolation, elaborations of the principal theme lead toward seeming catastrophe, but instead, the lyric theme bursts out in triumph. An unexpectedly mischievous virtuoso episode ushers in the lyric theme, ardently chanted; but confidence evaporates, and a coda based on the first theme closes in rage and despair.

—Benjamin Folkman

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and numerous other publications.

GUEST ARTIST

Richard Goode



A native of New York, Richard Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. He has won many prizes, including the Young Concert Artists Award, first prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award with clarinetist Richard Stoltzman. His remarkable interpretations of Beethoven came to national attention when he played all five concertos with the Baltimore Symphony under David Zinman, and when he performed the complete cycle of sonatas at New York's 92nd Street Y and Kansas City's Folly Theater. He has made more than two dozen recordings, including Mozart concertos with the Orpheus Chamber Orchestra, and chamber and solo works of Brahms, Schubert, Schumann, and George Perle. Mr. Goode is the first American-born pianist to have recorded the complete Beethoven sonatas, his recording of which was nominated for a Grammy Award and has been hailed as among the finest interpretations of these works. With soprano Dawn Upshaw he has recorded Goethe Lieder of Schubert, Schumann, and Hugo Wolf. Four recordings of Mozart concertos with the Orpheus Chamber Orchestra were received with wide critical acclaim, including many "Best of the Year" nominations and awards. Mr. Goode's first, long-awaited Chopin recording was also chosen "Best of the Month" by *Stereo Review*. He recently released a recording of Bach's Partitas 1, 3, and 6. Richard Goode has appeared with many of the world's greatest orchestras, including the Boston, Chicago, and San Francisco symphony orchestras, the Cleveland Orchestra, the Deutsches Symphonie Orchester, and the BBC Symphony at the London Proms. He has also appeared with the Orchestre de Paris and Iván Fischer, and toured with Fischer and his Budapest Festival Orchestra, as well as making his Musikverein debut with the Vienna Symphony and touring Germany with the Academy of St. Martin in the Fields under Sir Neville Marriner. As a recitalist, Mr. Goode has become a favorite throughout Europe as well as the United States, including regular appearances in Paris, London, Amsterdam, Vienna, and the leading cities of Germany and Italy. Recital appearances in 2003-04 include New York, Los Angeles, San Francisco, Philadelphia, Miami, and Toronto; and Amsterdam, London, Paris, Madrid, and Munich, among other European cities. He has toured with soprano Dawn Upshaw to the Barbican Center, Vienna, Cologne, and Amsterdam, and serves with Mitsuko Uchida as co-Artistic Director of the Marlboro Music School and Festival in Marlboro, Vermont. Mr. Goode has appeared previously at Tanglewood both in recital and with the Boston Symphony Orchestra.



Wednesday, July 28, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

THE HILLIARD ENSEMBLE
DAVID JAMES, countertenor
ROGERS COVEY-CRUMP, tenor
STEVEN HARROLD, tenor
ANDREAS HIRTREITER, tenor (in *Tituli*)
GORDON JONES, baritone

with (in *Tituli*)
DONALD CROCKETT, conductor
MICHELLE MAKARSKI, violin
LYNN VARTAN and JAVIER DIAZ, percussion

Pérotin and the Ars Antiqua

ANON. (13th century)	Mundus vergens
ANON. (13th century)	Procurans odium
ANON. (13th century)	Deus misertus hominis
MACHAUT	Aucune gent/(Qui plus aimme)/ (Fiat voluntas tua)/(Contratenor)
MACHAUT	Dame, je sui cilz/(Fins cuers doulz)/ (Fins cuers doulz)
MACHAUT	Tu qui gregem/(Plange, regni respublica)/ (Apprehende arma)/(Contratenor)
ANON. (13th century)	Vetus abit littera
PÉROTIN	Dum sigillum
ANON. (13th century)	Stirps Iesse
MACHAUT	Felix virgo/(Inviolata)/ (Contratenor)/(Ad te suspiramus)

INTERMISSION

STEPHEN HARTKE

Tituli, for five solo male voices, violin and two percussionists (1999)

I. Lapis niger (The Black Stone)
II. Dedicatio (Offering)
III. Columna rostrata (Triumphal Monument)
IV. Elogium parvuli (Epitaph for a Small Boy)
V. Tabula Panormi (Shop-sign from Palermo)
VI. Sortes (Oracles)
VII. Instrumenta (Inscriptions on Portable Objects)

DONALD CROCKETT, conductor
MICHELLE MAKARSKI, violin
LYNN VARTAN and JAVIER DIAZ, percussion

Steinway and Sons Pianos, selected exclusively at Tanglewood
Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

NOTES ON THE PROGRAM

Pérotin and the Ars Antiqua

By any standards, Pérotin must have been an extraordinary composer. He wrote and revised organa in two to four parts (an organum being the earliest form of polyphony, in which a new voice was written to fit over an existing melody), but also contributed to the other main genre that was cultivated in Paris around 1200: the conductus. Conducti were newly composed settings of non-liturgical texts in Latin; they could be composed in anything from one to four parts. This program includes all three surviving four-part conducti (sometimes attributed to Pérotin)—*Vetus abit littera*, *Deus misertus*, and *Mundus vergens*—alongside a three-part specimen, *Procurans odium*.

Conductus texts were non-liturgical, rhymed, and constituted part of the corpus of medieval *rithmi* or accentual poetry. Their regular poetic structures give rise to regular phrase length, and their stanzaic structure is reflected directly in the musical setting in that the music for the first stanza is usually repeated for subsequent ones.

The subject matter for conducti varies widely, and has little relationship with the number of voice parts or the musical style of the composition. *Mundus vergens* and *Deus misertus* play off Old and New Testament imagery. In the case of *Vetus abit littera*, Christ's nativity is characterized by the replacement of the Old Law with the New Gospel with a passing allusion to *Isaiah* XL:4. In *Deus misertus*, which deals with sin

and the cleansing of sin, the third stanza the poet alludes to the story of Elisha's failure to raise the dead boy when his servant, Gehazi, acted, and to how the boy was only restored when Elisha himself lay across the boys body. *Mundus vergens*, however, is topical; the poem, of which some stanzas may be missing, seems to refer to a period when France was experiencing a time of trouble after a period of peace, although the final line of the third stanza—which continues a maritime metaphor—suggests that she does not lack a rudder. Commentators have suggested a variety of occasions to which this text might refer: Philip Augustus' disagreements with Richard I after 1189, the Norman wars, the Battle of Bouvines, and so on.

—Mark Everist

Machaut was born around 1300 and was probably educated at the school of Reims. He later moved on to Paris, where he worked in the service of the King. He returned to Reims as a canon and died there in 1377. He also supervised the systematic copying of his compositions, which makes the attribution of his works much easier than for almost any other composer of this period.

Machaut's motets can be, by turns, beguiling, strange, quirky, but always delightful to listen to. They do, however present the listener with a considerable challenge in that at any one time there are three or four texts, in Latin and sometimes French, being sung simultaneously. The motets are constructed on the foundation of the *tenor* part. This is usually a fragment of plainsong but sometimes a popular song which is repeated, sometimes with note values halved, and above which the other voices sing much more complex music to different texts, sometimes sacred, sometimes secular.

—Gordon Jones

* * * * *

The Hilliard Ensemble is as well known for performing contemporary works by Arvo Pärt or Michael Finnissy or Stephen Hartke as for its highly acclaimed performances and recordings of the music of Pérotin, Palestrina, and other composers of the Medieval and Renaissance periods. **Stephen Hartke** (b.1952), although perhaps best known for his orchestral works (including his Symphony No. 3, commissioned by the New York Philharmonic), is familiar with the Hilliard's world: he began his public musical life as a boy chorister and has himself been a performer in a Renaissance-music group. Hartke was introduced to the Hilliard Ensemble by violinist Michelle Makarski after she had served as an envoy delivering the idea for *Tituli* to the group's attention.



Stephen Hartke's musical influences encompass not only the current modes of contemporary concert music and the music of the Renaissance, but also rock music and folk music from around the world. His Violin Concerto, *Auld Swaara* (written for Michelle Makarski), quotes American and Shetland Islands folk songs and in its solo part draws on folk-fiddle playing styles. His Clarinet Concerto (written for Richard Stoltzman) touches on the blues of the Mississippi Delta. Recognizable stylistic cues aside, Hartke's music is frequently characterized by a strong rhythmic pulse and imaginative, even illustrative, use of instruments. The pitch language is usually clearly tonal-centered (in the late-modern sense of that phrase).

The present piece, *Tituli*, exists in a musical world indistinctly evocative of the ancient past. Any direct reference, though, to Renaissance music, or even to some music-dream of pre-Imperial Rome, is absorbed into Hartke's compositional voice. In the first

movement, for example, there are references in the violin to the typical Renaissance cadence, but overall the sparse texture of the piece matches the fragmentation of the text. On the other hand, while the marimba would have been virtually unknown in the West before the twentieth century, its dark, veiled tone perfectly colors Hartke's unspecified time-past. *Tituli* is scored for countertenor, three tenors, baritone, violin, and two percussionists (both performing on one 5-octave marimba, three suspended cymbals [high, medium high, medium], two wood blocks [piccolo, medium], two small shakers, one medium shaker, and two cup bells). The third tenor and the baritone also each hold a small bronze cymbal, to be struck with a brass-headed mallet. The composer's description of the piece follows.

—Robert Kirzinger

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Titulus—tituli in the plural—is the Latin word for an inscription or a notice. All the texts set in this work are inscriptions, either carved in stone or scratched on metal, from pre-Imperial Roman times. Thus they are not literary texts but rather represent different facets of daily life in ancient Italy in the period between 600 and 100 BCE. The first two movements set the two oldest known Latin texts, first the *Lapis niger*, a fragment of sacred law, followed by an offering inscribed on the bottom of a three-legged pot. Both these texts are in fact so ancient that they cannot be translated with any accuracy. The third and fourth texts are more formal: the *Columna rostrata*, taken from a triumphal monument celebrating the first major Roman victory in the First Punic War, and an epitaph from the grave of a small boy named Optatus (meaning "the desired one"). A bilingual shop-sign from Palermo in slightly garbled Latin and Greek provides the text for the fifth movement: "Inscriptions arranged and engraved here for holy temples by public labors through we [sic]." The final two movements involve compilations of many quite short texts. "Sortes" is a collection of oracular texts, most of them scratched on metal foil or on rods that were used for fortune-telling. The last movement, "Instrumenta," sets inscriptions from personal belongings. The first three texts are in Etruscan with the remainder in Latin, and each has either the name of the owner or of the person who presented the object as a gift.

—Stephen Hartke

GUEST ARTISTS

The Hilliard Ensemble



The Hilliard Ensemble, founded in 1974 and named after the British miniaturist painter Nicholas Hilliard, is one of the world's finest vocal chamber ensembles. The ensemble's busy and varied performing schedule amounts to some hundred concerts a year. Its substantial following in Europe is augmented by regular visits to Japan, the United States, and Canada. The group's reputation as an early music ensemble dates from the 1980s and its series of highly successful records for EMI (many of which are now reissued on Virgin), but from the start the group has paid equal attention to new music. Their 1988 recording of Arvo Pärt's *Passio* began a fruitful relationship with both Pärt and the Munich-based record company ECM. This continued with their recording of Arvo Pärt's *Litany*, which was released in August 1996. The group has recently commissioned other composers from the Baltic States, including Veljo Tormis and Erkki-Sven Tüür, adding to a rich repertoire of new music written for the ensemble by Gavin Bryars, Heinz Holliger, John Casken, James MacMillan, Elena Firsova, and

others. The group's 1994 composition competition produced over one hundred pieces, many of which have found their way into Hilliard programs. At its annual summer schools the group provides for a composer-in-residence; many of those composers are represented on the ECM double album "A Hilliard Songbook." The 1994 crossover bestseller "Officium" was the first of the group's collaborations with the Norwegian saxophonist Jan Garbarek, with whom they have enjoyed huge success throughout the world. In addition, the Hilliard Ensemble also commemorated the 500th anniversary of the death of Ockeghem (c.1410-97) with special tribute programs and through the launch of their own mail-order record label, hilliard LIVE, issues on which include "Perotin and the Ars Antiqua," "For Ockeghem," "Antoine Brumel," and "Dufay." Releases on ECM also include music of Lassus, Hartke, Machaut, Bach cantatas and motets, and the best-selling Bach album "Morimur" with violinist Christoph Poppen and soprano Monika Mauch. Performances with major orchestras have included Pärt's *Litany* with the BBC Symphony Orchestra; the premiere of Unsuk Chin's *Miroirs des temps* with Kent Nagano and the London Philharmonic; the premiere of *Quickening*, a commission from James MacMillan, with the BBC Symphony Orchestra and Sir Andrew Davis at the BBC Proms; the first United States performance of that same work, with the Philadelphia Orchestra; and, with the New York Philharmonic under Lorin Maazel, Stephen Hartke's Symphony No. 3, which was written for the New York Philharmonic and the Hilliard Ensemble.

Donald Crockett



Composer/conductor Donald has received commissions from the Los Angeles Chamber Orchestra (composer-in-residence 1991-97), Kronos Quartet, Los Angeles Philharmonic, Stanford String Quartet, Pittsburgh New Music Ensemble, Charlotte Symphony, Music from Angel Fire, and the California EAR Unit, among others. Current projects include commissions from the Chamber Music Conference and Composers' Forum of the East, the Hilliard Ensemble, and the Los Angeles Chamber Orchestra. His music has been widely performed by ensembles including the Saint Paul Chamber Orchestra, Los Angeles Master Chorale, Collage, and the Arditti Quartet. Among other honors, he has received the Goddard Lieberson Fellowship from the American Academy of Arts and Letters, a commission from the Barlow Endowment, an Artist Fellowship from the California Arts Council, an Aaron Copland Award and the first Sylvia Goldstein Award from the Copland House, and a Kennedy Center Friedheim Award. His music is published by MMB Music, St. Louis, and has been recorded by Albany, CRI, Eclectra, Laurel, Orion, and Pro Arte/Fanfare. Active as a conductor of new music, he has presented many world, national, and regional premieres with the Los Angeles-based new music ensemble Xtet, the USC Contemporary Music Ensemble, and as a guest conductor with the Los Angeles Chamber Orchestra, Pittsburgh New Music Ensemble, Cleveland Chamber Orchestra, Hilliard Ensemble, the California EAR Unit, and the USC Symphony. He is currently Professor of Composition and Director of the Contemporary Music Ensemble at the University of Southern California Thornton School of Music, and Senior Composer-in-Residence with the Chamber Music Conference and Composers' Forum of the East.

Michelle Makarski



Violinist Michelle Makarski performs repertoire ranging from early music to newly commissioned works. A native of northern Michigan, she received her early training from her father and continued her studies with Ara Zerounian, Mischa Mischakoff, and Paul Makanowitzky. Ms. Makarski was winner of the Alberto Curci Competition in Naples and was awarded the Beethoven Sonata Prize at the Carl Flesch Competition in London. First-prize winner at the Carnegie Hall International American Music Competition, Ms. Makarski appears regularly as concerto soloist, in recital, and with such ensembles as the Chamber Music Society of Lincoln Center, the Cali-

fornia Chamber Virtuosi, and Musicians from Marlboro. Her appearance with Keith Jarrett on Lincoln Center's "Great Performers" series led to her work with ECM Records, which has released "Bridge of Light" (with Jarrett); "Caoine," a collection of works for solo violin; and "Elogio per un'ombra," exploring the relationships between Italian and American composers. Ms. Makarski's interests extend also to improvisation; she appears as a soloist on Tomasz Stanko's album "From the Green Hill," which won several international awards, including the German Critics Prize as Jazz Album of the Year. She is featured with the Hilliard Ensemble on its ECM release of music by Stephen Hartke, whose Violin Concerto, which was dedicated to her, she has recorded for New World Records. Listed in BBC Music Magazine's "Who's Who in Music" as one of the most important contemporary violinists, she has taught master classes in the United States, Germany, and Switzerland.

Javier Diaz



Javier Diaz, a native of Cuba, started his musical studies at the Simón Bolívar Conservatory in Venezuela, continuing his percussion and composition studies at the University of Southern California and the Juilliard School. Mr. Diaz is an active percussionist in the area of New York City, performing regularly with the American Symphony Orchestra and Broadway productions of *Thoroughly Modern Millie* and *The Lion King*. He has performed with the Los Angeles Philharmonic, New York Chamber Symphony, The Hilliard Ensemble, Broadway's *Man of La Mancha*, the Carnegie Hall Professional Chamber Music Workshops, the Aspen Festival Orchestra, and the Metropolitan Opera, among others. Mr. Diaz is also a member of several Afro-Cuban Folkloric Ensembles and Latin Jazz groups in Los Angeles and New York City. As a composer, he has had works performed at the Aspen Music Festival, the Juilliard School, and USC.

Lynn Vartan



An active performer and educator, percussionist Lynn Vartan has worked with Michael Colgrass, Donald Crockett, Vinny Golia, Arthur Jarvinen, Ursula Oppens, Joan Tower, Glen Velez, Xtet, and the Grammy Award-winning Southwest Chamber Music. She has commissioned and/or performed new music for percussion by such composers as Donald Crockett, Steve Hoey, Veronika Krausas, Erica Muhl, Arthur Jarvinen, and Shaun Naidoo. As a soloist, she has been featured on the Los Angeles Philharmonic Green Umbrella Series, the Different Trains Series, and with the USC Contemporary and Percussion ensembles. As a recording artist, she has appeared on the ECM New Series label in Stephen Hartke's *Tituli* and will be a featured soloist on the upcoming Albany release of music by Erica Muhl. She is currently producing an album of Armenian music for marimba. A devoted ensemble musician, she is artistic director and percussionist for the Los Angeles-based Ensemble Green, and founded the Incendia Percussion Group. She received her master's and doctoral degrees with special honors and recognition from the University of Southern California. Lynn is endorsed by the Paiste Corporation, Remo Inc., Innovative Percussion, and Marimba One.

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Wednesday, August 4, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

J. S. BACH — Orchestral Suite No. 1 in C, BWV 1066

Ouverture
Courante
Gavottes I & II
Forlane
Minuets I & II
Bourrées I & II
Passepieds I & II

J.S. BACH — *Brandenburg* Concerto No. 3 in G, BWV 1048

[No tempo indication]
Adagio—
Allegro

RACHEL PODGER, RODOLFO RICHTER, and LUCY HOWARD, violins
ANNETTE ISSERLIS, NICHOLAS LOGIE, and JAN SCHLAPP, violas
RICHARD LESTER, RICHARD TUNNICLIFFE, and DANIEL YEADON, cellos
CHI-CHI NWANOKU MBE, double bass

TELEMANN — Concerto in B-flat for three oboes and three violins

Allegro
Largo
Allegro

ANTHONY ROBSON, RICHARD EARLE, and CHERRY FORBES, oboes
RACHEL PODGER, LUCY HOWARD, and RODOLFO RICHTER, violins

INTERMISSION

J.S. BACH — *Brandenburg* Concerto No. 1 in F, BWV 1046

[No tempo indication]
Adagio
Allegro
Menuetto—Trio I—Menuetto—Polacca—
Menuetto—Trio II—Menuetto

RACHEL PODGER, violino piccolo
ANTHONY ROBSON, RICHARD EARLE,
and CHERRY FORBES, oboes
ANDREW CLARK and
ROGER MONTGOMERY, horns

J.S. BACH — *Brandenburg* Concerto No. 5 in D, BWV 1050

Allegro
Affettuoso
Allegro

RACHEL PODGER, violin
LISA BEZNOSIUK, flute
GARY COOPER, harpsichord

Steinway and Sons Pianos, selected exclusively at Tanglewood

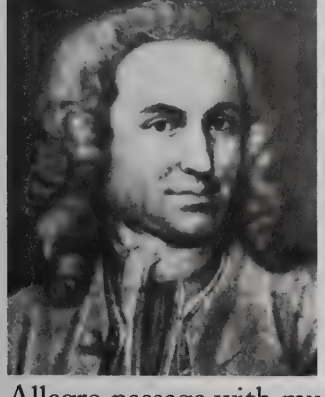
Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

NOTES ON THE PROGRAM

Each of the four orchestral suites by **Johann Sebastian Bach** (1685-1750) is a magnificent achievement, opening with a majestic, elaborate Ouverture and continuing with a succession of highly contrasted shorter movements, mostly of dance-like character. Bach himself did not call these works "suites." He used the term "*ouverture*," and the French spelling was intentional, as the opening movement was patterned after the festive French overtures of Jean-Baptiste Lully (1632-1687).



The Lully *ouverture* was long, weighty, impressive, and usually in three connected parts: (1) a stately *Grave* section characterized by a slow tempo, majestic aura, and much use of the so-called "dotted" rhythm (a notational device that results in an alternation of long and short note-values); (2) a lively Allegro passage with much imitation between voices and a complex polyphonic texture; (3) a return of the opening *Grave* section. Since the *ouverture* was by far the longest, most substantial, and most elaborate movement of the orchestral suites, Bach adopted

the literary device of synecdoche—letting a part stand for the whole.

After the *ouverture* comes the series of dance episodes. The *courante* is a courtly French dance using a subtle combination of both 3/2 and 6/4 meters, resulting in rhythmic ambiguity. All the movements in this suite except the *courante* and the *forlane* are "doubles," meaning that two of a kind are presented in a contrasting arrangement with the first repeated, resulting in an ABA form. Thus, in this suite, the first *gavotte* (a French peasant dance in duple meter with two quarter-notes as pick-up) has a folklike melody and homophonic texture while the second is more tender, has a lighter texture, and features contrapuntal delicacies. The *forlane* is a wild folk dance, once beloved by the Venetians, especially at carnival time. The aristocratic *minuet I* for oboes, bassoon, and strings stands in contrast to the quieter *minuet II*, for strings only. Similarly, the animated *bourrée I* in C major is offset by the gentler *bourrée II* in C minor for the solo woodwind trio. A pair of *passepieds* (lively dances in 3/4 meter) conclude the suite.

Suite No. 1 is scored for two oboes, bassoon, and string ensemble. Bach exploits the coloristic effects of light and shade by spotlighting the three woodwind instruments as a solo group against the string choir.

* * * * *

Georg Philipp Telemann (1681-1767) belonged to one of the most extraordinary generations of composers in the history of music: Bach, Handel, Vivaldi, Domenico Scarlatti, Albinoni, and Rameau were all born just a few years before or after Telemann.



But Telemann eclipsed them all in the prodigious quantity of his output: more than a thousand cantatas alone, plus passions, oratorios, masses, operas, sonatas, songs, keyboard works, orchestral suites, and concertos. It is estimated that he wrote more than Bach and Handel put together, and his total output has still not been thoroughly investigated and catalogued. He does not enjoy the popularity Vivaldi does today (though we must remember that the Vivaldi craze is a comparatively recent phenomenon, and peaked only about a generation ago), but his time will surely come. When it does, the world will find even more music to explore than by Vivaldi.

Like Vivaldi, Telemann was constantly on the alert for opportunities to try out new instrumental combinations. Hence we find a work like the concerto we hear tonight, which combines two individual groups of three members each (three violins and three oboes). This gives Telemann almost endless possibilities to allow each trio to operate as an equal but separate unit—the tangy sound of the oboes vs. the sweeter-voiced violins—as well as to merge the two sonoric groups in varying combinations ranging from two to six parts.

* * * * *

Sometime during 1718, **Johann Sebastian Bach** met Christian Ludwig, the Margrave of Brandenburg, who resided in the Royal Palace in Berlin. The music-loving Margrave requested from Bach some works for his court orchestra. In March of 1721, nearly three years later, Bach presented him with six "*Concerts avec plusieurs Instruments.*"

The basic concept embodied in the *Brandenburg* Concertos is that of alternation, combination, and contrast of soloists and *tutti*. This Bach inherited via the *concerto grosso* form from Corelli, Vivaldi, and others, but in Bach's hands, the freedom, variety, and multifarious workings-out are new; there is no precedent for virtually any of the instrumental combinations found in these six works, nor for their manner of employment.

The ***Brandenburg* Concerto No. 3** is the shortest of the six concertos, lacking as it

does an actual slow movement. Only two chords separate the outer Allegro movements, but in accordance with performance practice of the day, surely a cadenza was improvised at this point by one or more of the players. There are nine string parts (three violins, three violas, and three cellos, all of which can be augmented by multiple players per part), plus continuo (harpsichord and a supporting bass instrument). At times, each section plays in opposing units of sound; at other times the orchestra is broken up into nine separate soloists; and sometimes all nine parts play together—the possible permutations are endlessly fascinating.

With infectious enthusiasm, Edward Downes describes the first movement thus: "What a pulse, what a stream of vitality flows through the apparently mechanical figurations of this opening: This is not only the start of a far-arching phrase; it is also the thematic root from which springs the luxuriant growth of the entire movement. From time to time, we recognize the entire phrase, smaller portions of it, and very often the tiniest rhythmic unit, consisting of only the three-note combination" (two shorts and a long).

The ***Brandenburg* Concerto No. 1** is the longest of the six, is the most elaborate, and requires the largest number and variety of instruments, which are grouped into three choirs: (1) strings; (2) three oboes and a bassoon; (3) two horns. All the wind parts are highly prominent. There is as well an important solo part originally written for a *violono piccolo* (a small violin tuned a third higher than the others and now considered obsolete, except in early music ensembles). The differentiation of choirs becomes steadily more discernable as the concerto progresses.

The first movement concentrates on extensive interplay of the various choirs in massed sound, and is imbued with vivacious energy. The second movement is a lament, rich in poignant dissonances. An intimate dialogue evolves between the solo instruments, beginning with oboe and violin. After the rollicking third-movement Allegro, with its virtuosic violin part full of double-stops and runs, the concerto would normally be over. But Bach has added a stately minuet alternating with three Trios, each of which offers a different instrumental color scheme: the first is scored for two oboes and bassoon, the second (actually a *polacca*) for strings, the third for horns and oboes.

The first of a series is always a matter of historical interest, but all too often that first case is lost in the mists of time. We cannot, for instance, point to the "first" symphony ever written, or the "first" motet. Usually these genres evolve over a period of time. But in the case of the solo harpsichord concerto, Bach was almost certainly responsible for the first such work of this type. This was the ***Brandenburg* Concerto No. 5**, written about 1721.

In the Fifth Concerto, the *concertino* (solo group) consists of harpsichord, flute, and violin. Since the *ripieno* traditionally incorporated a harpsichord to play along for harmonic support in the *tutti* passages, the harpsichord player in *Brandenburg* No. 5 must take on two roles, which means he plays almost continuously throughout the work. Not only that, but this musician is the most prominent member of the *concertino*. As the first movement progresses, the harpsichord becomes ever more assertive, and finally breaks forth to play totally alone, for 65 measures, a cadenza of astonishing virtuosity.

The first movement opens with a sturdy, robust principal theme (the *ritornello*), which returns in whole or in part at various points throughout the movement. Various contrasting ideas of a more flowing and lyrical nature are interspersed with the *ritornello*, and the whole is a model of polyphonic mastery that every listener can follow with delight.

The central movement is entitled "Affettuoso," and is suitably wistful and sentimental in a way that anticipates the "affected" style so cherished by mid-eighteenth-century ears. The entire *ripieno* is silent throughout, meaning that the three members of the *con-*



It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- FleetBoston Celebrity Series
- Harvard University
- Yale University
- MIT
- Fairmont Hotels & Resorts
- American Ireland Fund
- Scudder Investments / Deutsche Bank
- Raytheon
- Whitehead Institute
- Boston Public Library
- City of Boston

Sametz Blackstone Associates

Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com

certino play what essentially amounts to a trio sonata, yet the contrast between solo and *tutti*, which lies at the heart of the concerto concept, is still present in the way Bach handles the solo lines and the textural elements.

The final movement is a fugue, full of witty interplay among the three solo voices who set the ball rolling. The single theme is subjected to endless fragmentations and permutations, while rhythmic motion never falters. The movement flows ever onwards with the theme running its course through a richly varied musical landscape until it reaches journey's end at the final cadence.

—Robert Markow

Robert Markow provides program notes for the major orchestras of Montreal, Ottawa, Salt Lake City, and New Orleans, among others, and for concert venues across North America including Lincoln Center and Carnegie Hall.

GUEST ARTISTS

Orchestra of the Age of Enlightenment



In 1986 a group of the finest exponents of period instruments in the UK pooled their talents and expertise to found their own self-governing orchestra, the Orchestra of the Age of Enlightenment (OAE). The OAE was quickly recognized as exceptional and, in 1992, scored a further coup when it persuaded Frans Brüggen and Sir Simon Rattle, CBE, to put their names to the ensemble as principal guest conductors. The OAE is in its twelfth season as Associate of the Royal Festival Hall, and is also Associate Orchestra at Glyndebourne. The OAE has toured many countries, including South America and the U.S. in 2002, and Southeast Asia in autumn 2003. The orchestra's discography encompasses more than fifty recordings in music from Purcell to Verdi.

The OAE established an education and outreach program in 1994 with the aim of encouraging creativity and active participation in the arts. The 2003-04 season's flagship education project "Role over Beethoven" is inspired by the Beethoven piano concerto cycle at the South Bank. The OAE is the only period instrument orchestra to offer an apprenticeship scheme, the Jerwood/OAE Experience for Young Players. Substantially dependent on sponsorship for its core activities, the OAE has a particularly successful relationship with Jupiter Unit Trust Managers, who sponsored the OAE's Beethoven Symphonies Series in 1999 and twelve subsequent concerts in 2000-01. Jupiter Unit Trust Managers have been the orchestra's Principal Sponsor since the 2001-02 season.

Lisa Beznosiuk



Born in England of Ukrainian and Irish descent, Lisa Beznosiuk is one of the world's leading performers on early flutes. As soloist and orchestral principal, she has traveled throughout Europe and in North and South America playing a wide range of 18th- and 19th-century repertoire to considerable acclaim. Her solo recordings include the complete Handel flute sonatas (Hyperion), Vivaldi's Opus 10 concertos (Deutsche Grammophon), Mozart's flute concertos (Decca), several recordings of Bach's Suite in B minor and his *Brandenburg* Concerto No. 5 (DG, Philips, Virgin, and Decca), and a new recording (2002) of the complete Bach flute sonatas (Hyperion), which has received considerable critical praise. A member of many of the best period instru-

ment orchestras, including the Orchestra of the Age of Enlightenment, English Concert, English Baroque Soloists, Academy of Ancient Music, London Classical Players, and New London Consort, Lisa Beznosiuk also features prominently on many discs of orchestral music with conductors including John Eliot Gardiner, Charles Mackerras, Roger Norrington, Simon Rattle, Christopher Hogwood, Frans Brüggen, and Trevor Pinnock. Ms. Beznosiuk is professor of early flutes at London's Royal Academy and Royal College of Music, the Royal Northern College of Music in Manchester, and at C.E.M.P.R. at the University of Birmingham. She holds an international reputation as a teacher and coach, and many of her former students are now successful and well-known flautists. She lives in London with her husband, cellist/gambist Richard Tunnicliffe, and their daughter Luba.

Rachel Podger



Rachel Podger was educated in Germany and in England at the Guildhall School of Music and Drama, where she studied with David Takeno and Michaela Comberti. From 1997 to 2002 she was leader of The English Concert, with which she toured throughout the world, often as concerto soloist. This year she begins a guest directorship of the Orchestra of the Age of Enlightenment, opening with concerts of Bach's *Brandenburg* Concertos in the U.S. Ms. Podger also works as a guest director with Arte dei Suonatori (Poland), Musica Angelica (U.S.), and Santa Fe Pro Musica. In 2005 she will join Pavlo Besnoziuk and the Academy of Ancient Music for double concertos by Bach and Vivaldi. Ms. Podger's first solo recordings, released on Channel Classics in 1999, were of J.S. Bach's sonatas and partitas. These were followed in 2001 by Bach's sonatas for violin and harpsichord with Trevor Pinnock. Both recordings were awarded first place by the BBC's "Building a Library" program. Her recording of Telemann's Twelve Fantasies for Solo Violin won the prestigious Diapason d'Or and was a BBC Music Magazine "top 20" classical CD for 2002. Ms. Podger's recording of Vivaldi's twelve violin concertos "*La Stravaganza*" also received the Diapason d'Or and was awarded the 2003 *Gramophone* Award for Best Baroque Instrumental Recording as well as being runner-up for Record of the Year. Future recording plans include the complete Mozart sonatas for violin and keyboard with Gary Cooper as well as Leclair and Vivaldi violin concertos with Arte dei Suonatori. As a recitalist she enjoys a busy career, having given solo concerts in North America, Europe, and Korea. Future engagements include concerts in France, Belgium, Austria, Switzerland, England, Scotland, and Japan, several of them with Gary Cooper. Ms. Podger is Professor of Baroque Violin at the Guildhall School of Music and Drama in London. She also teaches at the International Sommer Akademie in Innsbruck, Austria.

Gary Cooper



Gary Cooper studied organ and harpsichord at Chetham's School of Music, the John Loosemore Centre, and was an organ scholar at New College, Oxford. Between 1992 and 2000 he was a member of the highly acclaimed baroque ensemble Sonnerie, performing regularly throughout Europe and the United States, and recording frequently on both disc and radio. He makes appearances as soloist, director, accompanist, and chamber musician, and also teaches harpsichord at the Royal Northern College of Music. He made his solo Wigmore Hall debut in 2000 performing Bach's complete *Well-tempered Clavier*, subsequently performing the work in Japan and Europe. During 2003 he performed the *Well-tempered Clavier*, Book I, at the Spitalfields Festival, gave recitals in North America, at the Wigmore Hall, and the Taunton Bach Festival, recorded a programme of Scarlatti sonatas for Radio 3 at the York Early Music Festival, gave duo concerts with the violinist Andrew Manze, and conducted critically-acclaimed performances of Britten's *Albert Herring* for New Kent Opera. He has performed Bach's *Goldberg* Variations in England and at Amsterdam's Concertgebouw, and he has conducted performances of Rameau's *Hippolyte e Aricie*; Haydn's *Creation*, and Handel's *Messiah*, *Julius Caesar*,

Tamerlano, Triumph of Time and Truth, and *Acis and Galatea*. In 2001 he was appointed musical director of New Kent Opera. Mr. Cooper's CDs include Mozart's piano quartets with Sonnerie and Bach's complete *Well-tempered Clavier*, both for ASV; the recording of the *Well-Tempered Clavier*, Book I, was a *Sunday Times* Critic's Choice. His recording of Bach's *Goldberg* Variations for Linn records is due for release in 2004, coinciding with a concert at the Wigmore Hall. Also this year he performs Bach's complete keyboard concertos with the Canadian ensemble Arion, records J.C. Bach's complete sonatas on period English keyboards, and begins a project with Rachel Podger to record all of Mozart's violin sonatas. Last year, he was appointed associate musical director of St. James's Baroque Players in London; he is a director of His Majesties Sackbuts & Cornets; and he was named Best Newcomer in Classical Music, 2001 in *The Times*.

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

Violins
Rachel Podger (director)
Rodolfo Richter
Lucy Howard
Jill Samuel
Claire Sansom
Iona Davies
Susan Carpenter-Jacobs
Henrietta Wayne

Violino Piccolo
Rachel Podger

Violas
Jan Schlapp
Nicholas Logie
Annette Isserlis

Cellos
Richard Lester
Richard Tunnicliffe
Daniel Yeadon

Viole da gamba
Richard Tunnicliffe
Daniel Yeadon

Double Bass
Chi-chi Nwanoku MBE

Flute
Lisa Beznosiuk

Recorders
Rachel Beckett
Anthony Robson

Oboes
Anthony Robson
Richard Earle
Cherry Forbes

Taille (Tenor Oboe)
Cherry Forbes

Bassoon
Andrew Watts

Horns
Andrew Clark
Roger Montgomery

Trumpet
Robert Farley

Harpsichord
Gary Cooper

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

Marshall Marcus, *Chief Executive*
Charlotte Wadham, *Director of Planning*
Katy Shaw, *Director of Development and Marketing*
Anna Rowe, *Director of Finance*
Philippa Brownsword, *Orchestra Manager*

Third Floor, 33 Henrietta Street, Covent Garden, London WC2E 8NA, UK
Telephone: +44 20 7836 6690
Fax: +44 20 7836 6692
E-mail: info@oae.co.uk
Website: www.oae.co.uk
UK Registered Charity No. 295329

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Thursday, August 5, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

J. S. BACH — Cantata 174, *Ich liebe den Höchsten von ganzem Gemüte*: Sinfonia

BENDA — Flute concerto in E minor

Allegro con brio
Adagio, un poco andante
Presto

LISA BEZNOSIUK, flute

J.S. BACH — *Brandenburg* Concerto No. 6 in B-flat, BWV 1051

[No tempo indication]
Adagio ma non tanto
Allegro

JAN SCHLAPP and NICHOLAS LOGIE, violas
RICHARD TUNNICLIFFE and DANIEL YEADON, viole da gamba
RICHARD LESTER, cello
CHI-CHI NWANOKU MBE, double bass

INTERMISSION

J.S. BACH — *Brandenburg* Concerto No. 4 in G, BWV 1049

Allegro
Andante
Presto

RACHEL PODGER, violin
RACHEL BECKETT and ANTHONY ROBSON, recorders

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

HEINICHEN — Sonata in F for two horns and strings

Allegro assai
Larghetto
Allegro

ANDREW CLARK and
ROGER MONTGOMERY, horns

J.S. BACH — *Brandenburg* Concerto No. 2 in F, BWV 1047

[No tempo indication]
Andante
Allegro assai

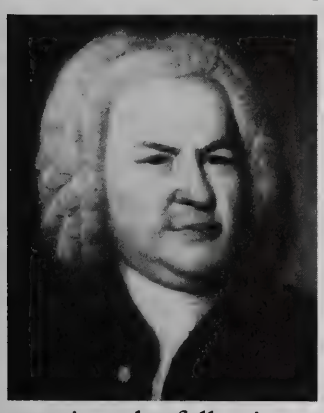
RACHEL PODGER, violin
ROBERT FARLEY, trumpet
RACHEL BECKETT, recorder
ANTHONY ROBSON, oboe

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

NOTES ON THE PROGRAM

Only a moment will suffice for many listeners to identify the source of the Sinfonia to the Cantata No. 174 of **Johann Sebastian Bach** (1685-1750): it is the opening movement of the *Brandenburg* Concerto No. 3 in a new guise, here decked out with three oboes (the third an *oboe da caccia*, ancestor of today's English horn), two horns, and a full string body with an independent role from the nine solo strings of the original (three each of violins, violas, and cellos).



As is well known, Bach and his contemporaries regularly recycled their own music. The *Brandenburg* Concertos date from the second decade of the eighteenth century, Cantata No. 174 from 1729. In May of 1729, six years after his move to Leipzig, Bach added to his duties there by taking over direction of the Collegium Musicum, an instrumental organization based at the university. Baroque scholar Nicholas Kenyon surmises the following scenario: Bach "was preparing music for their summer out-of-doors concerts. What might be more natural for him than to turn to his stock of concertos and to rearrange one, making it suitable for outdoor use by adding wind instruments —and for him then to save himself labor by also incorporating it in his cantata for church use as well [on Whit Monday 1729, which was June 6]?...We can, therefore, perhaps take the liberty of imagining this marvelous movement not only prefacing a cantata at the Thomaskirche, but also resounding through the open spaces of a Leipzig garden."

* * * * *

The Benda family, like the Bachs, embraced a long line of musicians. The patriarch of the Benda dynasty was Hans Georg (Jan Jiří), born in 1686 (a year after J.S. Bach). Five of his six children to survive infancy became musicians, including the oldest, Franz (František). The last of this musical line, the Berlin conductor Hans von Benda, died as recently as 1972.

Franz Benda (born 1709 in Staré Benátky, near Prague, Bohemia; died 1786 in Nowawes, near Potsdam, Prussia) was one of the leading musicians of his day. From his post as concertmaster in the court orchestra of Frederick II of Prussia ("Frederick the Great") and as composer, he exerted considerable influence on the musical life and style of the early Classical era. The famous music historian Charles Burney said of him that "his style is so truly *cantabile* that scarce a passage can be found in his compositions which it is not in the power of a human voice to sing."

The concerto we hear tonight was originally composed in D minor around 1760 for solo violin and some time later transposed up a tone for the flute. It is in the repertory of both instruments today in their respective keys. Jean-Pierre Rampal is credited with reviving the flute version in the 1960s. The energetic first movement, in traditional sonata-allegro form, features many dramatic leaps and sturdy rhythms. The elegant slow movement perfectly illustrates Burney's quote above. A rondo finale with a well-defined main theme and numerous interesting episodes rounds out this prime example of mid-18th-century musical style from northern Germany.

* * * * *

Johann David Heinichen (born 1683 in Krössuln, central Germany; died 1729 in Dresden) was born two years before Bach and Handel in a little town about equidistant from the birthplaces of his two great contemporaries. Much of his musical training was undertaken at the Thomasschule in Leipzig with Bach's predecessor there, Johann Kuhnau. In 1717, at the invitation of the Saxon Elector Friedrich August, he moved to Dresden to become Kapellmeister at one of the most important musical centers in Europe. Here he remained for the remainder of his brief life of 46 years (he died of tuberculosis). Heinichen was reasonably prolific by the standards of his age, writing in most genres except keyboard music. However, none of his music was published during his lifetime, and many of the manuscripts were lost during World War II. The work we hear tonight was published only in 1998 by Concerto Editions in Indianapolis, based on a badly damaged manuscript in Dresden.

Writing in The New Grove Dictionary of Music and Musicians, George Buelow provides this overall description of Heinichen: "His music is somewhat more *galant* or pre-Classical in character than reminiscent of the contrapuntal complexity associated with North German Baroque composers....Heinichen was particularly interested in deriving unusual instrumental colors, and his works are masterful displays of unusual instrumental combinations and sonorities."

With this in mind, we note that the Sonata in F for two horns and strings was one of the first works to employ the technique of hand-stopping on the horn for the purpose of playing notes outside the harmonic series (horns being valveless at the time). Also of interest is the fact that the two outer movements of this sonata are variants of movements 3 and 5 from another Heinichen work (a concerto, Seibel 235) which calls for flutes, recorders, and oboes in addition to horns and strings. But, as one of tonight's horn players, Andrew Clark, points out, "it is the middle movement of the sonata, in C minor, that demonstrates truly innovative horn writing. Here the horns employ many notes outside the harmonic series of F, and outside the use of other composers of the period. This is a wonderfully mournful and expressive use of the horns beyond their

natural tonal center."

Clark goes on to note that throughout the concerto "the horn writing is often antiphonal, and employs quite a wide range (both horns require a range of over two octaves). The parts are exposed in a typical Baroque concerto style to show off the instruments in a virtuosic manner."

* * * * *

Sometime during 1718, **Johann Sebastian Bach** met Christian Ludwig, the Margrave of Brandenburg, who resided in the Royal Palace in Berlin. The music-loving Margrave requested from Bach some works for his court orchestra. In March of 1721, nearly three years later, Bach presented him with six "*Concerts avec plusiers Instruments.*"

The basic concept embodied in the *Brandenburg* Concertos is that of alternation, combination, and contrast of soloists and *tutti*. This Bach inherited via the *concerto grosso* form from Corelli, Vivaldi, and others, but in Bach's hands, the freedom, variety, and multifarious workings-out are new; there is no precedent for virtually any of the instrumental combinations found in these six works, nor for their manner of employment.

The ***Brandenburg* Concerto No. 6** requires only strings but no violins. One would expect its tone to be dark, rich, heavy, and somber. Dark and rich, yes; heavy and somber, no, for the music breathes uncommon exuberance and vigor. The score calls for two violas, two violas da gamba (a larger viola, held between the knees; the instrument is now obsolete except in early music ensembles, and its parts are otherwise given to cellos today), two cellos, double bass, and harpsichord. The two violists take on the role of principal soloists.

The opening gesture, which returns three times in changing keys, provides a fine example of musical canon—the two violas (or viola sections) chase each other, one starting a bit later than the other (in this case, just a fraction of a beat), and following with the identical melodic line. The central slow movement radiates a mellow glow in its soulful duet for violas, accompanied only by the harpsichord. The concluding Allegro suggests the sturdy character of a *gigue* (jig) and provides even more virtuosic play for the violas than did the first movement.

The ***Brandenburg* Concerto No. 4** is the lightest and most graceful of the six *Brandenburg*s. It features two flutes and a violin in its *concertino* (solo group), with the violin predominating to the point where the work nearly takes on the character of a violin concerto. Bach begins by spotlighting the two flutes (soft-toned recorders in Bach's day), which present the movement's principal thematic idea; only considerably later does the solo violin take the lead.

Rococo elegance infuses the Andante movement as well. The two flutes rise to the fore while the violin assumes a more subordinate role. Yet the three *concertino* members nearly always work closely together as a unit, sometimes as a collective soloist, sometimes in conjunction with the *ripieno* (full string ensemble).

The third movement takes the form of a scintillating fugue, developed from the opening material. Contrapuntal skill combines with virtuosic play from the solo violin (note particularly the roller-coaster scales and machine gun tremolo effects in the movement's central portion) to bring the concerto to an exhilarating close.

Splendor and effervescence burst forth from the very opening phrase of the ***Brandenburg* Concerto No. 2**, which features a *concertino* of four instruments: violin, flute (or recorder), oboe, and trumpet. The latter especially is called upon to indulge in some of the most virtuosic writing Bach ever wrote for the instrument. Bach, like a good dramatist, holds his biggest star in reserve for a particularly effective entrance: the full ensemble and the other soloists are all heard first; only then does the spectacular, brilliant sound

of the trumpet resound in its highest range.

The contemplative central movement allows the trumpet to rest while the other three soloists wind their way through a poignant melody of gentle pathos. The final movement restores the trumpet to its position of *primus inter pares*. Bach's command of contrapuntal skill here is extraordinary, inspiring Edward Downes to compare him to a master juggler "exulting in the virtuosity with which he keeps four objects—or rather four solo instruments—flying through the air, each in its own astonishing orbit...all combining in an effortless, harmonious whole."

—Robert Markow

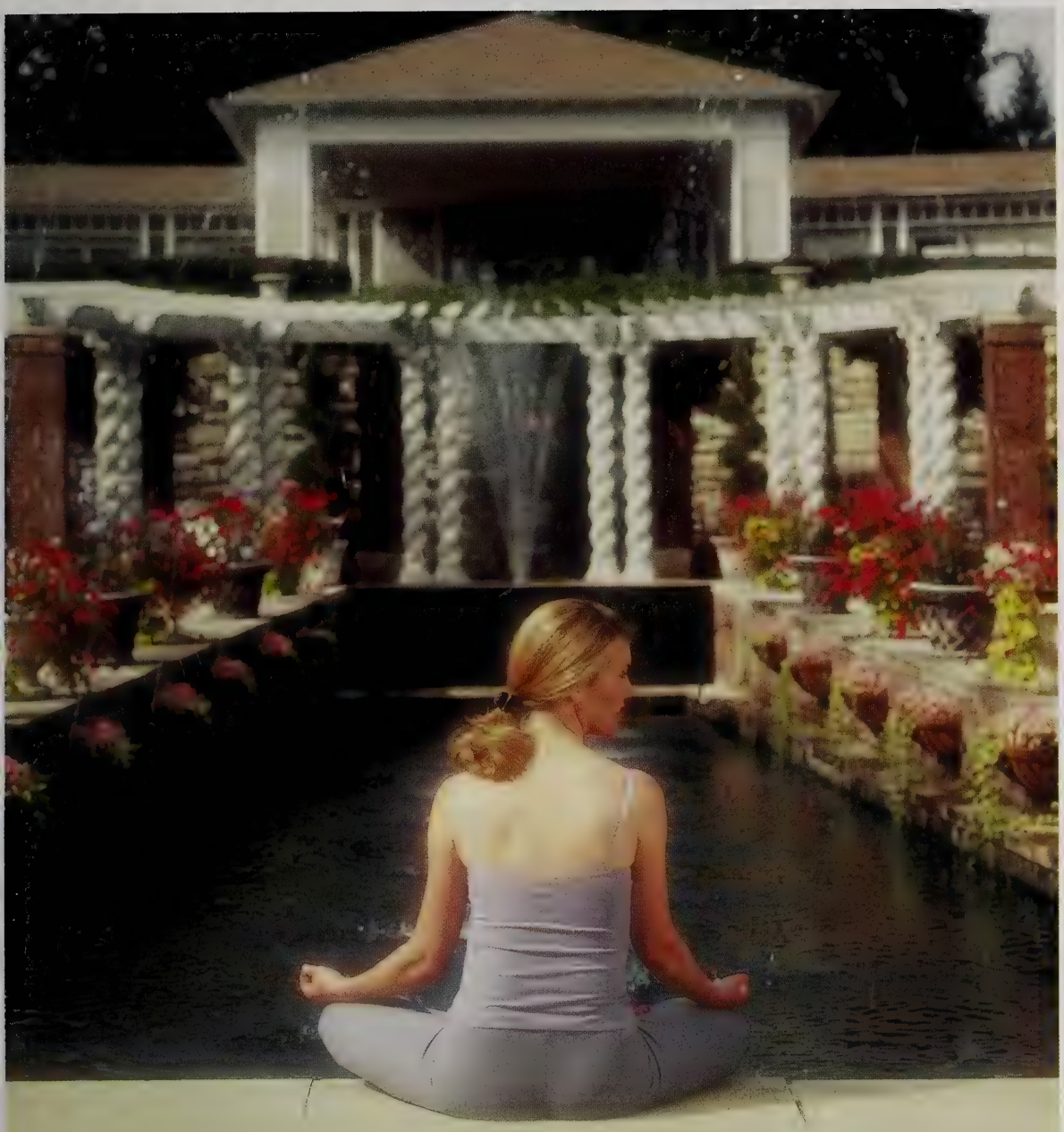
Robert Markow provides program notes for the major orchestras of Montreal, Ottawa, Salt Lake City, and New Orleans, among others, and for concert venues across North America including Lincoln Center and Carnegie Hall.

To read about the **Orchestra of the Age of Enlightenment**, see page 57.

Fine tuning portfolios for over sixty years.

David L. Babson℠
& COMPANY INC.

INVESTMENT ADVISORS SINCE 1940
Call Rob Lamb at 877-766-0014 x13703 or visit dlbabson.com
to learn how we may help you with your investment goals.
One Memorial Drive, Cambridge MA
A member of the MassMutual Financial Group℠



It's not what you bring.
It's what you take away.

At Canyon Ranch Resorts, you'll enjoy much more than a great vacation. Relax and have fun. Change your perspective. Or change your life. Embrace all the opportunities and take away an enhanced sense of self. Or simply take pleasure in focusing on your well-being. After all, it's the possibilities you choose that make all the difference.

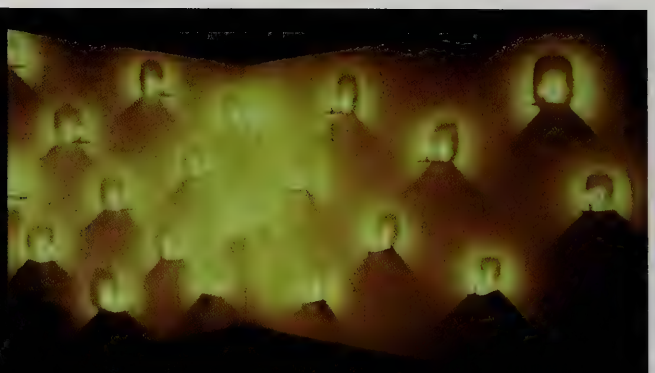
CANYONRANCH®

The Power of Possibility™

Lenox, Massachusetts • canyonranch.com • 800-742-9000



Contemporary artists explore the possibilities . . .



Presence of LIGHT

July 2 through October 31

Downtown Pittsfield, MA 413.443.7171

Berkshiremuseum

Funded in part by High Meadow Foundation



SHEAR ART!

SHEEPTACULAR PITTSFIELD!

70 ARTIST-DECORATED SHEEP SCULPTURES

www.sheeptacular.org

"Marine Marino Sheep: Surf and Turf" by Mario Caluori





"Tiffany Lamb" by Dorothy and Jennifer Needham

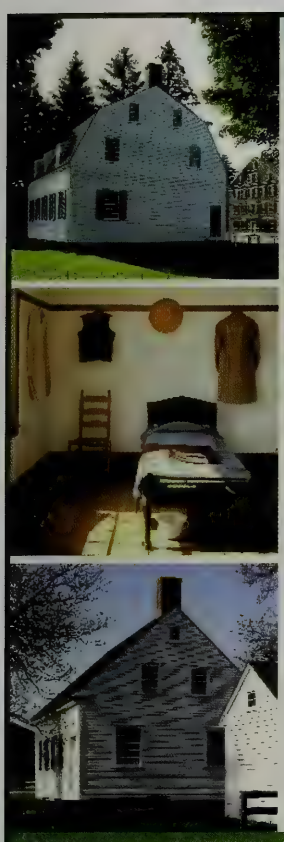
Events all summer • Auction on September 18



"The Golden Fleece" by Stephen Filmus

LAURIN PUBLISHING

Legacy Banks



SimpliCity

It was called the "City of Peace," a spiritual name suggestive of the Shakers' communal way of life, sheltered from the outside world. This lifestyle led to the Shaker preference for simplicity. See it in the clean lines and spacious, spare rooms of their buildings. See it in their inventive tools and practical furniture. And see it all brought to life today–at Hancock Shaker Village in the Berkshires.

Alive, and just a short drive.

HANCOCK SHAKER VILLAGE
A NATIONAL HISTORIC SURPRISE

Kids admitted FREE! Route 20, Pittsfield, MA • 800-817-1137 • www.hancockshakervillage.org

2003 Tony Award Winner! **BILLY JOEL**

2003 Tony Award Winner! **TWYLA THARP**



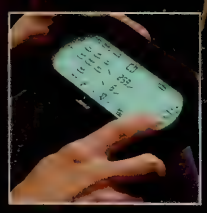
PHOTO CREDITS: JOAN MARCUS / SIGN: EDUARDO PATINO

CALL ticketmaster 212-307-4100 / 800-755-4000
Groups call 212-840-3890 Visit ticketmaster.com or movinoutonbroadway.com

Get your FREE Movin' Out pocket guide featuring exclusive offers when you buy tickets with your Visa® card. One free while supplies last.

RICHARD RODGERS THEATRE, 226 WEST 46th STREET
Original cast album available now on Sony Classical.

VISA
Proud Sponsor of Movin' Out











You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

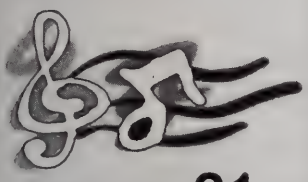
– Rich Warren

©2001 Bose Corporation. JN20417

Rich Warren, *Chicago Tribune*, 6/1/90.

BOSE®

Better sound through research®



every 21 seconds
the music stops

and a life changes due to traumatic brain injury

The Berkshire Brain Injury Support Group of the Massachusetts Brain Injury Association offers support, education, prevention, and advocacy throughout the Berkshire Hills.

www.mbia.net 1-800-242-0030

THE NATIONAL SHRINE OF THE DIVINE MERCY
Eden Hill, Stockbridge, MA

DAILY HISTORIC TOURS

AREA'S LARGEST
CATHOLIC GIFT SHOP
OPEN DAILY 9-5PM



Daily Masses • Confessions • Special Events
www.marian.org/shrine 413-298-3931
www.divinemercygiftshop.org



Berkshire Cosmetic and Reconstructive Surgery Center
Dr. George A. Csank, M.D., FACS
Dr. Basil M. Michaels, M.D., FACS

- *Board-Certified Plastic Surgeons*
- *Complete Operating Theatre*
- *Private and Confidential*
- *Licensed Esthetician*
- *Laser Surgery Center*
- *Laser Facial*
- *Botox and Restylane*
- *Facelift*
- *Breast Augmentation*
- *Liposuction*

413-496-9272
berkshirecosmeticsurg.com



Wide Open MRI • CT Scanning
Bone Density • Mammography • Ultrasound
X-Ray • Consultations and Second Opinions

Jerome M. Auerbach, M.D.
Robert B. Geehr, M.D.
Stuart J. Masters, M.D.
All Board Certified Radiologists serving Berkshire County since 1976.

berkshire radiological associates

Diagnostic Outpatient & Women's Imaging

610 North Street
Pittsfield, MA 01201
(413) 443-9338
www.berkshireradiology.com



Albaydé (detail), 1848, by Alexandre Cabanel (Musée Fabre, Montpellier)

Corot

Delacroix

Ingres

Courbet

Géricault

Cabanel

Millet

Rousseau

The French Connection

"Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier includes some 70 masterpieces by Courbet and leading French artists of the period.

June 27-September 6, Daily 10:00am -5:00pm

Organized by the Musée Fabre, Montpellier, France; the Virginia Museum of Fine Arts, Richmond (March 26 – June 13, 2004); and the Sterling and Francine Clark Art Institute, with the Dallas Museum of Art (October 17, 2004 – January 2, 2005) and the Fine Arts Museums of San Francisco (January 22 – April 4, 2005) under the auspices of FRAME (French Regional and American Museum Exchange).

Discover the CLARK

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267 413-458-2303 WWW.CLARKART.EDU

THIS SUMMER AT TANGLEWOOD

Wednesday, July 21, at 8:30

EMERSON STRING QUARTET

Music of BRITTEN, TOWER, and SHOSTAKOVICH

Friday, July 23, at 6 (Prelude)

MEMBERS OF THE BSO
NINA FERRIGNO, harmonium
LUDOVIC MORLOT, conductor

Music of GANDOLFI, DVOŘÁK, and DAHL

Friday, July 23, at 8:30

BSO—HANS GRAF, conductor
CLAUDIO BOHÓRQUEZ, cello

ALL-DVOŘÁK PROGRAM
Othello Overture; Cello Concerto; Symphony No. 7

Saturday, July 24, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 25

Saturday, July 24, at 8:30

BSO—PATRICK SUMMERS, conductor
RENÉE FLEMING, soprano

Arias and songs by HANDEL, MASSENET, STRAUSS, PORTER, RODGERS & HAMMERSTEIN, VERDI, PUCCINI, and CATALANI; orchestral music of MOZART, BIZET, WAGNER, RODGERS, and VERDI

Sunday, July 25, at 2:30

BSO—MARK ELDER, conductor
PETER SERKIN, piano

VAUGHAN WILLIAMS Fantasia on a Theme by Thomas Tallis
STRAVINSKY Concerto for Piano and Winds
DEBUSSY *Prelude to The Afternoon of a Faun*
ELGAR *Enigma* Variations

Tuesday, July 27, at 8:30

RICHARD GOODE, piano

Music of BEETHOVEN, SCHUBERT, JANÁČEK, and CHOPIN

Programs and artists subject to change

FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL

Wednesday, July 28, at 8:30

THE HILLIARD ENSEMBLE
MICHELLE MAKARSKI, violin; JAVIER DIAZ and LYNN VARTAN, percussion; DONALD CROCKETT, conductor

Music of MACHAUT, PÉROTIN, and the 13th-century Ars Nova, plus HARTKE's *Tituli* (1999)

Thursday, July 29, at 8 and Saturday, July 31, at 2:30

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS AND ORCHESTRA
STEFAN ASBURY, conductor; DAVID KNEUSS, director; JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

BRITTEN *A Midsummer Night's Dream* (fully staged)

Friday, July 30, at 6 (Prelude)

MEMBERS OF THE BSO
RENAUD CAPUÇON, violin
RANDALL HODGKINSON, piano

Music of SCHNITTKE and DVOŘÁK

Friday, July 30, at 8:30

BSO—EDO DE WAART, conductor
RICHARD GOODE, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN *Te Deum*; Symphony No. 92, *Oxford*
MOZART *Ave Verum Corpus;* Piano Concerto No. 24 in C minor, K.491

Saturday, July 31, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 1

Saturday, July 31, at 8:30

BSO—CHRISTOPH VON DOHNÁNYI, conductor
RENAUD CAPUÇON, violin

SCHNITTKE *(K)ein Sommernachtstraum*
MENDELSSOHN Violin Concerto
BRAHMS Symphony No. 4



evergreen

fine american crafts



Two Hundred & Fifty - One Craftspeople Represented

291 Main Street • Great Barrington, MA 01230
(ph) 413-528-0511 • e-mail: evergre@vgernet.net



WILLIAM CALIGARI
INTERIORS/ARCHITECTURE

85 Main Street Great Barrington MA
www.williamcaligari.com

413.528.3665

Sunday, August 1, at 2:30

BSO—JOHN WILLIAMS, conductor
DAWN UPSHAW, soprano
JAMES SOMMERVILLE, horn

WILLIAMS *Soundings*
COPLAND Eight Poems of Emily Dickinson
WILLIAMS Horn Concerto
WILLIAMS "Immigration," "Civil Rights," and "Flight" from *American Journey*

Sunday, August 1, at 8:30
Seiji Ozawa Hall 10th Anniversary Celebration Gala

TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA and JOHN WILLIAMS, conductors
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
STEPHANIE BLYTHE and KYLE FERRILL, vocal soloists
YUNDI LI, piano
MAYUMI MIYATA, shō
BOSTON SYMPHONY CHAMBER PLAYERS

Music of COPLAND, TAKEMITSU, BERNSTEIN, LISZT, CHOPIN, WAGNER, and VERDI

Tuesday, August 3, at 8:30
TANGLEWOOD ON PARADE
Afternoon events begin at 2pm; fireworks to follow the concert

BOSTON SYMPHONY, BOSTON POPS, and TANGLEWOOD MUSIC CENTER ORCHESTRAS
CHRISTOPH VON DOHNÁNYI, KEITH LOCKHART, and JOHN WILLIAMS, conductors

To include music of STRAUSS, BENNETT, WILLIAMS, and TCHAIKOVSKY

Wednesday, August 4, at 8:30

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

J.S. BACH *Brandenburg* Concertos 1, 3, and 5, with additional music of BACH and TELEMANN

Thursday, August 5, at 8:30

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

J.S. BACH *Brandenburg* Concertos 2, 4, and 6, with additional music of BACH, BENDA, and HEINICHEN

Friday, August 6, at 6 (Prelude)

MEMBERS OF THE BSO
JOEL MOERSCHEL, cello

Music of DVOŘÁK

Friday, August 6, at 8:30

BSO—CHRISTOPH VON DOHNÁNYI, conductor
YEFIM BRONFMAN, piano

SCHUMANN Symphony No. 2
BRAHMS Piano Concerto No. 2

Saturday, August 7, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 8

Saturday, August 7, at 8:30

BSO—TAN DUN, conductor
YO-YO MA, cello

SILK ROAD ENSEMBLE
Music from the Silk Road Project and TAN DUN's *The Map*, Concerto for Cello, Video, and Orchestra

Sunday, August 8, at 2:30

BSO—CHRISTOF PERICK, conductor
CHRISTIAN ZACHARIAS, piano

ALL-MOZART PROGRAM
Wind Serenade in C minor, K.388, *Nachtmusik*
Piano Concerto No. 22 in E-flat, K.482
Symphony No. 41, *Jupiter*

Sunday, August 8, at 8:30 and
Monday, August 9, at 8:30

JOHN WILLIAMS, musical direction
DIANNE REEVES and BRIAN STOKES MITCHELL, vocalists
CARL SAUNDERS, trumpet; GARY FOSTER, alto saxophone; TOM RANIER, piano; STEVE HOUGHTON, percussion; CHUCK BERGHOFER, bass
JAZZ ENSEMBLE

LERNER & LOEWE (arr. WILLIAMS) *My Fair Lady* (arranged for singers and jazz orchestra), plus jazz favorites

Wednesday, August 11, at 8:30

JEAN-YVES THIBAUDET, piano

Music of DEBUSSY, LISZT, VERDI, and WAGNER

2004 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Thursday, July 1, 8:30 p.m.*
Friday, July 2, 8:30 p.m.*
MARK MORRIS DANCE GROUP and TMC FELLOWS
CRAIG SMITH, conductor
Choreography by MARK MORRIS to music of BACH, BARTÓK, and VIVALDI

Sunday, July 4, 10 a.m.
Chamber Music Concert

Monday, July 5, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 5, 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
INGO METZMACHER, conductor
Music of DALLAPICCOLA, SCHOENBERG, and BERLIOZ

Wednesday, July 7, 7 p.m.
Opening Exercises (free admission; open to the public)

Saturday, July 10, 6 p.m. ♪
Prelude Concert

Sunday, July 11, 10 a.m.
Chamber Music Concert

Sunday, July 11, 8:30 p.m. (CMH)
Vocal Recital

Monday, July 12, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 12, 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC ORCHESTRA
KURT MASUR, JOSEPH WOLFE (TMC Fellow), and HÉLÈNE BOUCHEZ (TMC Fellow), conductors
ANNALENA PERSSON, soprano
Music of MENDELSSOHN, KODÁLY, and WAGNER

Saturday, July 17, 6 p.m. ♪
Prelude Concert

Sunday, July 18, 10 a.m.
Chamber Music Concert

Monday, July 19, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 19, 8:30 p.m.
The Margaret Lee Crofts Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
Music of HAYDN and STRAUSS

Thursday, July 22, 8:30 p.m.
Vocal Recital

Saturday, July 24, 6 p.m. ♪
Prelude Concert

Sunday, July 25, 10 a.m.
Chamber Music Concert

Monday, July 26, 1 p.m. (CMH)
Steinway Series (free admission)

Tuesday, July 27, 2:30 p.m. (TH)*
Opera Open Dress Rehearsal—see July 29 & 31

Thursday, July 29, 10 a.m., 1 p.m., 4 p.m.
String Quartet Marathon: three 2-hour performances

Thursday, July 29, 8 p.m. (TH)* and
Saturday, July 31, 2:30 p.m. (TH)*
TMC VOCAL FELLOWS & ORCHESTRA
STEFAN ASBURY, conductor
DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design
BRITTEN *A Midsummer Night's Dream*

Saturday, July 31, 6 p.m. ♪
Prelude Concert

Sunday, August 1, 10 a.m. (TH)
Chamber Music Concert
T'ANG QUARTET

Sunday, August 1, 8:30 p.m.*
Ozawa Hall 10th Anniversary Celebration Gala
TMC ORCHESTRA
SEIJI OZAWA, JOHN WILLIAMS, and JOHN OLIVER, conductors
STEPHANIE BLYTHE, mezzo-soprano; YUNDI LI, piano; MAYUMI MIYATA, shō
BOSTON SYMPHONY CHAMBER PLAYERS
TANGLEWOOD FESTIVAL CHORUS
Music of COPLAND, TAKEMITSU, BERNSTEIN, LISZT, CHOPIN, WAGNER, and VERDI

Tuesday, August 3, 2 p.m.*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon performances begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
BOSTON SYMPHONY, BOSTON POPS, and TMC ORCHESTRAS
CHRISTOPH VON DOHNÁNYI, KEITH LOCKHART and JOHN WILLIAMS, conductors
Music of STRAUSS, BENNETT, WILLIAMS, and TCHAIKOVSKY

(CMH) = Chamber Music Hall
(TH) = Theatre

♪ Admission is free, but restricted to 8:30 p.m. concert ticket holders.
*Tickets available through the Tanglewood box office

Saturday, August 7, 6 p.m. ♪
Prelude Concert

Sunday, August 8, 10 a.m.
Chamber Music Concert

Tuesday, August 10, 8:30 p.m.
Chamber Music Concert

Thursday, August 12—Monday, August 16
FESTIVAL OF CONTEMPORARY MUSIC
Robert Spano, director
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, The Fromm Music Foundation, and The Helen F. Whitaker Fund..
Guest Soloists: Meridian Arts Ensemble, with Helena Bugallo, piano, and Elliott Sharp, sound artist; Dawn Upshaw and Lucy Shelton, sopranos; Norman Fischer, cello
Detailed program information available at the Main Gate

Tuesday, August 17, 8:30 p.m.
Chamber Music Concert

Thursday, August 19, 1:30 p.m. (TH)
Chamber Music Concert

Saturday, August 21, 6 p.m. ♪
Prelude Concert

Sunday, August 22, 10 a.m.
Vocal Chamber Music Concert



Sunday, August 22, 2:30 p.m. (Shed)*
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES DePREIST, conductor
GARRICK OHLSSON, piano
Music of BEETHOVEN and MAHLER

Except for concerts requiring a Tanglewood box office ticket (indicated by * or ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra Hall tickets	**$25**
TMC Orchestra Lawn tickets	**$10**
Other TMC concerts	**$10**

TMC recitals, chamber music, and Festival of Contemporary Music concerts: Friends of Tanglewood at the $150 level or higher will receive 2 free tickets to these performances by presenting their membership card at the Box Office one hour before concert time. Tickets are $10 for non-members and donors of up to $149. **TMC Orchestra concerts (July 5, 12, 19; August 16)**: Friends of Tanglewood at the $150 level or higher are invited to order a limited number of TMC Orchestra tickets on the Advance Ticket Order Form at $25 each.

Beginning June 7, donors of $150 or higher may order additional TMC Orchestra tickets, either at the Tanglewood box office or by calling SymphonyCharge at (888) 266-1200. Non-members and donors of up to $149 may purchase tickets starting at 7:30 p.m. at the Bernstein Gate box office on the day of the performance at prices noted above.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at **www.bso.org**. All programs are subject to change.

2004 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

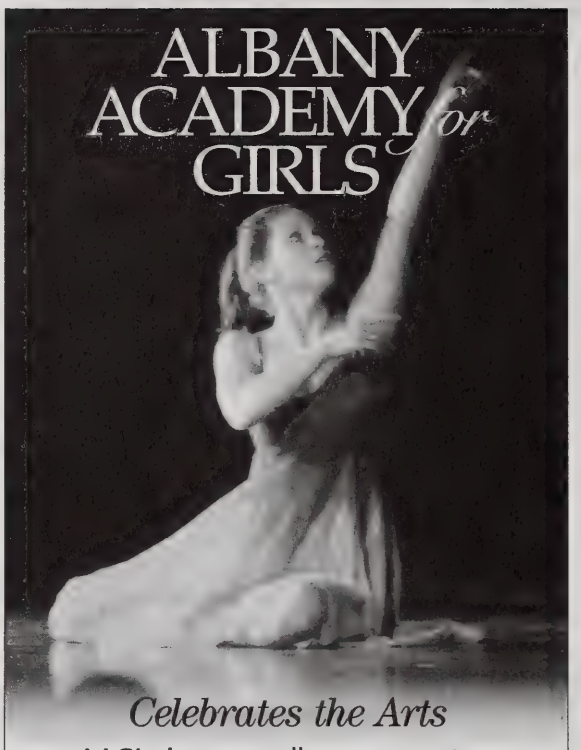
ORCHESTRA PROGRAMS: **Saturday, July 17, 2:30 p.m.** Federico Cortese conducting music of Beethoven and Rachmaninoff; **Saturday, July 31, 2:30 p.m.** David Hoose conducting music of Vaughan Williams (with Young Artists Chorus) and Stravinsky; **Saturday, August 14, 2:30 p.m.** David Hoose conducting music of Bartók and Smetana

WIND ENSEMBLE PROGRAMS: **Sunday, July 18, 7 p.m.** Frank Battisti conducting music of Harbison (with Young Artists Chorus), Corigliano, Dello Joio, Persichetti, Ives, and Grainger; **Thursday, July 29, 8 p.m.** Frank Battisti conducting music of Strauss, Milhaud, Rands, Massenet, Harbison, and Feltman

VOCAL PROGRAMS: **Sunday, July 18, 7 p.m.** Frank Battisti conducting music of Harbison (with Young Artists Wind Ensemble); **Saturday, July 31, 2:30 p.m.** David Hoose conducting music of Vaughan Williams (with Young Artists Orchestra)

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m. unless otherwise noted: **Tuesday, July 20**; **Wednesday, July 21**; **Thursday, July 29**; **Saturday, August 7, 2:30 p.m.**, Ozawa Hall, Honors Chamber Music Recital; **Tuesday, August 10**; **Wednesday, August 11**; **Thursday, August 12**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free for all other BUTI concerts. For more information call (413) 637-1430.



Celebrates the Arts

AAG's rigorous college preparatory program includes unique offerings in visual and performing arts.

140 Academy Rd. • Albany, NY 12208 • 518.463.2201
www.albanyacademyforgirls.org



EMMA WILLARD SCHOOL
Explore. Experience. Excel.

Extraordinary education for girls in grades 9–12
Troy, New York (518) 833-1320
To learn more, visit *www.emmawillard.org*.

Darrow School:
An extraordinary community

- *Co-ed boarding and day school for grades 9-12*
- *Average class size: 9 students*
- *Challenging, hands-on, college-preparatory curriculum*
- *Attentive, involved faculty*
- *Strong college placement record*

Come and see us!
518-794-6006
www.darrowschool.org

Darrow School
110 Darrow Road, New Lebanon, NY

70 years of hands-on education in the Berkshires
See how much your child can learn.

A leader in girls' education...

WESTOVER SCHOOL
Middlebury, CT



Rigorous College Prep Program for Girls
Boarding and Day, Grades 9-12

Collaborative Programs With:
The Manhattan School of Music and Juilliard
The School of Dance Connecticut
Rensselaer Polytechnic Institute
Seven Angels Theatre

For more information, please contact:

Office of Admission
P.O. Box 847 Middlebury, CT 06762
Phone: (203)758-2423
website: www.westoverschool.org



THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2003, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center Annual Fund, and Tanglewood restricted annual gifts. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and businesses for their annual support of $2,500 or more during the 2003-2004 season. For further information, please contact the Friends Office at (413) 637-5261.

APPASSIONATO $100,000 and up

Anonymous (1)
George and Roberta Berry

VIRTUOSO $50,000 to $99,999

Country Curtains
Dr. Carol Reich and Mr. Joseph Reich

ENCORE $25,000 to $49,999

Linda J.L. Becker
Gregory Bulger
A Friend of the Tanglewood Music Center
Dorothy and Charles Jenkins
Mr. and Mrs. Edward H. Linde
Stephen and Dorothy Weber

MAESTRO $15,000 to $24,999

Anonymous (1)
Susan L. Baker and Michael Lynch
Canyon Ranch in the Berkshires
Mr. and Mrs. Joseph L. Cohen
Ginger and George Elvin
Mr. and Mrs. Daniel Freed
The Frelinghuysen Foundation
Mr. and Mrs. Michael L. Gordon
James A. Macdonald Foundation
Stephen B. Kay and Lisbeth Tarlow
Mrs. August R. Meyer
Mrs. Evelyn Nef
Mrs. K. Fred Netter
Annette and Vincent O'Reilly
The Red Lion Inn
Mrs. Anson P. Stokes
Mr. and Mrs. Wilmer J. Thomas, Jr.
Loet and Edith Velmans

BENEFACTORS $10,000 to $14,999

Anonymous (1)
Banknorth
Berkshire Bank
Blantyre
Jan Brett and Joseph Hearne
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille
The Fassino Foundation, Inc.
Hon. and Mrs. John H. Fitzpatrick
Nancy J. Fitzpatrick and Lincoln Russell
The Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Robert J. Lepofsky
Dr. Raymond and Hannah H. Schneider
Evelyn and Ronald Shapiro
The Studley Press, Inc.

SPONSORS $5,000 to $9,999

Anonymous (3)
Mr. and Mrs. William F. Allen, Jr.
Robert Baum and Elana Carroll
The Berkshire Capital Investors
Ann and Alan H. Bernstein
Mr. and Mrs. Lee N. Blatt
Judy and Simeon Brinberg
Ann Fitzpatrick Brown
James and Tina Collias
Ranny Cooper and David Smith
Mr. and Mrs. Herbert J. Coyne
Crane & Company, Inc.
Mr. and Mrs. William Cruger
Mr. and Mrs. Clive S. Cummis
Ms. Marie V. Feder
Mr. and Mrs. Dale E. Fowler
Mr. Michael Fried
Mr. and Mrs. Belvin Friedson
Mr. Louis R. Gary
Mr. and Mrs. J. Arthur Goldberg
Roberta and Macey Goldman
Mr. and Mrs. Robert A. Goodman
John and Chara Haas
Dr. Lynne B. Harrison
Mr. and Mrs. Francis W. Hatch, Jr.
Mr. and Mrs. Ira Haupt II
Ms. Rhoda Herrick
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. Lawrence S. Horn
Dr. and Mrs. Allen Hyman
Inland Management Corporation
Mr. and Mrs. Everett Jassy
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Michael P. Kahn
Mr. and Mrs. Louis Kaitz
Mrs. Leonard S. Kandell

Continued on next page



SPONSORS $5,000 to $9,999 *(continued)*

Natalie and Murray S. Katz
Msgr. Leo A. Kelty
Mr. and Mrs. Michael Kittredge
Koppers Chocolate
Mr. and Mrs. Rudolf M. Kroc
Liz and George Krupp
Roger and Myrna Landay
Legacy Banks
Mrs. Vincent J. Lesunaitis
Buddy and Nannette Lewis
Mr. and Mrs. Edwin N. London
Jay and Shirley Marks
Mr. and Mrs. Thomas T. McCain
Cynthia and Randolph Nelson
May and Daniel Pierce
Claudio and Penny Pincus
Mr. and Mrs. Abe Pollin
Mr. and Mrs. Millard H. Pryor, Jr.
Lila and Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Barbara and Michael Rosenbaum
Mr. Joseph D. Roxe
David and Sue Rudd
Mr. and Mrs. Alan Sagner
Mr. and Mrs. Ira Sarinsky
Mr. and Mrs. Dan Schusterman
Arlene and Donald Shapiro
Hannah and Walter Shmerler
Mr. Peter Spiegelman and
Ms. Alice Wang
Margery and Lewis Steinberg
Marjorie and Sherwood Sumner
Mr. and Mrs. George A. Suter, Jr.
Mr. Aso Tavitian
Diana Osgood Tottenham
Ms. June Ugelow
Mrs. Charles H. Watts II
Karen and Jerry Waxberg
Mrs. John Hazen White
Mr. and Mrs. Ira Yohalem

MEMBERS $2,500 to $4,999

Anonymous (8)
Mr. William F. Achtmeyer
Mrs. Janet Adams and
Mr. James Oberschmidt
Mr. and Mrs. Alan Ades
Drs. Paula Algranati and
Barry Izenstein
Mr. and Mrs. Ronald Altman
Harlan and Lois Anderson
Arthur Appelstein and
Lorraine Becker
Apple Tree Inn and Restaurant
Gideon Argov and Alexandra Fuchs
The Barrington Foundation, Inc.
Mr. John A. Barry, Jr.
Ms. Lucille M. Batal
Helene and Ady Berger
Jerome and Henrietta Berko
Berkshire Life Insurance Company
of America
Mr. and Mrs. Allen J. Bernstein
Ms. Joyce S. Bernstein and
Mr. Lawrence M. Rosenthal
Hildi and Walter Black
Ann and Neal Blackmarr
Eleanor and Ed Bloom
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Mark G. and Linda Borden
Marlene and Dr. Stuart H. Brager
Jane and Jay Braus
Broadway Manufacturing Supply
Mr. and Mrs. Richard Brown
Samuel B. and Deborah D. Bruskin
Cain, Hibbard, Myers & Cook
Phyllis H. Carey
Mary Carswell
Iris and Mel Chasen
Barbara Cohen-Hobbs
Mr. and Mrs. Stewart M. Colton
Linda Benedict Colvin
Cornell Inn
Mr. and Dr. Trayton Davis
Dr. and Mrs. Harold L. Deutsch
Mr. and Mrs. Jeff Diamond
Channing and Ursula Dichter
Chester and Joy Douglass
Dresser-Hull Company
Ms. Judith R. Drucker
Terry and Mel Drucker
John and Alix Dunn
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Monroe B. England
Eitan and Malka Evan
Roz and Bob Feldman
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. David Forer
Mr. and Mrs. Herb Franklin
I. Robert and Aviva Freelander
Carolyn and Roger Friedlander
Myra and Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Jill and Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Agostino Galluzzo and Susan Hoag
Mr. and Mrs. Gerald N. Gaston
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
Dr. Donald and Phoebe Giddon
Mr. and Mrs. Stephen A. Gilbert
Cora and Ted Ginsberg
David H. Glaser and
Deborah F. Stone
Sy and Jane Glaser
Dr. Morton Gluck
Mr. and Mrs. Seymour L. Goldman
Dr. and Mrs. Morris Goldsmith
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. and Mrs. Richard Grausman
Mr. Harold Grinspoon and
Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Felda and Dena Hardymon
William Harris and
Jeananne Hauswald
Mr. Gardner C. Hendrie and
Ms. Karen J. Johansen
Mrs. Paul J. Henegan
Mr. and Mrs. Peter Herbst
Mr. and Mrs. Murray Hershman
Mr. and Mrs. Robert I. Hiller
Dr. and Mrs. Ronald Hinds
Mr. Arnold J. and
Helen G. Hoffman
Mr. and Mrs. Charles Hoffman
Dr. Joan O. Hoffman and
Mr. Syd Silverman
Dr. and Mrs. Edwin H. Hopton
Mrs. Ruth W. Houghton
Housatonic Curtain Company
Mr. and Mrs. William R.
Housholder
Stephen and Michele Jackman
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Daniel R. Johnson
Ms. Lauren Joy and
Ms. Elyse Etling
Nedra Kalish
Adrienne and Alan Kane
Mr. and Mrs. Arnold Y. Kapiloff
Leonard Kaplan and
Marcia Simon Kaplan
Martin and Wendy Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Howard Kaufman

Mr. and Mrs. Bruce Kelly
Mr. and Mrs. Carleton F. Kilmer
Deko and Harold Klebanoff
Dr. and Mrs. Lester Klein
Dr. and Mrs. David I. Kosowsky
Janet and Earl Kramer
Mr. and Mrs. Ely Krellenstein
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Naomi Kruvant
Norma and Sol D. Kugler
Cary and Beth Lakenbach
Mildred Loria Langsam
William and Marilyn Larkin
Mr. and Mrs. William Lehman
Ms. Lois Lerner
Mr. Arthur J. Levey and
Ms. Rocio Gell
Marjorie T. Lieberman
Mr. and Mrs. Murray Liebowitz
Geri and Roy Liemer
Mr. and Mrs. A. Michael Lipper
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter F. Loeb
Gerry and Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Gloria and Leonard Luria
Mr. and Mrs. Edward Lustbader
I. Kenneth and Barbara Mahler
Mr. and Mrs. Darryl Mallah
Rev. Cabell B. Marbury
Peg and Bob Marcus
Suzanne and Mort Marvin
Mr. Daniel Mathieu and Tom Potter
Maxymillian Technologies, Inc.
Dr. Robert and Jane B. Mayer
Carol and Thomas McCann
Phyllis and Irv Mendelson
The Messinger Family
Mr. and Mrs. Rollin W. Mettler, Jr.
Vera and Stanley T. Miller
Mr. and Mrs. Michael A. Monts
Mr. and Mrs. Joseph L. Nathan
Jerry and Mary Nelson
Linda and Stuart Nelson
Bobbie and Arthur Newman
Mr. Richard Novik
Mr. Edward G. and
Mrs. Sandra Novotny
Mr. and Mrs. Chet Opalka
Dr. and Mrs. Martin S. Oppenheim
Mr. and Mrs. Michael Orlove
Dr. and Mrs. Simon Parisier
Parnassus Foundation, courtesy
of Jane and Raphael Bernstein
Mr. Lawrence Phillips
Drs. Eduardo and Lina Plantilla
Plastics Technology Laboratories,
Inc.
Dr. and Mrs. Francis Powers, Jr.
Mr. and Mrs. Bruno Quinson
Mr. and Mrs. Mickey Rabina
Charles and Diana Redfern
Mr. and Mrs. Nathan Reiber
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. Stanley Riemer
Mary and Lee Rivollier
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Suzanne and Burton Rubin
Mr. and Mrs. Milton B. Rubin
Carole and Edward I. Rudman
Mr. Bruce Sagan and
Ms. Bette Cerf Hill
Mr. and Mrs. Michael Salke
Malcolm and BJ Salter
Samuel and Susan Samelson
Mr. Robert M. Sanders
Satinwood at Scarnagh, LLC
Dr. and Mrs. Wynn A. Sayman
Mr. Gary S. Schieneman and
Ms. Susan B. Fisher
Marcia and Albert Schmier
Mr. and Mrs. Ernest Schnesel
Lois and Alan Schottenstein
Carrie and David Schulman
Mr. and Mrs. Wallace L. Schwartz
Carol and Marvin Schwartzbard
Betsey and Mark Selkowitz
Carol and Richard Seltzer
Mr. and Mrs. Daniel Shapiro
Mr. and Mrs. Howard and
Natalie Shawn
Sheffield Plastics, Inc.
Jackie Sheinberg and
Jay Morganstern
The Richard Shields Family
Hon. George P. Shultz
Robert and Roberta Silman
Richard B. Silverman
Marion and Leonard Simon
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Arthur M. Siskind
Maggie and John Skenyon
Mrs. William F. Sondericker
Harvey and Gabriella Sperry
Mr. and Mrs. Jerry Spiegel
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Ms. Alice Stephens and
Mr. Kenneth Abrahami
Mr. and Mrs. Daniel S. Sterling
Mr. and Mrs. Henry S. Stone
Stonover Farm Bed and Breakfast
Mrs. Pat Strawgate
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Mr. Wayne Sunday
Mr. and Mrs. I. David Swawite
Talbots Charitable Foundation
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Mr. and Mrs. John L. Thorndike
Mr. Bruce Tierney
The Tilles Family
Mr. and Mrs. Albert J. Togut
Myra and Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. Laughran S. Vaber
Mr. and Mrs. Charles Vail
Viking Fuel Oil Company
Walden Printing Co., Inc.
Mr. and Mrs. William G. Walker
Mr. and Mrs. Harvey Waller
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Robert A. Weinerman
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Milton Weiss
Mr. and Mrs. Robert A. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carol Andrea Whitcomb
Carole White
Peter D. Whitehead
Mr. and Mrs. Richard E. Willett
Mr. Robert G. Wilmers
Mr. Jan Winkler and
Ms. Hermine Dresner
Mr. and Mrs. Robert C. Winters
Bob and Phyllis Yawitt
Mr. and Mrs. Eric K. Zeise
Simon H. and Esther Zimmerman
Richard M. Ziter, M.D.
Mr. Lyonel E. Zunz

Names listed as of June 3, 2004

Judy Drucker's

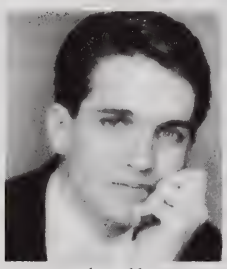
CONCERT ASSOCIATION OF FLORIDA, INC

A not-for-profit organization
Premier Presenters of the World's Greatest Music & Dance
Chaim Katzman, Board Chair
Judy Drucker, President


Judy Drucker

We Conduct Some Serious Business in South Florida...


Kurt Masur


Keith Lockhart


Osmo Vänskä

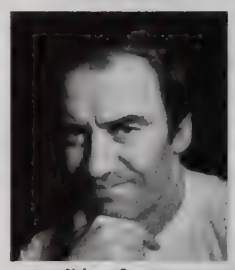

Yuri Simonov

Sure, the sun shines year round in Miami and Fort Lauderdale, and any occasion is a good occasion to visit, but Judy Drucker's Concert Association assures that world-renown artists are forecast for the 2004-2005 season. Featuring the greatest conductors eliciting glorious music from the most highly-acclaimed orchestras and soloists in the world. These artists will conduct some serious business: ensuring that South Florida is among the capitals of the classical music world. Featuring orchestras including the Boston Pops, Orchestre National de France, Kirov Orchestra of the Mariinsky Theatre, Dresden Staatskapelle, Pittsburgh Symphony, Minnesota Orchestra and others at the Jackie Gleason Theater in Miami Beach and the Broward Center for the Performing Arts in Fort Lauderdale...

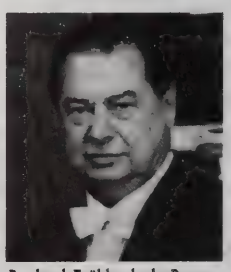
Call for a free brochure or to secure your seats to hear the greatest orchestras and performers set among the backdrop of two of the most beautiful cities in the world.

Toll-free 1-877-433-3200, ext. 301.
www.concertfla.org


Charles Dutoit


Valery Gergiev


Yuri Temirkanov


Raphael Frühbeck de Burgos

These concerts are sponsored by the Concert Association of Florida, Inc., with the support of the Florida Dept. of State, Division of Cultural Affairs and the Florida Arts Council; the Broward County Board of County Commissioners, the Broward Cultural Affairs Council and the Miami-Dade County Board of County Commissioners, the City of Miami Beach and the Miami Beach Cultural Arts Council A copy of the registration and financial information may be obtained from the division of Consumer Services by calling toll-free 1-800-435-7325 within the state. Registration does not imply endorsement, approval or recommendation by the state. All performances, artists, dates, venues and programs are subject to change. No refunds or exchanges. Latecomers will not be seated until the first suitable break in the performance.

BUSINESS FRIENDS OF TANGLEWOOD

The BSO gratefully acknowledges the following for their generous contributions of $500 or more during the 2003-2004 fiscal year. An eighth note symbol (♪) denotes support of $1,000-$2,499. Names that are capitalized recognize gifts of $2,500 or more.

BUSINESS FRIENDS TEN
recognizing gifts of $10,000 or more

Banknorth
Berkshire Bank
Blantyre
Canyon Ranch in the Berkshires
County Curtains
The Red Lion Inn

Accounting/Tax Preparation

Adelson & Company P.C.
Feldman, Holtzman, Lupo & Zerbo, CPAs
Mark Friedman, CPA
♪Warren H. Hagler Associates
Michael G. Kurcias, CPA
Alan S. Levine, P.C., CPA
♪Riley, Haddad, Lombardi & Clairmont
Sax, Macy, Fromm & Co., P.C.

Advertising/Communications/ Public Relations

Ed Bride Associates
Heller Communications
♪JDC Communications
Teletime Media Inc.

Antiques/Art Galleries

♪Elise Abrams Antiques
♪Coffman's Antiques Markets
♪Country Dining Room Antiques
Cupboards & Roses
DeVries Fine Art
Fellerman & Raabe Glassworks
Green River Gallery
Henry B. Holt
Susan Silver Antiques
Stone's Throw Antiques
Watkins Gallery
R.W. Wise, Goldsmiths, Inc.

Architects/Landscape

Denig Design Associates, Inc.
edm
architecture · engineering · management
♪Four Architecture Inc.
Hill Engineers, Architects, Planners, Inc.
♪Edward Rowse Architects
Pamela Sandler AIA, Architect

Automotive

♪Norman Baker Auto Sales, Inc.
♪Biener Nissan-Audi
Pete's Motor Group
S&W Sales Co. Inc.

Banking

Adams Cooperative Bank
BANKNORTH
BERKSHIRE BANK
Greylock Federal Credit Union
Lee Bank
LEGACY BANKS
Lenox National Bank
♪The Pittsfield Cooperative Bank
South Adams Savings Bank

Beverage/Food Sales/Consumer Goods/Distribution

♪Crescent Creamery
GOSHEN WINE & SPIRITS, INC.
♪Guido's Quality Food & Produce, Inc.
High Lawn Farm
KOPPERS CHOCOLATE
Moore Fine Food, Inc.

Consulting: Management/Financial

American Investment Services
BERKSHIRE BANK
Saul Cohen & Associates
ComPiere ERP/CRM
♪General Systems Co., Inc.
♪Leading Edge Concepts
Locklin Management Services
♪Marlebar Group
♪Pilson Communications, Inc.
♪RL Associates
South Adams Savings Bank

Contracting/Building Supplies

Alarms of Berkshire County
Lou Boxer Builder, Inc.
Cardan Construction, Inc.
Dettinger Lumber Co., Inc.
DRESSER-HULL COMPANY
Great River Construction Company, Inc.
♪Petricca Construction Co.
S & A Supply, Inc.
David J. Tierney Jr., Inc.
PETER D. WHITEHEAD, BUILDER

Education

Belvoir Terrace–Fine and Performing Arts Center
Berkshire Country Day School
Berkshire Stuttering Center
♪Camp Greylock
Robin Kruuse
Massachusetts College of Liberal Arts

Energy/Utilities

The Berkshire Gas Company
ESCO Energy Services Co.
Massachusetts Electric Company
♪Ray Murray Inc.
Pittsfield Generating Company
VIKING FUEL OIL COMPANY, INC.

Engineering

edm
architecture · engineering · management
Foresight Land Services
♪General Systems Co., Inc.

Environmental Services

Foresight Land Services
MAXYMILLIAN TECHNOLOGIES, INC.
Nowick Environmental Associates

Financial Services

American Investment Services
♪Abbott Capital Management, LLC
BANKNORTH
BERKSHIRE CAPITAL INVESTORS, INC.
♪Mr. and Mrs. Monroe Faust
THE FEDER GROUP
♪Kaplan Associates L.P.
The Keator Group
Sagemark Corporation
MARK SELKOWITZ INSURANCE AGENCY, LLC
UBS Financial Services
♪Andrew Collins Vickery

High Technolgy/Electronics

New England Dynamark Security Center
♪New Yorker Electronics Co., Inc.

Insurance

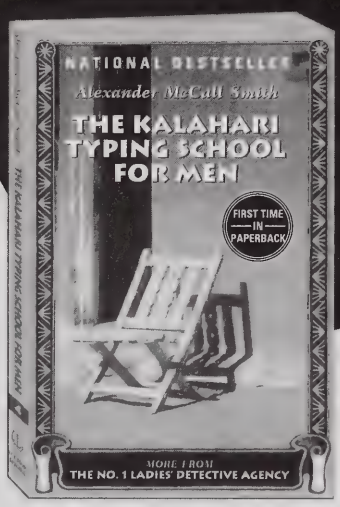
Bader Insurance Agency, Inc.
BERKSHIRE LIFE INSURANCE COMPANY OF AMERICA
LEGACY BANKS
McCormick, Smith & Curry
Minkler Insurance Agency, Inc.
Reynolds, Barnes & Hebb
MARK SELKOWITZ INSURANCE AGENCY, LLC
Wheeler & Taylor Inc.

Legal

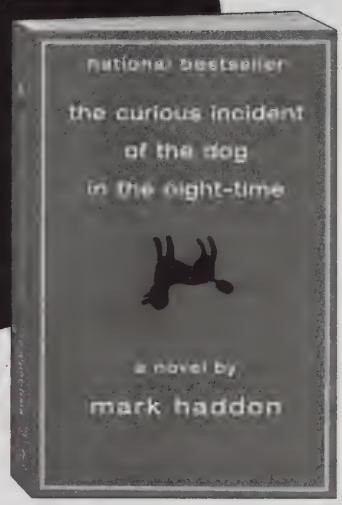
♪Frank E. Antonucci, Attorney at Law
JOHN A. BARRY, ATTORNEY AT LAW
♪Braverman & Associates
CAIN, HIBBARD, MYERS & COOK, PC
♪Certilman, Balin

THE BEST SUMMER READING

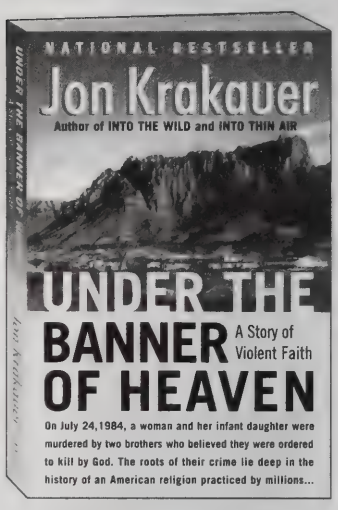
NEW IN PAPERBACK



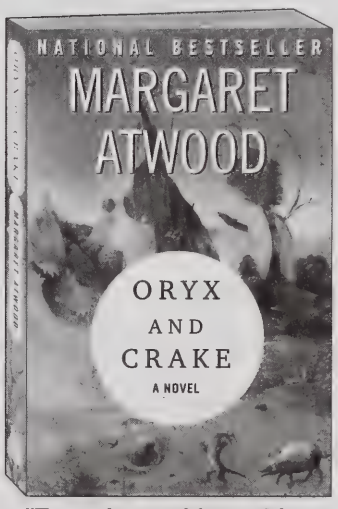
"A treat to discover... utterly charming."
—Entertainment Weekly



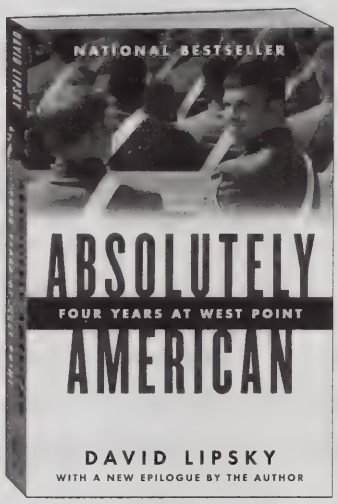
"Gloriously eccentric... wonderfully intelligent."
—The Boston Globe



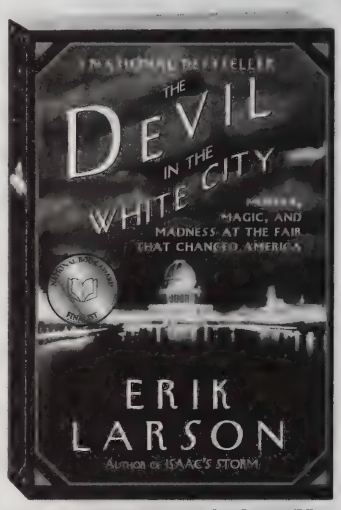
"Fantastic.... Up there with *In Cold Blood*."
—San Francisco Chronicle



"Towering and intrepid.... Does Orwell one better."
—The New Yorker



"Powerful.... Wonderfully told."
—The New York Times Book Review



#1 NATIONAL BESTSELLER
"Wonderfully unexpected."
—Chicago Sun-Times

HAVE YOU READ THEM YET?

Find author tour schedules, book excerpts, reading group guides, and much more at www.readinggroupcenter.com

VINTAGE 50 YEARS ANCHOR

Cianflone & Cianflone, P.C.
♪Michael J. Considine, Attorney at Law
Deely & Deely
Law Office of Joel S. Greenberg, P.C.
Grinnell, Dubendorf & Smith
Philip F. Heller & Associates, Attorneys at-Law
Jonas and Welsch, P.C.
Ellen C. Marshall, Esq.
♪Schragger, Lavine & Nagy
♪Lester M. Shulklapper, Esq.

Lodging/Where to Stay

A Bed & Breakfast in the Berkshires
Applegate Inn
APPLE TREE INN & RESTAURANT
Best Western Black Swan Inn
Birchwood Inn
BLANTYRE
Broken Hill Manor
Brook Farm Inn
♪Christine's Bed & Breakfast Inn & Tea Room
♪Cliffwood Inn
CORNELL INN
♪Cranwell Resort, Spa, and Golf Club
Devonfield Country Inn
From Ketchup to Caviar
♪The Gables Inn
Gateways Inn & Restaurant
Howard Johnson
The Inn at Richmond
♪The Inn at Stockbridge
Monument Mountain Motel
One Main B&B
The Porches Inn at MASSMoCA
The Red Lion Inn
♪Rookwood Inn
SATINWOOD AT SCARNAGH
Spencertown Country House
STONOVER FARM BED & BREAKFAST
Taggart House
The Village Inn
♪Walker House
The Weathervane Inn
WHEATLEIGH HOTEL & RESTAURANT
Whistler's Inn
Windflower Inn
The Yankee Home Comfort Inn

Manufacturing/Industrial

♪Barry L. Beyer
BROADWAY MANUFACTURING SUPPLY
♪French Textiles
♪The Kaplan Group
KOPPERS CHOCOLATE
Limited Edition Lighting & Custom Shades
MeadWestvaco Corporation
Plastics Technology Laboratories, Inc.
Schweitzer-Mauduit International Inc.
SHEFFIELD PLASTICS, INC., A BAYER COMPANY
♪SpaceNow! Corporation

Printing/Publishing

♪Barry L. Beyer
CRANE & COMPANY, INC.
Pindar Press
Quality Printing Company, Inc.
THE STUDLEY PRESS
WALDEN PRINTING COMPANY

Real Estate

♪Barrington Associates Realty Trust
Benchmark Real Estate
Berkshire Homes and Condos
Berkshire Mortgage Company
♪Cohen & White Associates
Copake Realty
Corashire Realty Inc.
♪Evergreen Buyer Brokers of the Berkshires
♪Franz J. Forster Real Estate
INLAND MANAGEMENT CORP.
P&L Realty
Roberts & Associates Realty, Inc.
Rose Real Estate – Coldwell Banker
Stone House Properties, LLC
Dennis G. Welch Real Estate
Wheeler & Taylor, Inc.

Restaurants/Where to Eat

APPLE TREE INN & RESTAURANT
Applegate Inn
BLANTYRE
♪Cafe Lucia
Church Street Cafe
Firefly
From Ketchup to Caviar
Gateways Inn & Restaurant
THE RED LION INN
The Village Inn
WHEATLEIGH HOTEL & RESTAURANT

Retail/Where to Shop

Arcadian Shop
Bare Necessities Fine Lingerie
COUNTRY CURTAINS
DRESSER-HULL COMPANY
Fellerman & Raabe Glassworks
Gatsbys
HOUSATONIC CURTAIN COMPANY
Kenver, Ltd.
KOPPERS CHOCOLATE
Limited Edition Lighting & Custom Shades
Pamela Loring Gifts and Interiors
Nejaime's Wine Cellar
♪Paul Rich and Sons Home Furnishings
Mary Stuart Collections
TALBOTS CHARITABLE FOUNDATION
The Don Ward Company
♪Ward's Nursery & Garden Center
Windy Hill Farm Garden Center/Nursery
R.W. Wise, Goldsmiths, Inc.

Science/Medical

♪510 Medical Walk-In
Berkshire Eye Center
Berkshire Medical Center
Berkshire Stuttering Center
Dorella L. Bond, Ph.D.
♪Michael Ciborski, M.D.
♪Lewis R. Dan, M.D.
Irving Fish, M.D.
Dr. Elliot Greenfeld
♪GTL Inc., Link to Life
♪Leon Harris, M.D.
Kimball Farms Lifecare Retirement Community
Carol Kolton, LCSW
William Knight, M.D.
♪Long Island Eye Physicians and Surgeons
Northeast Urogynecology
Donald Wm. Putnoi, M.D.
The Austen Riggs Center
Robert K. Rosenthal, M.D.
♪Royal Health Care Services of N.Y.
Sugar Hill Mansion–A Retirement Community

Services

♪Abbott's Limousine & Livery Service
Adams Laundry and Dry Cleaning Company
Alarms of Berkshire County
Berkshire Eagle (New England Newspapers)
Boulderwood Design
♪Christine's Bed & Breakfast Inn & Tea Room
Dery Funeral Home
New England Dynamark Security Center
Richmond Telephone Company
S & K Brokerage
♪Security Self Storage
Tobi's Limousine & Travel Service

Software/Information Systems

♪Berkshire Information Systems Inc.
ComPiere ERP/CRM
New Yorker Electronics Co., Inc.
♪Pilson Communications, Inc.

Tourism/Resorts

Berkshire Chamber of Commerce
CANYON RANCH IN THE BERKSHIRES
♪Cranwell Resort, Spa, and Golf Club
Jiminy Peak
Taggart House

Names listed as of May 15, 2004



TANGLEWOOD MUSIC CENTER & TANGLEWOOD FESTIVAL ENDOWMENT CONTRIBUTORS

Tanglewood Music Center Fellows pay no tuition and are offered essentially free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed artists' positions. The Tanglewood Music Center and the Tanglewood Festival gratefully acknowledge the endowment support of the contributors represented below. For further information please contact Judi Cantor, Director of Major and Planned Giving, at (413) 637-5275.

ENDOWED ARTIST POSITIONS

Berkshire Master Teacher Chair Fund
Edward and Lois Bowles Master Teacher Chair Fund
Richard Burgin Master Teacher Chair Fund
Charles E. Culpeper Foundation Master Teacher Chair Fund
Eleanor Naylor Dana Visiting Artists Fund
Vic Firth Master Teacher Chair Fund, endowed by Mr. and Mrs. Henry Wheeler
Barbara LaMont Master Teacher Chair Fund
Renee Longy Master Teacher Chair Fund, gift of Jane and John Goodwin
Harry L. and Nancy Lurie Marks Tanglewood Artist-In-Residence
Marian Douglas Martin Master Teacher Chair Fund, endowed by Marilyn Brachman Hoffman
Beatrice Sterling Procter Master Teacher Chair Fund
Sana H. and Hasib J. Sabbagh Master Teacher Chair Fund
Surdna Foundation Master Teacher Chair Fund
Stephen and Dorothy Weber Artist-In-Residence

ENDOWED FULL FELLOWSHIPS

Jane W. Bancroft Fellowship
Bay Bank/BankBoston Fellowship
Leonard Bernstein Fellowships
Edward S. Brackett, Jr. Fellowship
Frederic and Juliette Brandi Fellowship
Jan Brett and Joe Hearne Fellowship
Rosamund Sturgis Brooks Memorial Fellowship
Tappan Dixey Brooks Memorial Fellowship
BSAV/Carrie L. Peace Fellowship
Stanley Chapple Fellowship
Alfred E. Chase Fellowship
Clowes Fund Fellowship
Harold G. Colt, Jr. Memorial Fellowship
Andre M. Côme Memorial Fellowship
Caroline Grosvenor Congdon Memorial Fellowship
Margaret Lee Crofts Fellowship
Charles E. Culpeper Foundation Fellowship
Darling Family Fellowship
Omar Del Carlo Fellowship
Otto Eckstein Family Fellowship
Friends of Armenian Culture Society Fellowship
Judy Gardiner Fellowship
Athena and James Garivaltis Fellowship
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship
Juliet Esselborn Geier Memorial Fellowship
Armando A. Ghitalla Fellowship
Fernand Gillet Memorial Fellowship
Marie Gillet Fellowship
Haskell and Ina Gordon Fellowship
Florence Gould Foundation Fellowship
John and Susanne Grandin Fellowship
William and Mary Greve Foundation–John J. Tommaney Memorial Fellowship
Luke B. Hancock Foundation Fellowship
William Randolph Hearst Foundation Fellowship
C. D. Jackson Fellowship
Paul Jacobs Memorial Fellowship
Lola and Edwin Jaffe Fellowship
Billy Joel Keyboard Fellowship
Susan Kaplan Fellowship
Steve and Nan Kay Fellowship
Robert and Luise Kleinberg Fellowship
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
Dr. John Knowles Fellowship
Naomi and Philip Kruvant Family Fellowship
Donald Law Fellowship
Barbara Lee/Raymond E. Lee Foundation Fellowship
Bill and Barbara Leith Fellowship
Edwin and Elaine London Family Fellowship
Stephanie Morris Marryott & Franklin J. Marryott Fellowship
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship
Merrill Lynch Fellowship
Messinger Family Fellowship
Ruth S. Morse Fellowship
Albert L. and Elizabeth P. Nickerson Fellowship
Northern California Fellowship
Seiji Ozawa Fellowship
Theodore Edson Parker Foundation Fellowship
Pokross/Fiedler/Wasserman Fellowship
Lia and William Poorvu Fellowship
Daphne Brooks Prout Fellowship
Claire and Millard Pryor Fellowship
Rapaporte Foundation Fellowship
Harry and Mildred Remis Fellowship
Peggy Rockefeller Memorial Fellowship
Carolyn and George R. Rowland Fellowship
Saville Ryan/Omar Del Carlo Fellowship
Wilhelmina C. Sandwen Memorial Fellowship
Morris A. Schapiro Fellowship
Edward G. Shufro Fund Fellowship
Starr Foundation Fellowship

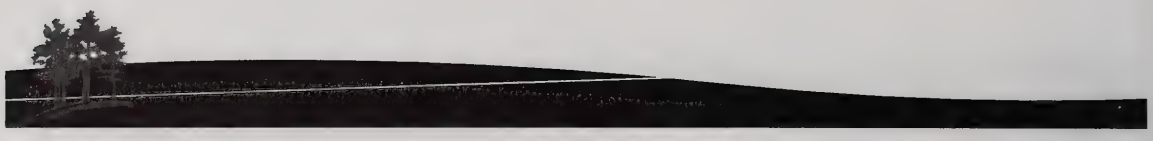
Anna Sternberg and Clara J. Marum Fellowship
Miriam H. and S. Sidney Stoneman Fellowships
Surdna Foundation Fellowship
James and Caroline Taylor Fellowship
William F. and Juliana W. Thompson Fellowship
Ushers/Programmers Instrumental Fellowship in honor of Bob Rosenblatt
Ushers/Programmers Vocal Fellowship in honor of Harry Stedman
Wallace-Reader's Digest Fund Fellowship
Max Winder Memorial Fellowship
Jerome Zipkin Fellowship

ENDOWED HALF FELLOWSHIPS
Mr. and Mrs. David B. Arnold, Jr. Fellowship
Kathleen Hall Banks Fellowship
Leo L. Beranek Fellowship
Felicia Montealegre Bernstein Fellowship
Sydelle and Lee Blatt Fellowship
Brookline Youth Concerts Awards Committee Fellowship
Helene R. and Norman L. Cahners Fellowship
Marion Callanan Memorial Fellowship
Nat Cole Memorial Fellowship
Harry and Marion Dubbs Fellowship
Daniel and Shirlee Cohen Freed Fellowship
Dr. Marshall N. Fulton Memorial Fellowship
Gerald Gelbloom Memorial Fellowship
Arthur and Barbara Kravitz Fellowship
Bernice and Lizbeth Krupp Fellowship
Philip and Bernice Krupp Fellowship
Edward H. and Joyce Linde Fellowship
Lucy Lowell Fellowship
Morningstar Family Fellowship
Stephen and Persis Morris Fellowship
Hannah and Raymond Schneider Fellowship
Pearl and Alvin Schottenfeld Fellowship
Edward G. Shufro Fund Fellowship
Evelyn and Phil Spitalny Fellowship
R. Amory Thorndike Fellowship
Augustus Thorndike Fellowship
Sherman Walt Memorial Fellowship

ENDOWED SCHOLARSHIPS
Maurice Abravanel Scholarship
Eugene Cook Scholarship
Dorothy and Montgomery Crane Scholarship
William E. Crofut Family Scholarship
Ethel Barber Eno Scholarship
Richard F. Gold Memorial Scholarship
Leah Jansizian Memorial Scholarship
Miriam Ann Kenner Memorial Scholarship
Andrall and Joanne Pearson Scholarship
Mary H. Smith Scholarship
Cynthia L. Spark Scholarship
Tisch Foundation Scholarship

ENDOWED FUNDS SUPPORTING THE TEACHING AND PERFORMANCE PROGRAMS
Anonymous (1)
George W. and Florence N. Adams Concert Fund
Eunice Alberts and Adelle Alberts Vocal Studies Fund*
Bernard and Harriet Bernstein Fund
George & Roberta Berry Fund for Tanglewood
Peter A. Berton Fund
Donald C. Bowersock Tanglewood Fund
Gino B. Cioffi Memorial Prize Fund
Phyllis and Lee Coffey Memorial Concert Fund
Aaron Copland Fund for Music
Margaret Lee Crofts Concert Fund
Margaret Lee Crofts TMC Fund
Paul F. and Lori A. Deninger DARTS Scholarship Fund
Alice Willard Dorr Foundation Fund
Carlotta M. Dreyfus Fund
Virginia Howard and Richard A. Ehrlich Fund
Selly A. Eisemann Memorial Fund
Elise V. and Monroe B. England Tanglewood Music Center Fund
Honorable and Mrs. John H. Fitzpatrick Fund
Daniel and Shirlee Cohen Freed Concert Fund
Ann and Gordon Getty Fund
Gordon/Rousmaniere/Roberts Fund
Grace Cornell Graff Fellowship Fund for Composers at the TMC
Heifetz Fund
Mickey L. Hooten Memorial Award Fund
Grace Jackson Entertainment Fund
Grace B. Jackson Prize Fund
Paul Jacobs Memorial Commissions Fund
Louis Krasner Fund for Inspirational Teaching and Performance, established by Marilyn Brachman Hoffman
William Kroll Memorial Fund
Dorothy Lewis Fund
Kathryn & Edward M. Lupean & Diane Holmes Lupean Fund
Samuel Mayes Memorial Cello Award Fund
Charles E. Merrill Trust TMC Fund
Northern California TMC Audition Fund
Herbert Prashker Fund
Renee Rapaporte DARTS Scholarship Fund
Mr. and Mrs. Ernest H. Rebentisch Fund
Jules C. Reiner Violin Prize Fund
Elaine and Harvey Rothenberg Fund
Rothenberg/Carlyle Foundation Fund
Helena Rubinstein Fund
Edward I. and Carole Rudman Fund
Lenore S. and Alan Sagner Fund
Renee D. Sanft Fellowship Fund for the TMC
Hannah and Ray Schneider TMCO Concert Fund*
Maurice Schwartz Prize Fund by Marion E. Dubbs
Ruth Shapiro Scholarship Fund
Dorothy Troupin Shimler Fund
Asher J. Shuffer Fund
Evian Simcovitz Fund
Albert Spaulding Fund
Jason Starr Fund
Tanglewood Music Center Composition Program Fund
Tanglewood Music Center Opera Fund
TMC General Scholarship Fund
Denis and Diana Osgood Tottenham Fund
The Helen F. Whitaker Fund
John Williams Fund
Karl Zeise Memorial Cello Award Fund

**Deferred gifts*
Listed as of June 4, 2004



CAPITAL AND ENDOWMENT CONTRIBUTORS

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts of $10,000 or more between May 1, 2003, and June 3, 2004. For further information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5275.

$1,000,000 and Up

Mrs. William H. Congleton
Kate and Al Merck
Mrs. Mischa Nieland and
Dr. Michael L. Nieland
Estate of Elizabeth B. Storer

$250,000–$499,999

Anonymous (3)
The Messinger Family

$100,000–$249,999

Anonymous (2)
Mr. William I. Bernell
Catherine and Paul Buttenwieser
Estate of Mrs. Janet M. Halvorson
Mr. William R. Hearst III
National Park Service,
US Dept. of the Interior
Save America's Treasures
Estate of Dr. and Mrs. Nelson Saphir
Estate of Dorothy Troupin Shimler
Jeanne H. Wolf, in memory of
Gottfried Wilfinger

$50,000–$99,999

Anonymous (1)
The Behrakis Foundation
Estate of Clarita Heath Bright
Estate of Mrs. Pierre de Beaumont
Mr. and Mrs. Disque Deane
Ms. Helen Salem Philbrook
Estate of Mr. Robert W. Stewart
Mr. and Mrs. Stephen R. Weiner

$25,000–$49,999

Anonymous (2)
Mr. and Mrs. James L. Bildner
Cynthia and Oliver Curme
Ms. Ann V. Dulye
Mrs. Harriett M. Eckstein
Estate of Frances Fahnestock
Estates of Harold K. Gross and
Evelyn F. Gross
Estate of George F. and Elsie Hodder
The Richard P. and Claire W. Morse
Foundation
Estate of David R. Pokross
Estate of Dr. Charles Reiner
Estate of Madelaine G. von Weber
The Cornelius and Muriel Wood
Charity Fund

Continued...

$15,000–$24,999

Anonymous (2)
Dr. David M. Aronson
Mr. and Mrs. Peter A. Brooke
Elizabeth Taylor Fessenden Foundation
FleetBoston Financial Foundation
Estate of Susan Morse Hilles

$10,000–$14,999

Anonymous (1)
Mrs. Ben Beyea
Estate of Francis F. Faulkner
Mrs. Samuel B. Feinberg
Dr. and Mrs. Orrie M. Friedman
Highland Capital Partners
Mr. Wycliffe K. Grousbeck
Estate of Priscilla M. Holman
Dr. Edwin F. Lovering
Mrs. Edward M. Lupean and Diane H. Lupean
Mr. and Mrs. Joseph C. McNay
Estate of Marilyn S. Nelson
Dr. Peter Ofner
Mr. Donald I. Perry
Renee Rapaporte
Estate of Dorothy F. Rowell
Hinda L. Shuman
Mr. Orlando N. Tobia
US Dept. of Housing and Urban Development
Stephen and Dorothy Weber



BUSINESS FRIENDS OF

Tanglewood

Tanglewood generates more than $60 million for the local economy. Tanglewood Business Friends provide operating support, underwrite educational programs, and fund fellowships for aspiring young musicians at the Tanglewood Music Center.

To become a Business Friend of Tanglewood, call Pam Malumphy at:

(413) 637-5174

In the Berkshires, Nature sets the

Berkshire Performing Arts Calendar
June 24 to July 31, 2004

Berkshire Choral Festival
Sheffield, (413) 229-1999
www.choralfest.org
Choral Masterpieces – 225 voices, soloists, Springfield Symphony. 7/10, 17, 24, 31 at 8 pm.

Berkshire Music School
Pittsfield, (413) 442-1411
Music education for all ages. Private lessons and chamber ensembles. Open year round.

Berkshire Opera
Pittsfield, (413) 442-9955
www.berkshireopera.org
Verdi's Rigoletto 6/24-7/4. Barber, Barab, Bernstein Triple Bill 7/26-7/31.

Berkshire Theatre Festival
Stockbridge, Box: (413) 298-5576
www.berkshiretheatre.org
Siddhartha: A Jungian Fantasy – 7/7-31; Heartbreak House – 7/13-24; Miracle Worker 7/27-8/14.

Jacob's Pillow Dance Festival
Becket, (413) 243-0745
www.jacobspillow.org
America's premier dance festival plus FREE talks & showings. Community Day, 7/24 10 am – 2 pm.

The Miniature Theatre of Chester
Chester, (413) 354-7771
www.miniaturetheatre.org
"The Gem of the Berkshires." Presenting Skylight 7/7 – 18 and Tea For Three 7/21 – 25.

Shaker Mountain Opera
at Berkshire Community College
Pittsfield, (800) 588-9757
www.Shakermountainopera.org
Fully staged productions of Faust, Magic Flute and Tales of Hoffmann.

Shakespeare & Company
Lenox, (413) 637-3353
www.shakespeare.org
Shakespeare's romantic comedy, As You Like It, plays Founders' Theatre Wed.-Sun. at 7:30 pm.

Berkshire Museums & Art Centers
Calendar – June 24 to July 31, 2004

A Chapel For Humanity
North Adams, (413) 664-9550
www.darkrideproject.org
A Chapel For Humanity; Sculptural Epic and 9/11 Room. Free Admission, Wed.-Sun. 12-5.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Fete des Fleurs 7/17, Flower Show 8/7-8.

Berkshire Museum
Pittsfield, (413) 443-7171
www.berkshiremuseum.org
Presence of Light Contemporary Artists explore the possibilities July 2 – October 31.

Bidwell House Museum
Monterey, (413) 528-6888
www.bidwellhousemuseum.org
Restored parsonage, c. 1750, superb collection of antiques & decorative arts. Daily tours, 11-4.

Bryant Homestead
Cummington, (413) 634-2244
www.thetrustees.org
Bryant Craft Festival – crafts, bands, food court, costumed guides, tours 7/17-18, 10 am – 5 pm.

Chesterwood
Stockbridge, (413) 298-3579
www.chesterwood.org
Contemporary sculpture at Chesterwood opens June 25. The exhibition runs through Oct. 11.

Berkshire Visitors Bureau's Cultural Alliance would like to thank The Studley Press for donating these pages.

scene and Culture steals the show.

Crane Museum of Papermaking
Dalton, (413) 684-6481
www.crane.com
Crane Museum of Paper Making, June – mid-October, 2-5 pm. FREE ADMISSION.

Dark Ride Project
North Adams, (413) 664-9550
www.darkrideproject.org
Take a ride on the Sensory Integrator. Wed.-Sun. 12-5. Unusual and fun!

The Eric Carle Museum of Picture Book Art
Amherst, (413) 658-1100
www.picturebookart.org
The Many Paths of Dr. Seuss: Four Points of the Compass. May 7 – July 1.

Frelinghuysen Morris House & Studio
Lenox, (413) 637-0166
www.frelinghuysen.org
Art deco house & artwork. Hourly guided tours. Thurs.-Sun. Directors talk July 17 @ 1 pm.

Hancock Shaker Village
Pittsfield, (413) 443-0188
www.hancockshakervillage.org
History & hands-on fun for all – 20 buildings, farm & animals, crafts, exhibits. Kids free.

Herman Melville's Arrowhead
Pittsfield, (413) 442-1793
www.mobydick.org
Here's Looking At Ewe Exhibit for Sheeptacular – decorated sheep, photos, artifacts.

MASS MoCA
North Adams, (413) MOCA 111
www.massmoca.org
Ritchie, Hamilton, and The Interventionists plus Bang on a Can Music Festival July 8-24.

The Mount, Edith Wharton's Estate & Gardens
Lenox, (413) 637-6900
www.EdithWharton.org
Tours, Designer Showhouse, Monday & Thursday Lectures, Terrace Café. Daily 9 a.m. – 5 p.m.

Norman Rockwell Museum
Stockbridge, (413) 298-4100
www.nrm.org
Hometown Hero, Citizen of the World: Rockwell in Stockbridge through October 31, 2004.

Sheffield Historical Society
Sheffield, (413) 229-2694
www.sheffieldhistory.org
Historic house tours Thurs. – Sat. 11-4. Changing exhibits & shopping at the Old Stone Store.

Sterling and Francine Clark Art Institute
Williamstown, (413) 458-2303
www.clarkart.edu
"Bonjour, Monsieur Courbet!" feature 75 masterpieces of 19th-century French art 6/27-9/6.

Ventfort Hall, Museum of the Gilded Age
Lenox, (413) 637-3206
www.gildedage.org
Tours daily 10-3. Xingu adapted Wharton story performed Wed./Thu./Fri. 7:30, Sat. 4, Sun. 10.

Williams College Museum of Art
Williamstown, (413) 597-2429
www.wcma.org
On view: Summer Afternoon: American watercolors from the collection. Admission is free.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's new "Discover the Berkshires" Visitors Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations, and grab the lastest information on Berkshire attractions.

THE BERKSHIRES
America's Premier Cultural Resort

Berkshire Visitors Bureau • 800-237-5747 • www.berkshires.org
3 Hoosac Street • Adams, MA and 121 South Street • Pittsfield, MA

Favorite Restaurants of the Berkshires

LENOX 218

LENOX 218 RESTAURANT
218 MAIN ST.
637-4218

Lunch - Dinner - Sunday Brunch
Cafe Menu - Lite Fare

Northern Italian and American Cuisine

CUCINA ITALIANA
Enjoy Authentic Italian Food in the Berkshires
www.trattoria-vesuvio.com
TRATTORIA "IL VESUVIO"
ROUTES 7&20, Lenox, MA 01240 (413) 637-4904

HONEST FOOD
JACKS GRILL
SATISFACTION GUARANTEED
"The Best Darn Pot Roast in the Berkshires!"
Main St. Housatonic (413) 274-1000
www.jacksgrill.com

If you would like to be part of this restaurant page, please call (617) 542-6913.

THE BEST OF BOTH WORLDS.



La Terrazza. A distinct Bar and Lounge in downtown Lenox. Open daily until midnight. Serving light fare, self-indulgent desserts and the largest selection of single malts in Berkshire County.

The Gateways Inn and Restaurant. Old world charm at its best. Exceptional accommodations. Gourmet dining in a cozy, candlelit atmosphere. Take-out picnics. Recommended by Santeé Magazine. Wine Spectatoraward winner since 2002.

La Terrazza
Gateways Inn & Restaurant
51 Walker Street, Lenox, MA
Call for Reservations: 413-637-2532



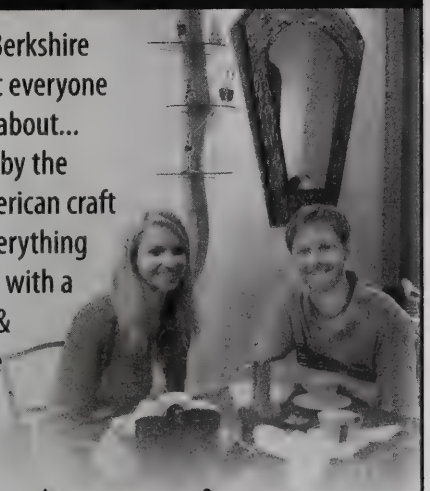
La Bruschetta
Food & Wine To Go
THE RIGHT PICNIC!
Gourmet Picnic Fare, Fine Wine, and More
LBfoodandwine.com
1 Harris St., W. Stockbridge, MA • 413-232-7141

DAKOTA
STEAK, SEAFOOD & SMILES
Voted Best Overall Restaurant
Steaks • Maine Lobster • Prime Rib
Fresh Seafood • Extensive Salad Bar •
Sunday Brunch Buffet-Best in the Berkshires
Reservations • Phone Ahead Seating
413-499-7900 Pittsfield/Lenox Line
www.DakotaRestaurant.com

Favorite Restaurants of the Berkshires

★ LUNCH DINNER BRUNCH ★

The new Berkshire restaurant everyone is talking about... furnished by the finest American craft artists. Everything is for sale, with a stunning & affordable menu.



An American Craftsman Café Stockbridge

One block from Red Lion Inn, yellow house - corner Maple & Rt. 7, Stockbridge. Parking on premises. All major credit cards. Reservations suggested:

★ 413 298 0250 ★

BIZEN

The best sushi outside of Japan.
The Boston Globe

Nurturing the body and the soul.

KAISEKI

Imagine sipping moonlight on a golden pond.

17 Railroad Street, Great Barrington (413) 528-4343

Dine In An Authentic 1771 Inn
just a mile from Tanglewood
Breakfast • English Tea • Dinner

16 Church St.
Lenox

THE VILLAGE INN
1771
OLDEST LODGING IN LENOX

637-0020

Bombay
Classic Indian Cuisine
At Best western, RT 20
LEE, MA 413 243 6731
www.fineindiandining.com

Chocolate Springs™
CAFÉ
THE LENOX SHOPS • ROUTE 7, LENOX, MA
(1 mile North of Historic Lenox Village)
(413) 637-9820 • WWW.CHOCOLATESPRINGS.COM
"Experience Chocolate Therapy"

FINE EUROPEAN-STYLE CHOCOLATE CAFÉ
PASTRY PICNIC PACKS
ICE CREAM & SORBETS
AFTER CONCERT HOURS

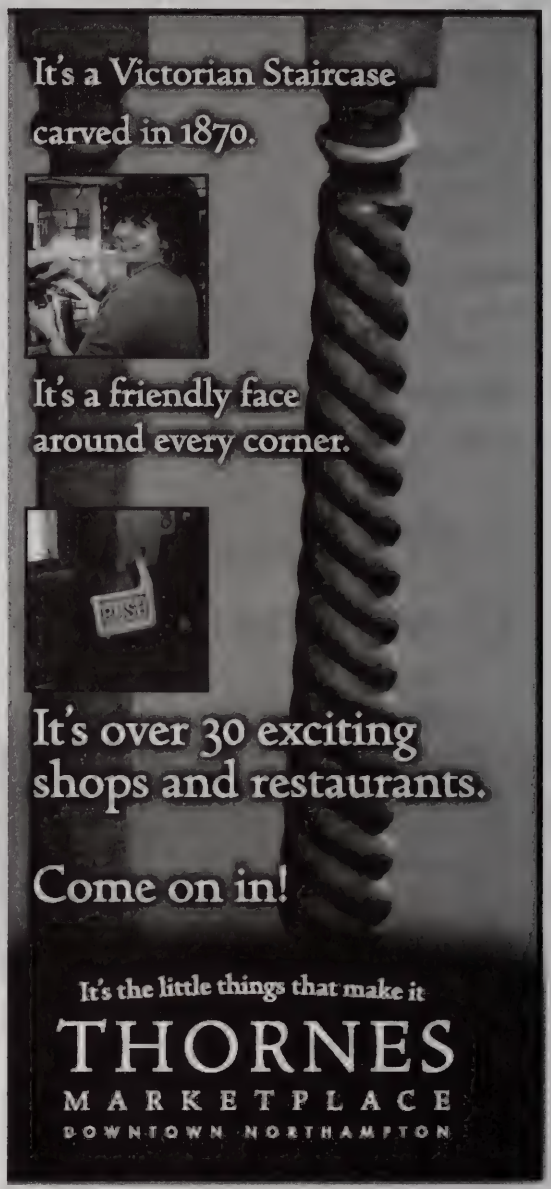


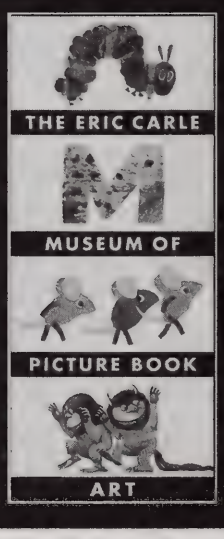
14259-176

silverscape designs

GOLDSMITHS GEM GALLERY

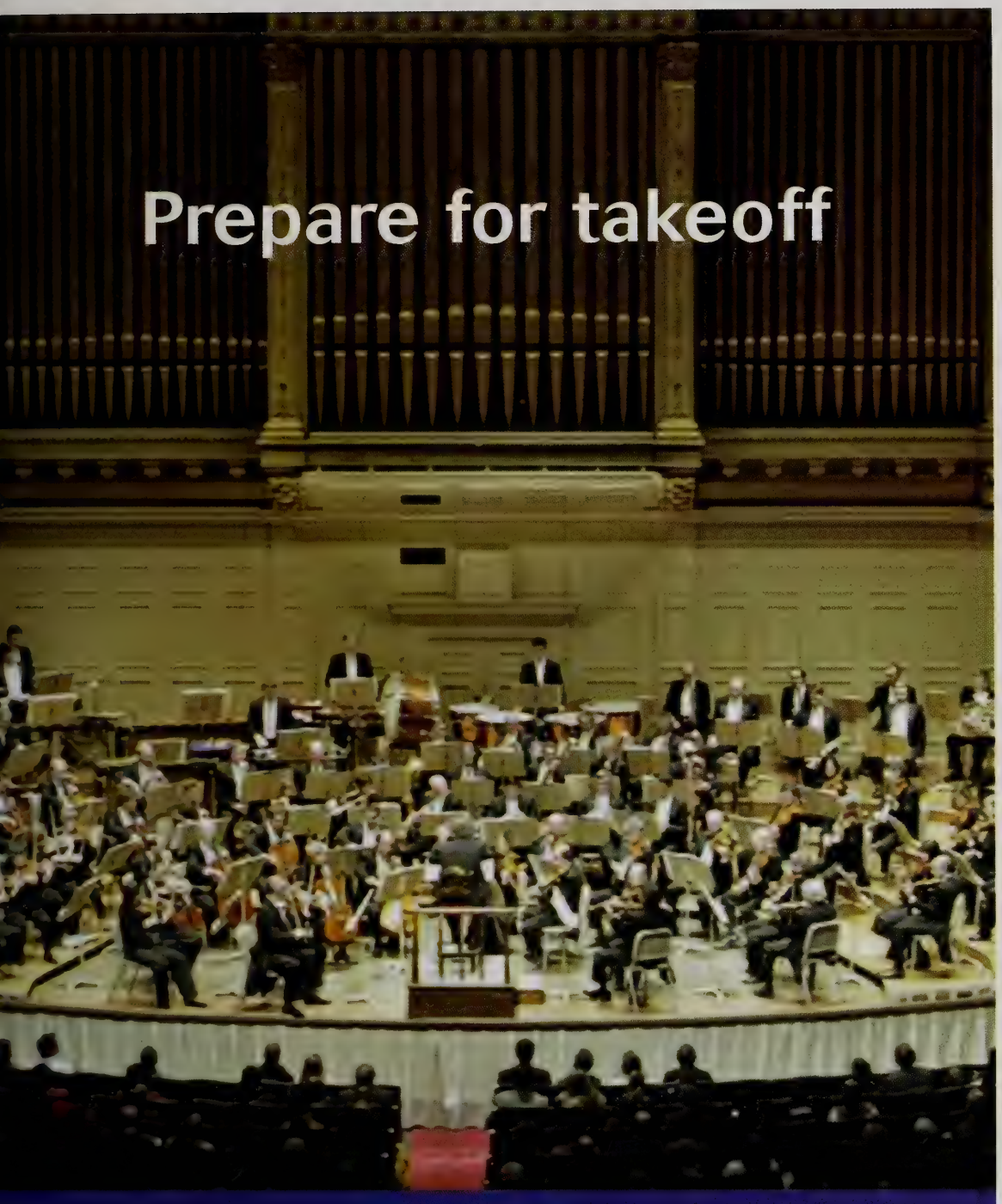
One King Street • Northampton • 413-584-3324
264 N. Pleasant Street • Amherst • 413-253-3324
www.silverscapedesigns.com • (800) 729-8971





Look
Learn
Create
Shop
Eat

125 West Bay Road, Amherst, MA
413.658.1100
www.picturebookart.org



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

ONE TRADITION...

...around the world.



The Fairmont Copley Plaza, Boston



The Plaza, New Yor



The Fairmont Hamil
Princess, Bermuda



The Fairmont
Royal York, Toront

Fairmont
HOTELS & RESORTS

Fairmont Hotels & Resorts is proud to be the Official Hotel of the Boston Symphony Orchestra and the Boston Pops.

www.fairmont.com 800 441 1414 617 267 5300

Fairmont Hotels & Resort is a unique collection of 40 world-class hotels loca in six countries.

HABATAT GALLERIES

Specializing In
Contemporary Glass

Since 1971







115 STATE ROAD
GREAT BARRINGTON, MA 01230
413.528.9123

info@habatatgalleries.com
www.habatatgalleries.com

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE

ELM ST., STOCKBRIDGE, MA 01262 413.298.3044 www.holstengalleries.c

2004 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, July 28, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

THE HILLIARD ENSEMBLE

Texts and Translations

MUNDUS VERGENS

Mundus vergens in defectum
casum probans per effectum,
se fallacem exuit.
Nam remota fraudis arte
nos delere vi vel arte
quod iam patet astruit.
Et dum hiis se applicat,
quod explicit explicat.

The world, turning in revolt, proving its
destruction by its result, shakes itself
free from falsehood.
For it is removed from the art of deceit
to obliterate us, by strength or by art;
what is now obvious is added on.
And while it applies itself to these ends,
it unfolds what is the end.

Mundus florens diu pace,
iam accensus belli face,
Gallia præmoritur.

The world which for a long time
flourished in peace is now inflamed by
the torch of war, and Gaul dies before
her time;

Et iam navis marl data
portu carens desperata
procelis concitatur
et fractatur turbine,
non eget regimine.

and now the ship, given to the sea,
in desperation lacking a harbour,
is shaken by the tempest and,
shattered by the storm,
has no need of a rudder.

PROCURANS ODIUM

Procurans odium
effectu proprio
vix detrahentium
gaudet intentio;
nexus est cordium
ipsa detractio:
sic per contrarium
ab hoste nescio,
fit hic provisio
in hoc amantium
felix conditio.

Inciting hatred,
the act of pulling people apart
scarcely rejoices at its own effect
upon those it divides;
the binding together of hearts
is its own act of separation:
thus, through a contradiction
by an ignorant enemy,
what in one case is foresight
becomes in another case
the happy condition of lovers.

Insultus talium
prodesse sentio,
tollendi tedium
fluxit occasio.
Suspendunt gaudium
pravo consilio,
sed desiderium
auget dilatio;
tali remedio
de spinis hostium
uvas vendemio.

I perceive that the insults
of such people are profitable
and the opportunity drips away
of removing tediousness.
They defer their happiness
by a perverse resolution,
but longing
is increased by delay.
By such a cure,
I gather grapes
from an enemy's thorn-bushes.

DEUS MISERTUS HOMINIS

Deus misertus hominis,	God, pitying man,
lavit reatum criminis	washed man charged with Eve's guilt,
Eve per partum virginis;	through a virgin's son:
0 quam dulce remedium,	O what a sweet remedy!
ut vitium	that sin
purgetur per contrarium;	should be purged by a contradiction;
fit electis compendium,	may salvation come to the elect,
ne tedium	lest tedium
Fit currenti per studium,	should overwhelm the runner of the course
Si differatur bravium.	if a reward is to be disbursed.
Virgo concepit filium,	A virgin conceived a son,
cui ferunt testimonium	to whom testify
Pater et evangelium,	the Father and the Gospels;
quos serpens nequam inficit,	those whom the serpent has defiled,
hic reficit,	he heals
qui sanctus sanctos perficit;	who, being holy, has made them holy;
sine fide non proficit,	without faith there is no profit,
sed deficit,	but loss,
quia, qul fidem abicit,	because he who casts off faith
non hunc fidelem efficit.	does not make himself faithful.
Non Elisei baculo	Not by Elisha's rod,
nec Giezi signaculo	nor by Gehazi's sign,
immo crucis umbraculo	but by the covering of the Cross
infanti vita redditur.	is the young boy returned to life.
Hic creditur,	Christ is believed,
a Patre natus mittitur,	he is sent, born of the Father,
qui dum in cruce leditur	and while he suffers on the Cross
et moritur,	and dies,
eclipsim luna patitur,	the moon suffers an eclipse,
nam sol sub nube tegitur.	for the sun is hidden by a cloud.

* * * * *

AUCUNE GENT (Machaut)

TRIPLUM

Aucune gent m'ont demandé que j'ay	Some people have asked me what is wrong,
Que je ne chant et que je n'ay cuer gay,	why do I do not sing and my heart is not merry,
Si com je sueil chanter de lié corage;	for I am wont to sing with a happy heart;
Et je leur di, certes, que je ne sçay.	and I say to them, Truly, I do not know
Mais j'ay menti, car dedens le cuer ay	But I have lied, for in my heart
Je trop grief dueil qui onques n'assouage.	I have a very great sorrow which is never eased.
Car sans sejour ay mise ma pensée	For I have ceaselessly turned my thoughts
A bonne Amour faire ce qui agrée,	both to doing that which is pleasing to good Love
Ne à nul fuer n'i pensasse folage;	and to avoiding all thought of folly;
Et je sçay bien que ma dame honnourée,	and yet I know well that my honored lady,

Que je tant criem, si m'a ma mort jurée

Par crueus cuer et par simple visage.
Car, quant je voy son gracieus viaire,
D'un dous ottroy me moustre un exemplaire
Et si me vuet tenir en son hommage,

Ce m'est avis; mais aus doleurs retraire,
J'ay ce tant pis qu'on ne me porroit faire,

Car nuls ne puet penser si grief damage
Com le refus que ses durs cuers m'envoie;
Et si l'aim plus, se Diex m'en envoit joie,
Que riens qui soit. Dont n'est ce droite rage?

Certes, oïl; mais, pour riens que je voie,
De ce peril issir je ne voudroie,
Car tous siens sui sans changement de gage,
Quant esperer me fait ma garison;
Et c'est tout cler que monsignour Yvon
Par bien servir, non pas par vasselage,
Conquist l'amour dou grant lion sauvage.

whom I so fear, has sworn to cause my death
through her cruel heart and sweet face.
For when I see her gracious countenance
she seems to me a very example of sweet acceptance,
and I believe that she wishes me to pay her homage;
but, to speak of my sorrows,
I have a hundred times worse than anyone might do to me,
for none could think of great a harm
as the refusal that comes to me from her hard heart;
and—may God send me joy of it!—
I love her more than anything in the world. Am I not then on the road to madness?
Truly, I am; but, for nothing I might see
would I wish to be free of this danger,
for I am entirely hers, with no exchange of pledge,
for she causes me to hope for relief;
and it is quite clear that my lord Yvais
won the love of the great wild ion
through true service and not through his knightly valor.

MOTETUS

Qui plus aimme plus endure
Et plus mainne dure vie,–
Qu'amours qui est sans mesure
Assés plus le contralie,–
Que li mauvais qui n'a cure
De li, einsois met sa cure
En mal et en villonnie.

He who loves most endures most and
lives the hardest life, because love, who
lacks measure, most opposes him, for
the wicked fellow cares nothing for him,
but rather puts his efforts into doing
him harm and playing him Dane tricks.

Hé! Diex, que n'ont signourie
Les dames de leur droiture,
Que ceuls qui ont la pointure
D'amours au cuer atachie
Choisissent sans mespresure!
S'einsi fust, je m'asseüre,
Tels est amés qui ne le seroit mie
Et telz haïs qui tost aroit amie.

Dear God, why do not ladies exercise
such sovereignty seer their favors so as
to choose unerringly those who have
the arrow of love fined in their hearts!
I am certain that, if this were so,
many who are now loved would
not be, and many a one who is sated
would soon have his lady's love.

TENOR

Fiat voluntas tua.

Thy will be done

DAME, JE SUI CILZ (Machaut)

TRIPLUM

Dame, je sui cils qui vueil endurer
Vostre voloir, tant com porray durer;

Mais ne cuit pas que longuement
l'endure
Sans mort avoir quant vous m'estes si
dure
Que vous volés qu'ensus de vous me
traie,
Sans plus veoir la tres grant biauté vraie

De vo gent corps qui tant a de valour

Que vous estes des bonnes la millour.
Las! einsi ay de ma mort exemplaire.
Mais la doleur qu'il me convenra traire

Douce seroit, s'un tel espoir avoie

Qu'avent ma mort par vo gré vous revoie.
Dame, et se ja mes cuers riens entreprent

Dont mes corps ait honneur
n'avancement,
De vous venra, com lonteins que vous
soie,
Car ja sans vous que j'aim tres loyaument

Ne sans Amours emprendre nel saroie.

Lady, I am he who wishes to endure
whatever you desire as long as I may
live;
But I do not believe I can long avoid
death,
for you are so harsh to me that you wish
me
to remove myself from your presence
and no
longer behold the great and true beauty
of
your noble body, which is of such great
worth
that you are the best of all good ladies.
Alas! I thus see the pattern of my death.
But the suffering I must undergo would
be sweet
if I could but hope that before my death
I might
have your leave to see you once more.
And, lady, if ever my heart should
undertake
anything from which this body of mine
would receive honor or advancement,
it will all come from you, however far
away from you I may be,
for never without you whom I love so
faithfully
nor without Love would be able to
undertake it.

MOTETUS

Fins cuers dous, on me deffent
de par vous que plus en voie
vostre dous viaire gent
qui d'amer m'a mis en voie;
Mais vraiement, je ne sçay
comment je m'en atendray
que briefment morir ne doie.

Et si m'en faut astenir
Pour faire vostre plaisir,
Ou envers vous faus seroie,
S'aim trop miex ma loyauté
Garder et par vostre gré
Morir, se vos cuers l'ottroie,
Qu'encontre vostre voloir,
Par vostre biauté veoir,
Receüsse toute joie.

Sweet noble heart, I am forbidden on
your behalf ever again to behold your
sweet and noble countenance which
hasset me on the path of love;
but truly, I do not know how I can
fail to die soon.

And if I must so restrain myself in
order to do you pleasure,
or if by not doing so I would be false to
you, I would much rather preserve my
loyalty and die to please you, if your
heart allows it, than to receive perfect
joy by beholding your beauty against
your will.

TENOR

Fins cuers dous.

Sweet noble heart

TU QUI GREGEM (Machaut)

TRIPLUM

Tu qui gregem tuum ducis,	You who lead your flock,
Opera fac veri ducis,	Do the work of a true leader,
Nam ducere et non duci,	For to lead and to be led,
Hoc competit vero duci.	This befits a true leader.
Dux prudentium consilio	Let the leader lead on the counsel of the wise,
Ducat nec sit in ottio	And not be idle;
Debetque dux anteire,	And the leader should walk before
Ductus autem obedire;	And the led obey;
Sed si ductor nescit iter,	But if the leader knows not the way,
Ambo pereunt leviter.	[Then] both easily perish.
Nam ambulat absque luce	For he walks without light
Qui ducitur ceco duce,	Who is led by a blind leader,
Sed qui habet verum ducem	But he who has a true leader
Omni hora habet lucem,	Has light at all times,
Et ille bene ducitur	And he is well led
Qui a nullo seducitur.	Who is misled by no one.
Unde qui ducum ductor es,	Wherefore, you who are the leader of leaders,
Contere nunc seductores,	Crush now the misleaders,
Et taliter nos deducas,	And lead us in such a way
Ut ad pacem nos perducas.	That you lead us to peace.

MOTETUS

Plange regni republica!	Weep, commonwealth of the kingdom!
Tua gens ut scismatica	Your people, as though divided,
Desolatur;	Are forsaken;
Nam pars eius est iniqua	For part of them is wicked
Et altera sophistica	And the other part is considered
Reputatur.	Sophistic.
De te mondo non curatur,	No care is taken of you now
Inimicis locus datur	A place is given your enemies
Franduletur,	Fraudulently.
Tui status deturpatur;	Your standing is ruined;
Sua virtus augmentatur	Their virtue is
Nunc potentur.	now magnified openly.
Te rexerunt imprudenter,	Those dear to you
Licet forte innocenter	have ruled you imprudently,
Tui cari.	Albeit perhaps innocently.
Sed amodo congaudenter	But now will they joyfully
Te facient et potenter,	And forcefully cause you,
Deo dante, dominari.	God granting, to prevail.

TENOR

Apprehende arma et scutum et exurge.	Take up arms and buckler and arise.

* * * * *



VETUS ABIT LITTERA

Vetus abit littera,
ritus abit veterum,
dat virgo puerpera
novum nobis puerum,
munus salutiferum,
regem et presbyterum,
qui complanans aspera
firmat pacis federa,
purgator et scelerum.

The Old Law passes away,
the rite of the ancients has gone,
a virgin in child-birth gives to us
a new son,
a salvation-bearing gift,
a king and high priest
who, making the rough places plain,
strengthens the bond of peace,
the cleanser of our sins.

Felicis puerpere
felix puerperium
Babilonis misere
revocat exilium,
iam plebs ceca gentium,
videns lucis radium,
fracto mortis carcere,
non adheret littere
propter evangelium.

The blessed child-bearing
of the blessed mother
revokes the exile
of wretched Babylon,
and now the blind race of gentiles,
seeing the ray of light,
now that death's prison is broken,
does not abide by the Law
because it has the Gospel.

Funis pene rumpitur
nato rege glorie,
mortis torrens bibitur
data lege gratie,
dies est letitie,
lux iugis psallentie,
munus festi solvitur,
gaudeamus igitur
culpa data venie.

Punishment's cord is broken
by the new-born King of Glory;
the flood of death is swallowed up
by the gift of the law of grace;
this is a day of joy,
the perpetual light of singing,
for the reward of the feast-day is granted;
let us rejoice, therefore,
since our guilt has been forgiven.



For tickets and information call
(888) 266-1200 or visit ***www.bso.org***

Fidelity INVESTMENTS
Sponsor of the Tanglewood Jazz Festival

JazzTimes.com ...more than a magazine
The Exclusive Music Magazine of the Tanglewood Jazz Festival

DUM SIGILLUM (Pérotin)

Dum sigillum summi patris
signatum divinitus,
in sigillo summi matris
signatur humanitus.
Nec sigillum castitatis
in puella frangitur;
nec sigillum deitatis
detrimentum patitur.
Dum humanum osculatur
naturam divinitas,
ex contactu fecundatur
intacta virginitas.
Mira virtus osculandi,

miranda sunt oscula,
que dant vires fecundandi
sine carnis copula.

While the supreme Father's seal
is secured by divine influence,
the seal of the supreme Mother
is tenderly sealed.
The maidens seal of purity
shall not be broken;
neither shall the divine seal
endure loss.
While humanity is kissed by
divine nature,
its touch makes fruitful
inviolate virginity.
Wonder at the power of he who bestows
the kiss.
Wonderful is the kiss
which makes humankind fruitful
without physical union.

STIRPS IESSE

Stirps Iesse de gremio,
foret in aurora
oritur ex thalamo,
stella radiosa.

Sol fulget in solio,
fugans tenebrosa
et ex Christi filio,
sic miraculosa.

Mater regis exaltata
super omnia,
et semper illuminata
supra sydera.

Amene nobis nosina,
in hac patria
ne valeat per turbare
nostra viscera.

Oves virgo decorata
lux in patria,
nobis testis vite data,
luminaria.

Esto nobis preparata
inter agmina,
ut ex nobis sociata,
sis in gloria. Amen.

From the bosom of Jesse
sprang a shoot in the East;
a radiant star
is risen from the bridal bed.

The sun shines upon earth,
making the shadows flee,
and from her son Christ
thus appears this miraculous lady.

Mother of the king,
exalted above all things,
and ever shining
brighter than the stars.

Sweetly attend to us
in this our fatherland
that our flesh may not prevail
in the midst of confusion.

Rejoice, O virgin,
light and adornment of our land,
given to us
as an illustrious witness of life.

Be ready for us
in the battle ranks,
that, though parted from us,
you may be our glorious ally. Amen.

* * * * *

FELIX VIRGO (Machaut)

TRIPLUM

Felix virgo, mater Christi,	Happy Virgin, Mother of Christ,
Que gaudium mundo tristi	Who has brought joy to an unhappy world
Ortu tui contulisti,	By your birth,
Dulcissima;	Sweetest one
Sic hereses pervenisti,	Thus you destroyed the heresies
Dum angelo credidisti	When you believed the angel
Filiumque genuisti,	And bore a Son,
Castissima.	Most chaste one.
Roga natum, piisima,	Beseech your Child, most faithful one,
Ut pellat mala plurima	That He might drive away the many evils
Tormentaque gravissima,	And severest torments
Que patimur;	That we endure;
Nam a gente ditissima,	For we are brought down by a most wealthy trive,
Lux lucis splendidissima,	[O] Most splendid Light of the Light,
De sublimi ad infima	From the heights! To the depths,
Deducimur;	We are stripped
Cunctis bonis exuimur,	of all good things,
Ab impiis persequimur,	We are pursued by the impious,
Per quos, virgo, subicimur	Through whom we are brought under the yoke
Servitutis,	Of servitude.
Nam sicut ceci gradimur	For we make our way as if blind
Nec directorem sequimur,	And do not follow a guide,
Sed a viis retrahimur	But we are drawn back from paths!
Nobis tutis.	[That are] safe for us
Gracie fons et virtutis,	Fountain of grace and virtue,
Sola nostre spes salutis,	Only hope of our salvation,
Miserere destritutis	Have mercy on those bereft
Auxilio,	Of help,
Ut a culpis absolutis	So that, freed from [our] sins
Et ad rectum iter ductis	And led to the right path,
Inimicisque destructis	And our enemies destroyed,
Pax sit nobis cum gaudio.	We may have peace with joy.

MOTETUS

Inviolata genitrix,	Inviolate Mother,
Superbie grata victrix	Beloved conqueress of pride
Expers paris,	Having no peer.
Celestis aule janitrix,	Door-keeper of the celestial palace,
Miserorum exauditrix,	You who hearken the wretched,
Stella maris,	Star of the sea,
Que ut mater consolaris	You who comfort like a mother,
Et prolapsis deprecaris	And intercede humbly on behalf of
Humiliter,	The fallen,
Gracie fons singularis,	Singular font of grace,
Que angelis dominaris,	You who rule over the angels,
Celeriter	Swiftly prepare
Para nobis tutum iter	a safe way for us
Juvasque nos viriliter;	And help us with vigor,

Nam perimus,	For we perish,
Invadimur hostiliter,	We are invaded by enemies,
Sed tuimur debiliter.	But weakly defended,
Neque scimus	Nor do we know
Quo tendere nos possimus	Which way we may go,
Nec per quem salvi erimus	Nor by whom we shall be saved
Nisi per te.	If not by you;
Eya! ergo poscimus,	Ah! Therefore we pray
Ut sub alis tuis simus	That we may be under your wings
Et versus nos te converte.	And turn yourself toward us.

TENOR

Ad te suspiramus gementes et flentes....	We sigh to you, lamenting and weeping.

INTERMISSION

STEPHEN HARTKE (b.1952)
"Tituli" (1999)

Lapis niger (c.500 BCE)

quoi ho...
sakros es
ed sor...
...a...is
recei...io...
...devam
quos re...
...m kalato
rem hab...
...od iouxmen
ta kapia duo tau...
m ite ri...
...m quoi ha
velod neque...
...od iovestod
loiu quiod qo...

The Black Stone

[Inscribed on four faces of a six-sided block of tufa, this is apparently a sacred law text. It was found quite deliberately buried under a black marble pavement in the Roman Forum. The text is inscribed "boustrephedon" fashion, that is, alternating lines written left to right, right side up, and right to left, upside down. As it stands, although the text is really not decipherable to any appreciable extent, certain words such as "sakros" (sacred), "recei" (king's), and possibly "devam" (goddess) confirm the serious religious nature of the inscription.]

Dedicatio (c.500 BCE)

Iove sat deivos qoi me mitat nei ted endo cosmis virgo sied.
Asted noisi ope toitesiai pakari vois.
Duenos med feked en manom einom duenoi ne med malo statod.

Offering

[Three sentences inscribed up-side down on a three-legged lamp, clearly intended as an offering of some sort, but so archaic as to defy any secure decipherment.]

Columna rostrata (c.250 BCE)

...Consol Segestanos socios populi Romani Cartaginiensiom opsidioned exemet; legionesque Cartaginiensis

Triumphal Monument

...as Consul [Duilius] delivered the Segestani from a Carthaginian blockade; and all the Carthaginian hosts and their

omnis maximosque magistratos luci
palam post dies novem castreis
exfociont Macelamque opidom
pugnandod cepet.
Enque eodem magistratud bene rem
navebos marid consol primos ceset;
copiasque clasesque navales primos
ornavet paravetque; cumque eis
navebos claseis Poenicas
omnes item maxumas copias
Cartaginiensis praesented
Hanibaled dictatored olorom in altod
marid pugnandod vicet.
Vique naveis cepet cum socieis:
septeresmom unom, quinqueresmosque
triresmosque naveis triginta, merset
tredicim.
Aurom captom:
numei tria milia septinentei.
Argentom captom, praeda:
numei centum milia
Omne captom:
aes undetricies quater centena milia.
Triumpoque navaled praedad
poplom donavet multosque
Cartaginiensis ingenuos duxit
ante curum....

most mighty chief after nine days fled
their camp in broad daylight;
and he [Duilius] took their town
Macela by storm.
And in the same command he as consul
performed an exploit in ships at sea, the
first Roman to do so; the first was he to
equip and train crews and fleets of fighting
ships; and with these ships he defeated in
battle on the high seas the Punic fleets and
likewise all the most mighty troops of the
Carthaginians in the presence of Hannibal,
their commander-in-chief. And by main
force he captured ships with their crews:
one septreme, thirty quinqueremes and
triremes; thirteen were sunk.

Gold taken:
3600 pieces.
Silver taken, including booty:
100,000 pieces.
Total sum taken, in Roman money:
2,100,000.
And in triumph he bestowed on the
people a gift of booty from the sea-battle,
and led many native free-born
Carthaginians before the curia....

Elogium parvuli (c.130 BCE)

Liberus Optatus vixit annos VI
menses VIII

Hic me florentem mei combussere
parentes.
Vixi dum licuit superis acceptior unus,

Quoi nemo potuit verbo maledicere
acerbo
...ad superos quos pietas cogi...

...modeste nunc vos quon...
...dicite: Optate sit tibi terra levis.

...o annorum nondum
...cum ad mortem matris de gremio
rapior

...manibus carus fui vivos carissimus
illi adverseis quae me sustulit ominibus.

Epitaph for a small boy

The freedman Optatus, 6 years,
8 months old

Here my parents burnt my body in the
flower of my youth.
I lived more acceptable to the gods above
than any other,

of whom none could speak ill in bitter
words
...to the gods above whom loyalty
compels...
...now modestly you...
...say you: Oh Optatus, lightly rest the
earth upon you.

...without your share of years...
...when I am torn from my mother's
bosom to death

...in life I was dear to departed souls and
to the goddess who made away with
me under unlucky omens.

Desine iam frustra, mea mater, desine fletu
te miseram totos exagitare dies,
namque dolor talis non nunc tibi, contingit uni
haec eadem et magneis regibus acciderunt.

Optate sit tibi terra levis.

Cease now, my mother, to torment yourself
in vain sobs of wretchedness all the day,
for such grief has not befallen you alone:

the same has befallen mighty kings as well.

Oh Optatus, lightly rest the earth upon you.

Tabula Panormi (c.200 BCE)

Tituli heic ordinantur et sculpuntur aidibus sacreis cum operum publicorum.

Stellai enthade tupountai kai kapassontai naois ierois syn energeiais demosiais.

Shopsign from Palermo

[A bilingual inscription that was evidently written by someone who was not a native speaker of Latin or Greek, perhaps a Carthaginian living in Palermo.]

Inscriptions arranged and engraved here for holy temples by public labors through we.

Sortes (mostly 1st-century BCE)

Nunc me rogitas? Nunc consulis? Tempus abit iam.

Mendaces multi homines sunt: credere noli.

Qur petis postempus consilium? Quod rogas non est.

Credis quod deicunt? Non sunt ita. Ne fore stultu.

Permultis prosum: ubei profui, gratia nemo.

Non sum mendacis quas dixti; consulis stulte.

Conrigi vix tandem quod curvom est factum crede.

Est via per clivom qua vis sequi non datur ista.

Est equos perpulcer, sed tu vehi non potes istoc.

Quod fugis, quod iactas, tibei quod datur spernere noli.

Quid nunc consoltas? Quiescas ac vita fruraris.

Oracles

Now you ask me? Now you seek advice? It's too late.

Many men are liars: don't believe them.

Why do you seek my advice after the fact? What you ask doesn't exist.

You believe what they say? Things are not so. Don't be stupid.

Very many I have helped, yet no-one thanks me.

We are not the liars you said. You ask advice like a fool.

Do you believe that what has once been made crooked can now be made straight?

The hill is steep, but you haven't the strength to climb it.

That is a fine horse, but you can't ride it.

What you flee, what you throw away, what is given you: spurn it not.

Why do you seek my advice? Relax and enjoy life.

Please turn the page quietly.

Instrumenta (c.600-100 BCE)	Inscriptions on Portable Objects
(*Etruscan*:)	
tite cale atial turce malstria cver	Titus Calus gave (this) mirror to his mother as a gift
ceithurneal suthina	Grave offering of Ceithurna Mamarce
mini mulvanice mamarce velchanas	Velchana dedicated me
(*Latin*:)	
Amor med Flacca dedet.	Love gave me to Flacca.
Med Loucilios feced.	Lucilius made me.
Noli me tollere. Helveiti sum.	Don't take me. I'm Helveitius'.
Ne atigas. Non sum tua, Marci sum.	Don't touch. I'm not yours. I am Marcus'.
Claudio. Non sum tua.	For Claudius. I am not yours.
Pilotimei, Lucretei Lucii servus.	For Pilotimus, slave of Lucius Lucretius.
Novios Plautus med Romai fecid.	Novius Plautus made me at Rome.
Rustiae rustiu iousit caper.	Rustius asked Rustia to take this.
Stephanus scripsit. Hilliardi canerunt. Makarska sociique modulati sunt.	Stephen wrote this. The Hilliards sang it. Makarski and companions played it.
Salve.	Farewell.

Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.



Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD • CHANTICLEER • THE EMERSON QUARTET • MATTHIAS GOERNE & ERIC SCHNEIDER • RICHARD GOODE • KREMERATA BALTICA • LORRAINE HUNT LIEBERSON & PETER SERKIN • YO-YO MA & EMANUEL AX • THE JUILLIARD QUARTET • THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA • REIGAKUSHA • MITSUKO SHIRAI & HARTMUT HÖLL • TANGLEWOOD MUSIC CENTER FELLOWS • BRYN TERFEL & MALCOLM MARTINEAU • DUBRAVKA TOMSIC

AVAILABLE NOW

Just $12 plus applicable tax and shipping

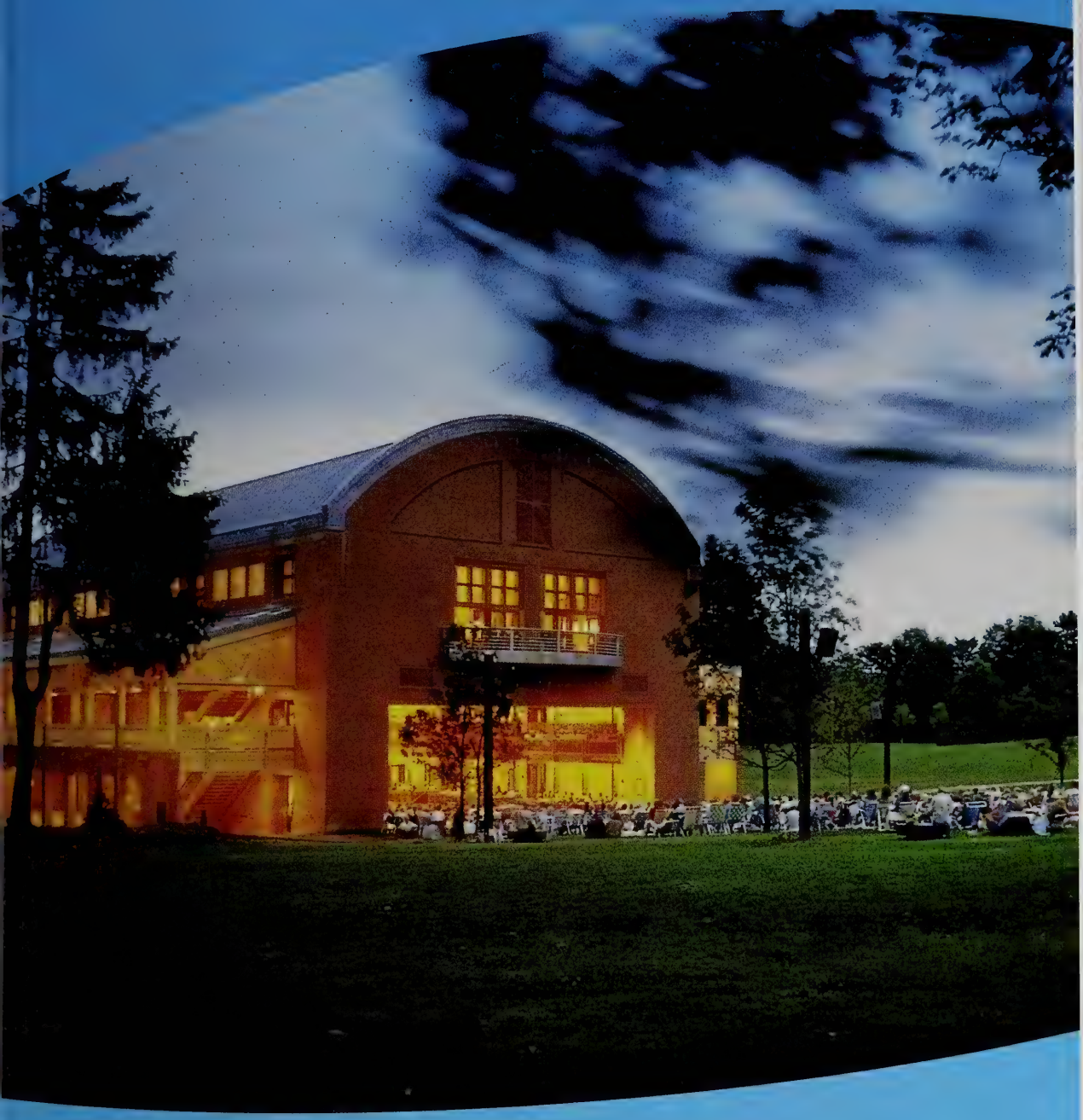
Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

Tanglewood

Ozawa Hall
August 8–25, 2004



Ozawa Hall 10th Anniversary Celebration

Masks and Statues collected by Albert Gordon since 1965



ORIGINS GALLERY

formerly TRIBAL ARTS GALLERY, NYC

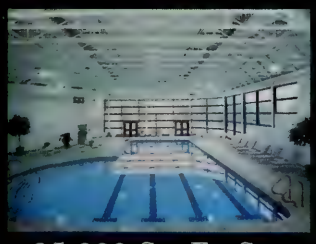
Ceremonial and modern sculpture
for new and advanced collectors

Open 7 Days
413-298-0002

36 Main St. POB 905
Stockbridge, MA 01262

The Resort. The Golf. And Now, The Spa.

Let us help you truly enjoy the Berkshires. Whether spending the day or enjoying a stay in one of our 107 rooms, Cranwell has something for everyone. Unmatched views, perfect golf swings, revitalizing massages, candlelight dining and restful nights.



35,000-Sq.-Ft. Spa



18-Hole Golf Course



Three Restaurants

CRANWELL
RESORT, SPA & GOLF CLUB

Lenox, Massachusetts
1-800-CRANWELL
visit us at cranwell.com

Golf Digest Schools

HISTORIC HOTELS of AMERICA
NATIONAL TRUST for HISTORIC PRESERVATION

Four Diamond Award

Edith Wharton called it

"My first real home."

The New York Times calls it

"Magnificent."



THE MOUNT

Estate & Gardens

Don't miss the final season of our Designer Showhouse,
featuring stunning interiors created by world-class designers.
Stroll through exquisite gardens, enjoy lunch and a glass of wine on the terrace,
and attend provocative lectures on Monday and Thursday afternoons.

www.EdithWharton.org

Route 7 at Plunkett Street, Lenox Daily 9-5 413-637-6900

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA

One Hundred and Twenty-Third Season, 2003-04

TANGLEWOOD 2004

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Avram J. Goldberg
Thelma E. Goldberg
Edna S. Kalman
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Mark G. Borden
Alan Bressler
Michelle Courton Brown
William Burgin
Dr. Edmund B. Cabot
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Ranny Cooper
Martha H.W. Crowninshield
Joan P. Curhan
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
J. Richard Fennell
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Steven E. Karol
Stephen Kay
Edmund Kelly
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Mrs. William D. Larkin, Jr.
Robert J. Lepofsky
Alexander M. Levine
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Barbara E. Maze
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Mrs. Micho Spring
Charles A. Stakeley
Jacquelynne M. Stepanian
Wilmer Thomas
Samuel Thorne
Bill Van Faasen
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Robin Wilson
Richard Wurtman, M.D

Memories of Tanglewood...
You can take them with you!

Visit our

Tanglewood Music Store

Located at the Main Gate
Hours—same as the Glass House at the Main Gate
Wide selection of classical music
Weekly concert selections
BSO and guest artists

- Compact discs
- Sheet music, instrumental and vocal
- Full scores
- Books

Glass House Gift Shop

Located at the Main Gate and Highwood Gate
Exciting designs and colors

- Adult and children's clothing
- Accessories
- Compact discs
- Stationery, posters, books
- Giftware

MasterCard/VISA/American Express/Diners Club/Discover Card

MAIN GATE:
Closed during performances
Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Business Leadership Association

Board of Directors

Charles K. Gifford, *Chairman*
Edmund F. Kelly, *President*

Leo L. Beranek, James F. Cleary, *and* Harvey Chet Krentzman, *Chairmen Emeriti*

Robin A. Brown
Michael J. Costello
Robert W. Daly
Francis A. Doyle
William R. Elfers
Lawrence K. Fish
John P. Hamill
Ernest K. Jacquet
Michael J. Joyce
Steven E. Karol
Edmund F. Kelly
Christopher J. Lindop
Carmine A. Martignetti
Thomas J. May
J. Kent McHose
Joseph C. McNay
Louis F. Orsatti
Patrick J. Purcell
Lynda A. Schubert
Roger T. Servison
Malcolm L. Sherman
Ray Stata
William C. Van Faasen
Paul M. Verrochi

Ex-Officio Peter A. Brooke • Diddy Cullinane • Nicholas T. Zervas

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*



Walter H. Scott

Country Curtains®
RETAIL SHOP



You'll Find Our Shop Cozy & Inviting...

Full of new looks and fresh decorating ideas for making your home warm and inviting!

At The Red Lion Inn
Main Street
Stockbridge, MA
413-298-5565
www.countrycurtains.com

Open Every Day!

After the Performance...



Late Night Fare in the Courtyard

☆

Cocktails at the Back of the Bank Bar

☆

Live Entertainment in The Lion's Den

Telephone 413 298-5545 for reservations.



THE RED LION INN
Food & Lodging Since c.1773
Stockbridge, Massachusetts 01262
www.redlioninn.com

Wine Spectator
AWARD OF EXCELLENCE
2003

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Karen Leopardi, *Artist Assistant/Secretary to the Music Director* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Artistic Administration Coordinator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • Julie G. Moerschel, *Assistant Chorus Manager* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Taunia Soderquist, *Payroll Administrator* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Gregg Carlo, *Coordinator, Corporate Programs* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Pam Malumphy, *Senior Major Gifts Officer and Manager, Tanglewood Business Friends* • Tanya Melanson, *Development Communications Coordinator* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs*

EDUCATION AND COMMUNITY PROGRAMS/ARCHIVES

Myran Parker-Brass, *Director of Education and Community Programs*
Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

WHEN YOU GIVE,
great music lives on

When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMETZ BL

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/ Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Michelle Giuliana, *Web Editor* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Cheryl McKinney, *Subscription Representative* • Michael Moore, *Assistant Call Center Manager* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

Ronald T. Brouker, *Supervisor of Tanglewood Crew* • Robert Lahart, *Electrician* • Peter Socha, *Head Carpenter*

Tanglewood Facilities Staff Robert Casey • Steve Curley • Rich Drumm • Bruce Huber

TANGLEWOOD SUMMER MANAGEMENT STAFF

Thomas Cinella, *Business Office Manager* • Peter Grimm, *Seranak House Manager* • David Harding, *Front of House Manager/Manager of Customer Service* • Marcia Jones, *Manager of Visitor Center*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

THE WALTER PISTON SOCIETY
AT TANGLEWOOD

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

Tanglewood

To learn more about giving opportunities that pay YOU to give, please call (413) 637-5275 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

Purchased in 1995



$1,580,000

Sold in 2003



$8,015,000

Probably the best investment you'll ever make.

The Townhouse Brokers

Leslie J. Garfield & Co., Inc.

505 Park Avenue, New York, New York 10021 (212) 371-8200 www.lesliejgarfield.com

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away. But getting help can. One call to Hazelden not only offers help, it offers real hope. Call us and make tonight's performance the last. HAZELDEN®

Minnesota • Oregon • Florida • New York • Illinois

800-257-7800 • www.hazelden.org

©2004 Hazelden Foundation

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Two "Special Focus" Exhibits at the Tanglewood Visitor Center Celebrating Two Anniversaries at Tanglewood This Summer

Two "Special Focus" exhibits have been mounted by the BSO Archives at the Tanglewood Visitor Center this summer.



"John Williams and the BSO: A 25-Year Collaboration" celebrates Mr. Williams's 25-year relationship with the Boston Symphony Orchestra. Mr. Williams was the nineteenth Conductor of the Boston Pops from 1980 to 1993, then became Laureate Conductor of the Boston Pops and Artist-in-Residence at Tanglewood. The exhibit features photographs and other materials documenting this 25-year association, including concert activities, tours, recordings with the Boston Pops Orchestra, and the recordings he made of the original film scores for *Schindler's List* and *Saving Private Ryan* conducting members of the BSO in Symphony Hall. The photo here is of Mr. Williams backstage at Carnegie Hall on the occasion of his debut as Boston Pops Conductor, on January 22, 1980 (photograph by Peter Schaaf).

This year's second "Special Focus" exhibit, "A Room for Music: Seiji Ozawa Hall Turns Ten!," celebrating the hall's tenth anniversary this summer, focuses on the building and construction of Seiji Ozawa Hall. Featuring photographs, construction plans, and other memorabilia, this exhibit explores the hall's architectural design and the festivities that opened this award-winning venue ten years ago on July 7, 1994. The photo, from June 22, 1993, shows a steel truss being lifted into place by crane (photograph by BSO Life Trustee Dean Freed).



NATHANIEL HAWTHORNE REVISITED

This summer marks the bicentennial of Nathaniel Hawthorne's birth on July 4, 1804. The local influence of Nathaniel Hawthorne—the author of *Tanglewood Tales*—is clearly linked to Tanglewood: all who enter Tanglewood via the Lion Gate see the replica of the "little red cottage" where the Hawthorne family lived from May 1850 until November 1851, and where he wrote *The House of the Seven Gables.* In the distance rises Monument Mountain, where Hawthorne met Herman Melville on a summer outing in August 1850. Their relationship inspired Melville's literary ambitions, as reflected in the epic scale of his masterpiece, *Moby-Dick,* dedicated to Hawthorne "In Token of my Admiration for his Genius."

BSO Archives



Materials dating from Nathaniel Hawthorne's stay at the little red cottage are on view in the Tanglewood Visitor Center as part of the display documenting the early history of the Tappan family estate (Tanglewood). The cottage was destroyed by fire in 1890. A replica duplicating the original exterior was dedicated in July 1947. (The interior now provides classroom and studio space for the Tanglewood Music Center.) The photo shows the 1947 dedication ceremony, with Serge Koussevitzky seated second from left on the porch.

To commemorate the Hawthorne bicentennial, the Lenox Library has published *Hawthorne Revisited*, a collection of essays exploring this Berkshire literary legacy (available at the library and in the Tanglewood shops). On Sunday morning, August 8, the meeting of Hawthorne and Melville will be celebrated in a hike up Monument Mountain; anyone interested should meet at 10 a.m. that day in the parking lot on Route 7 at the base of the mountain. On Saturday, October 9, at 8 p.m., a gala celebration in Ozawa Hall sponsored by Shakespeare & Company and hosted by Mike Wallace will feature Jane Fonda, Marisa Tomei, and David Strathairn performing and reading from Hawthorne's works. For more information on this event, call (413) 637-1199, ext. 113.



Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships which underwrite the costs of tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the 20th and 21st centuries. This year's first TMC Orchestra concert is under the direction of Ingo Metzmacher, who, in his first collaboration with the TMC, leads music of Dallapiccola (honoring that composer's centennial), Schoenberg, and Berlioz. Also this summer the TMCO per-

Programs copyright ©2004 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates


SHAKESPEARE
& COMPANY
As You Like It
Comedy of Errors
Lettice and Lovage
Full Gallop
Othello
Vita & Virginia
Romeo and Juliet
Free Outdoor
Bankside Festival
Mad love
Tina Packer, Artistic Director
Lenox Village • 413-637-3353 • shakespeare.org

forms under the batons of Kurt Masur, Rafael Frühbeck de Burgos, Robert Spano, and James DePreist. In addition, Seiji Ozawa returns to the TMCO podium leading music of Takemitsu and Verdi as part of the August 1 gala concert marking the 10th anniversary of Seiji Ozawa Hall. Also in 2004, the Mark Morris Dance Group returns for its second annual week-long collaboration with the TMC intertwining music and dance, culminating in two joint MMDG/TMC performances of works choreographed by Mark Morris to music of Vivaldi, Bartok and Bach. The TMC Opera Program returns this summer to the work of Benjamin Britten, a composer historically associated with Serge Koussevitzky and the Music Center—Britten's Shakespeare-inspired opera *A Midsummer Night's Dream*. Conductor Robert Spano once again directs the annual Festival of Contemporary Music, this year featuring works of Bernard Rands (celebrating his 70th birthday year) and Elliott Carter (marking his 95th birthday year), with works by the Finnish composers Salonen, Sallinen, Saariaho, and Lindberg also highlighting the 2004 FCM programs. In another of the TMC's new music programs, TMC composers will work throughout the summer with gifted young film and video artists, creating short collaborative works to be presented during the Festival. Ongoing TMC programs include seminars in the string quartet and piano quartet, and a series of free concerts, the "Steinway Series" on Monday afternoons in the Chamber Music Hall, highlighting works for solo piano and piano chamber music.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

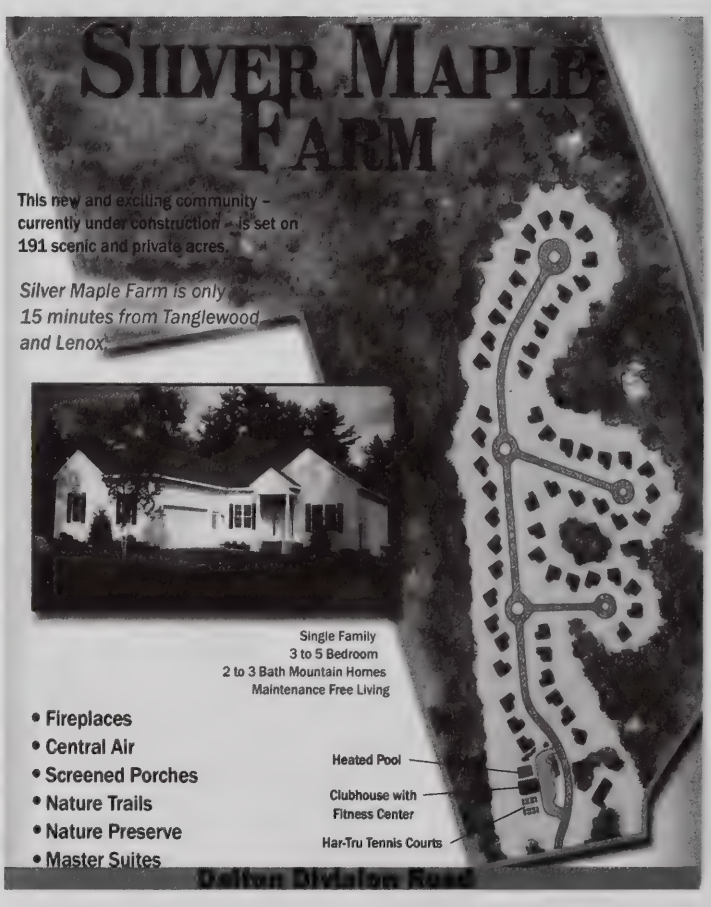
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall





Call For Brochure

1-800-570-0597

Furnished Model Open Daily



Your Life, Made Easy.

Riding with Commonwealth Worldwide gives you time to think, time to work, time to relax…

Book a trip with us today and let us give you more time for your life.

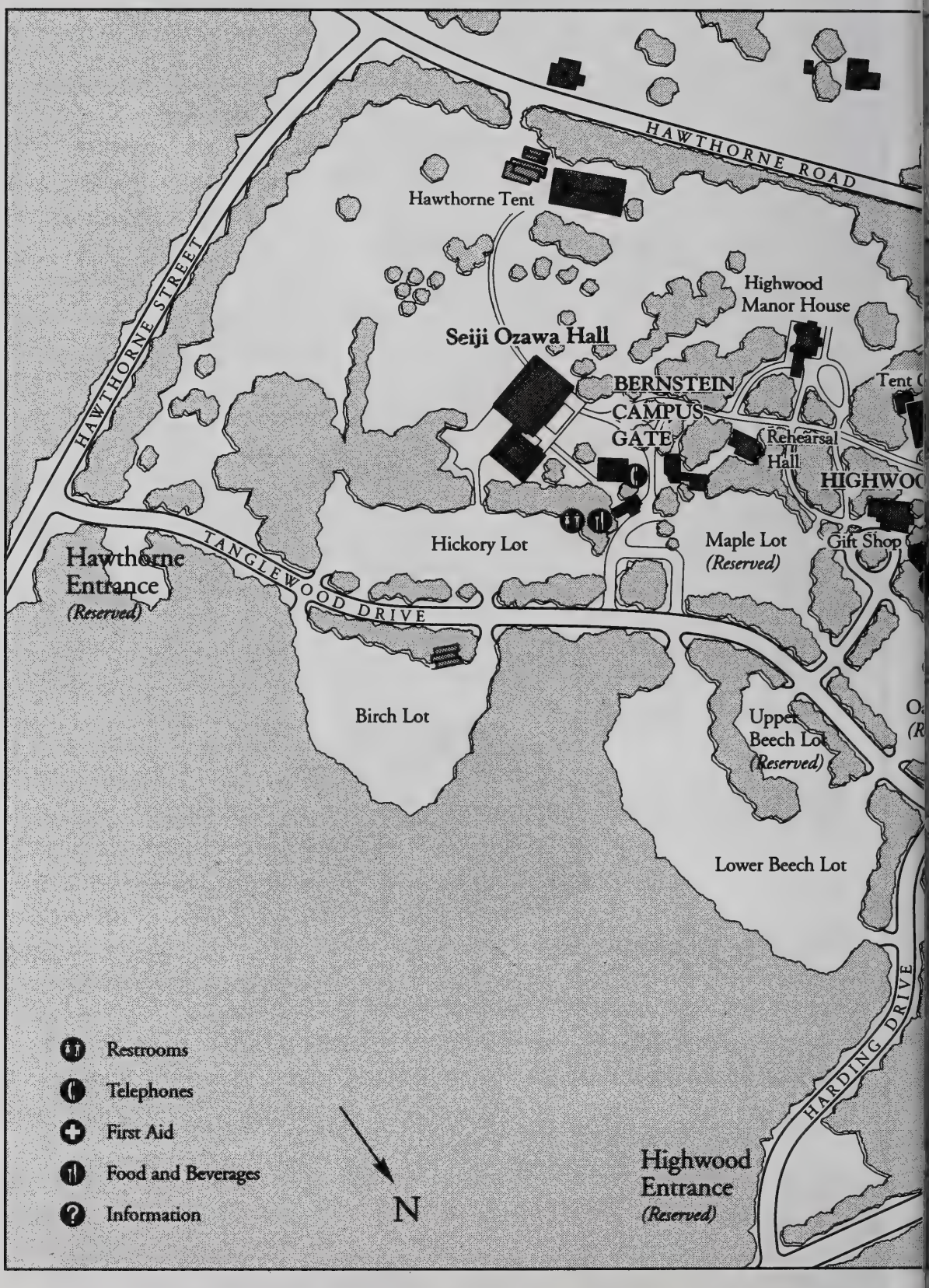


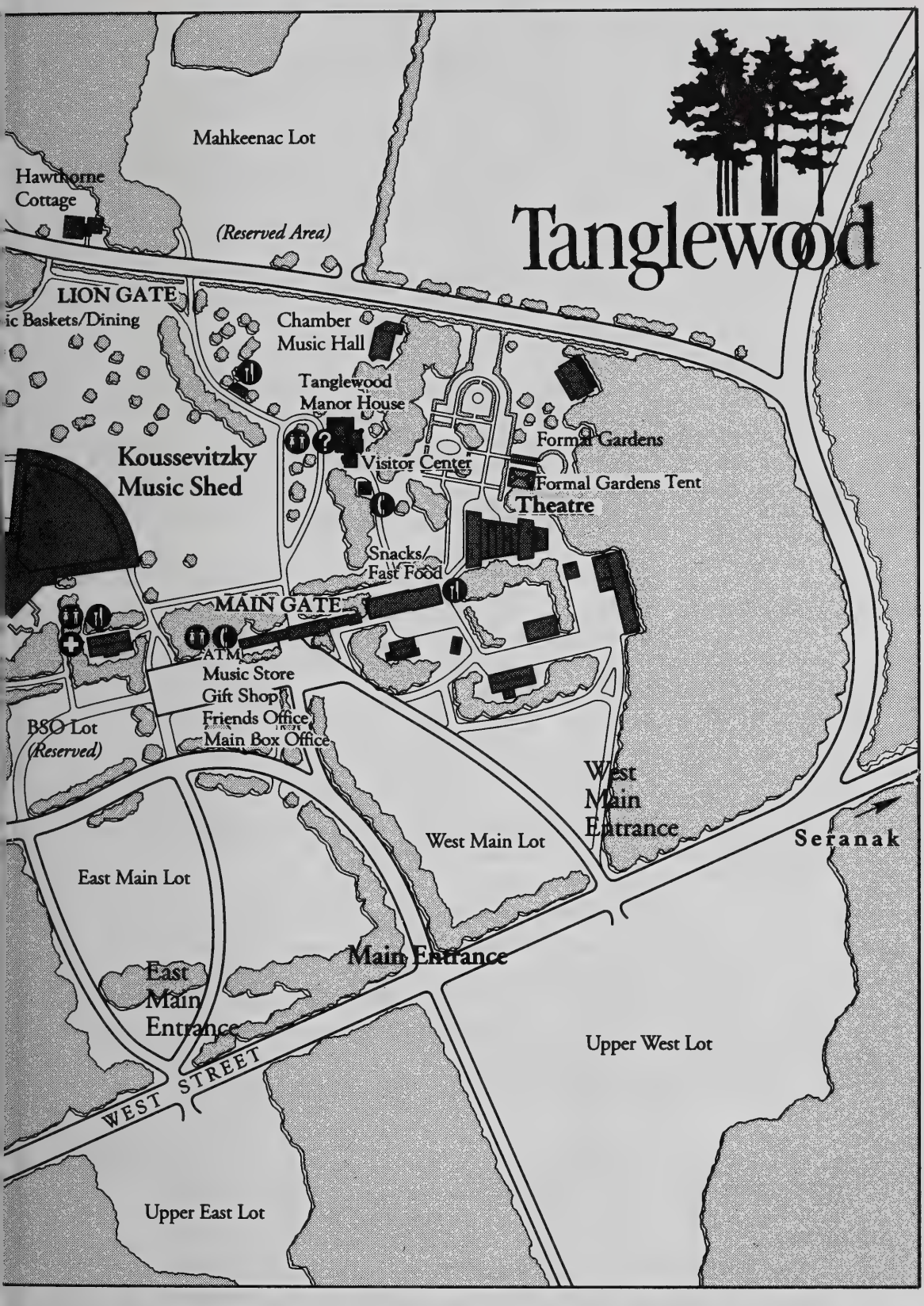
COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops."

Meetings and events • Career Chauffeurs
7 days a week, 24-hour phone reservations • Online reservations
FAA flight tracking system

800.558.5466 or 617.779.1918 • commonwealthlimo.com


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
HIGHWOO
Tent
Hickory Lot
Maple Lot
(Reserved)
Gift Shop
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
ic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
Seranak
West Main Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

BSAV TANGLEWOOD ADMINISTRATIVE COMMITTEE 2004

Chair
Ursula Ehret-Dichter
Immediate Past Chair
Melvin R. Blieberg
Secretary
Mary M. Blair
Nominating
Muriel Lazzarini

•

COMMUNITY/
AUDIENCE SERVICES
Paul Flaum, *Vice-Chair*
Berkshire Night
Nancy Glynn
Berkshire Education Initiative
Sylvia S. Stein and
Harry G. Methven
Tour Guides
William C. Sexton
Michael Geller
Ushers/Programmers
Dan Ruge
Visitor Center
Michael Geller
Brochure Distribution
Larry Kassman

•

DEVELOPMENT
Gabriel Kosakoff, *Vice-Chair*
20/20 Campaign
Mel Blieberg
Event Services
Liz Shreenan
John L. Powell
Friends Office
Alan Benjamin
Gail B. Harris
Glass House
Diana and Stanley Feld
BSAV Boston/Tanglewood Event
William Ballen and
Sharon L. Shepard
Seranak Gardens and Flowers
Jack T. Adler
Anita Busch
Special Events
Marie Feder
Julie Weiss
Tent Club
Carolyn and William Corby

•

EDUCATION
William Ballen, *Vice-Chair*
BSAV Encore Bus Trip
Marcia A. Friedman
Historical Preservation
Bonnie Sexton
Polly Pierce
Words about Music (ReDiscovering Music)
Gabriel Kosakoff
Ronald Winter
Talks & Walks
Rita Kaye
Joyce Kates
Training Coordinator
Marilyn Flaum
Alexandra Warshaw
Watch & Play
Margery Steinberg
Judy Borger
Youth Activities
Brian Rabuse
Andrew T. Garcia

•

MEMBERSHIP
Rita Blieberg, *Vice-Chair*
Administrative Events
Marsha Burniske
Elizabeth Boudreau
Database/New Members
Norma Ruffer
Edmund L. Dana
Membership Meetings
Joyce Kates
Rita Kaye
Newsletter
Victoria Morss
Personnel Coordinator
Mary Spina
Ready Team
Arnold and Lillian Katz
Karen M. Methven
Retired Volunteers Club
Judith M. Cook
Passes/Tickets
Pat Henneberry

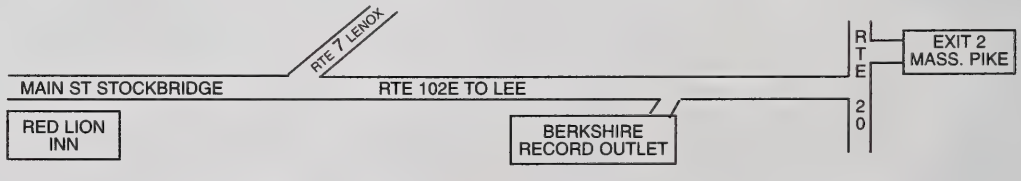
•

TMC
Ginger Elvin, *Vice-Chair*
TMC TimeOff
Barbara Koz Paley
Augusta (Gus) Leibowitz
Opening Ceremonies
Marjorie T. Lieberman
Student Parties
Larry Phillips
Bobbi Rosenberg
TOP Picnic
Arline Breskin
Rosalie Beal

CLASSICAL CD DELETIONS & OVERRUNS

Top quality LPs, tapes, CDs, videos and books from $2.00. Over 15,000 Classical titles at a fraction of their original prices.

Just 3.8 miles East of Stockbridge on Rte. 102 (follow map below)



Summer Retail Hours: Mon.-Sat. 10:00 AM-5:30 PM (July 1-Sept. 1)

BERKSHIRE RECORD OUTLET

Rte. 102, Lee, MA Website: www.berkshirerecordoutlet.com (413) 243-4080

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT SPORTS ACTIVITIES, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.



TDK

At TDK, we understand that music is both timeless and priceless. That's why we're so serious about creating high performance, totally reliable CD and DVD burners and recording media. Whether burning your own mixes or archiving world-class performances, you can count on TDK to keep the music alive. The proof is in the company we keep: the Boston Symphony Orchestra, Milan's La Scala Opera Theater and the countless other audio professionals who depend on TDK.

Check out the full line of Indi DVD and veloCD burners, as well as 100% certified CD and DVD recording media at The Digital Sweetspot™, www.tdk.com.

As the sponsor of the 16th annual Tanglewood Free Lawn Passes for Children program, TDK is proud to bring the gift of music to thousands of children.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant, for the sixteenth consecutive year, from TDK, the world leader in digital recording playback solutions. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

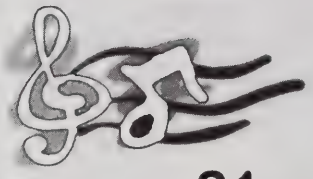
THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center. THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.



every 21 seconds
the music stops

and a life changes due to traumatic brain injury

The Berkshire Brain Injury Support Group of the Massachusetts Brain Injury Association offers support, education, prevention, and advocacy throughout the Berkshire Hills.

www.mbia.net 1-800-242-0030

THE NATIONAL SHRINE OF THE DIVINE MERCY
Eden Hill, Stockbridge, MA

DAILY HISTORIC TOURS

AREA'S LARGEST
CATHOLIC GIFT SHOP
OPEN DAILY 9-5PM



Daily Masses • Confessions • Special Events
www.marian.org/shrine 413-298-3931
www.divinemercygiftshop.org

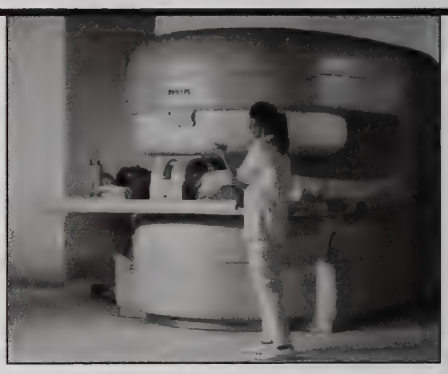
Beauty in the Berkshires

Berkshire Cosmetic and Reconstructive Surgery Center

Dr. George A. Csank, M.D., FACS
Dr. Basil M. Michaels, M.D., FACS

- *Board-Certified Plastic Surgeons*
- *Complete Operating Theatre*
- *Private and Confidential*
- *Licensed Esthetician*
- *Laser Surgery Center*
- *Laser Facial*
- *Botox and Restylane*
- *Facelift*
- *Breast Augmentation*
- *Liposuction*

413-496-9272
berkshirecosmeticsurg.com



Wide Open MRI • CT Scanning
Bone Density • Mammography • Ultrasound
X-Ray • Consultations and Second Opinions

Jerome M. Auerbach, M.D.
Robert B. Geehr, M.D.
Stuart J. Masters, M.D.

All Board Certified Radiologists serving Berkshire County since 1976.

berkshire radiological associates

Diagnostic Outpatient & Women's Imaging

610 North Street
Pittsfield, MA 01201
(413) 443-9338
www.berkshireradiology.com

Some call him a pianist.

Others, a computer engineer.

That's what happens

when you graduate from WPI.



Sergio Salvatore, Class of 2002
Recording Artist
Engineer, Sony Music Entertainment, Inc.

"I've always had two passions: jazz and computers. When I was looking at colleges, I wanted to find a place where I could combine these interests into one academic program. WPI was the perfect fit. The projects and courses I completed there made me a better engineer – and a better musician – and prepared me for opportunities I could never have imagined." -Sergio Salvatore

WPI
The University of Science and Technology. And Life.℠

Learn more about WPI's unique approach to education:
www.wpi.edu/arts 508-831-5286

Founded in 1865 Worcester, Massachusetts

BARD SUMMERSCAPE

July 8 – August 22, 2004

Experience a performing arts festival like no other. Bard SummerScape presents world-class opera, music, and theater you won't hear anywhere else, in a venue you can't find anywhere else: the Frank Gehry–designed Richard B. Fisher Center for **the Performing Arts, hailed by critics as "an acoustic jewel" and "a virtuoso piece."**



OPERA

East Coast Professional Premiere

The Nose

July 28 – August 7
An opera by Dmitrii Shostakovich
American Symphony Orchestra
Conducted by Leon Botstein
Directed by Francesca Zambello
Set design by Rafael Viñoly
Costume design by Georgi Alexi-Meskhishvili
Lighting design by Mark McCullough

THEATER

American Premiere
St. Petersburg's Alexandrinsky Theatre presents

The Inspector General

July 8–11
A play in two acts by Nikolai Gogol
Directed by Valery Fokin

MUSIC THEATER

World Premiere

Guest from the Future

July 22 – August 1
Music by Mel Marvin
Libretto by Jonathan Levi
Directed by David Chambers

Moscow: Cherry Tree Towers

August 12–15
A musical in two acts by Dmitrii Shostakovich
Directed by Francesca Zambello

BARD MUSIC FESTIVAL

Fifteenth Season

Shostakovich and His World

August 13–22
Two weekends of concerts, panels, and other events bring the musical world of Russian composer Dmitrii Shostakovich vividly to life.

Bard SummerScape 2004 also features a Russian film festival, puppet theater, late-night cabaret, and other special events.

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

For tickets and information, call 845-758-7900 or visit summerscape.bard.edu.

Bard College Annandale-on-Hudson, N.Y.

Photo: © Bilyana Dimitrova

Fifteenth Annual Bard Music Festival

SHOSTAKOVICH AND HIS WORLD

AUGUST 13–15 AND 20–22, 2004

The Bard Music Festival's fifteenth season explores the musical world of Russian composer Dmitrii Shostakovich (1906–75) with concerts, panels, and special events.

FRIDAY, AUGUST 13
PROGRAM ONE DMITRII SHOSTAKOVICH: THE MAN AND HIS WORK
8:30 p.m. Works by Shostakovich

SATURDAY, AUGUST 14
10:00 a.m. Panel CONTESTED ACCOUNTS: THE COMPOSER'S LIFE AND CAREER

PROGRAM TWO THE FORMATIVE YEARS
1:30 p.m. Works by Shostakovich, Stravinsky, Glazunov, Prokofiev, Skriabin, Gnesin, Shteynberg

PROGRAM THREE FROM SUCCESS TO DISGRACE
8:00 p.m. Works by Shostakovich. American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 15
10:00 a.m. Panel MUSIC IN THE SOVIET UNION

PROGRAM FOUR THE PROGRESSIVE 1920s
1:30 p.m. Works by Shostakovich, Shcherbachov, Myaskovsky, Popov

PROGRAM FIVE THE ONSET OF POLITICAL REACTION
5:00 p.m. Works by Shostakovich, Shebalin, Kabalevsky, Khachaturian, Dzerzhinsky, Khrennikov

FRIDAY, AUGUST 20
10:00 a.m. Symposium ART AND CULTURE IN THE SOVIET ERA

PROGRAM SIX "GOOD MORNING MOSCOW": ONE DAY IN THE LIFE OF SOVIET POPULAR MUSIC
8:00 p.m. Performance

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

SATURDAY, AUGUST 21
PROGRAM SEVEN MUSIC AS POLITICS
10:00 a.m. Performance with commentary
Shostakovich's *Antiformalist Rayok*

PROGRAM EIGHT IN THE SHADOW OF 1948
1:30 p.m. Works by Shostakovich, Ustvolskaya, Weinberg, Sviridov, Shaporin

PROGRAM NINE AFTER THE THAW: A COMPOSER LOOKS BACK
8:00 p.m. Works by Shostakovich. American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 22
10:00 a.m. Panel THE COMPOSER'S LEGACY: SHOSTAKOVICH IN THE CONTEXT OF MUSIC TODAY

PROGRAM TEN A NEW GENERATION RESPONDS
1:30 p.m. Works by Shostakovich, Denisov, Tishchenko, Gubaidulina, Schnittke

PROGRAM ELEVEN IDEOLOGY AND INDIVIDUALISM
5:00 p.m. Works by Shostakovich. Bard Festival Chorale; American Symphony Orchestra, Leon Botstein, conductor

For ticket information call 845-758-7900 or visit www.bard.edu/bmf

Ticket prices range from $20 to $55. Panels and symposium are free.

Bard College
Annandale-on-Hudson
New York

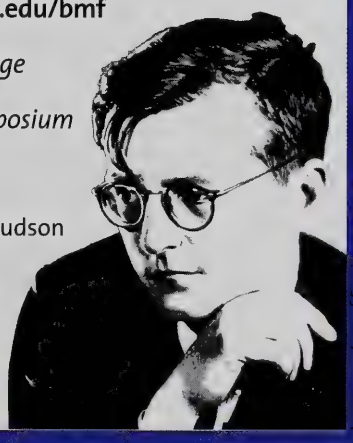


Image courtesy of Foreign

The food's cold. You're cool.

The picnic hamper skates into the 21st century on in-line wheels.

Insulated compartments for your alfresco feast, roomy coal chute pockets for everything else.

In fresh green nylon with silver accents, hideaway backpack straps, and telescoping handle.

The Rolling Cooler. Only $39.95. Only at Crate and Barrel and crateandbarrel.com.

Crate&Barrel Home



For the store nearest you, call 800.996.9960



Seiji Ozawa Hall at Tanglewood

August 8 – August 25, 2004

Table of Contents

CELEBRATING THE 10TH ANNIVERSARY OF SEIJI OZAWA HALL

Seiji Ozawa Hall: Just (Some of) the Facts 2
Reflections on Ozawa Hall—Ten Years Later, by William Rawn 5
Seiji Ozawa Hall: Honors and Awards 9
Creating a "New" Tanglewood, by Robert Campbell 11
Seiji Ozawa Hall, 2004: A Week in the Life 14
A Tribute to Florence Gould 16
Seiji Ozawa Hall, 1994-2003: A Concise Performance History of the BSO's Recital Series 17
Seiji Ozawa Hall, 1994-2003: The Tanglewood Jazz Festival 21

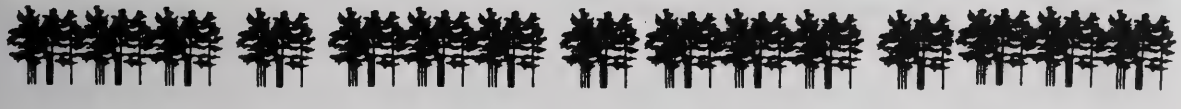
Sunday, August 8, and Monday, August 9, at 8:30 22
JOHN WILLIAMS, musical direction; DIANNE REEVES and BRIAN STOKES MITCHELL, vocalists; TANGLEWOOD JAZZ ENSEMBLE
An evening of jazz, including John Williams's arrangement for vocalists and jazz ensemble of Lerner and Loewe's *My Fair Lady*

Tuesday, August 11, at 8:30 33
JEAN-YVES THIBAUDET, piano
Music of Debussy, Liszt, and Wagner (arr. Liszt)

Wednesday, August 18, at 8:30 38
BOSTON SYMPHONY CHAMBER PLAYERS; DAWN UPSHAW, soprano
Music of Rossini, Dvořák, and Golijov

Tuesday, August 19, at 8:30 48
CHRISTIAN TETZLAFF, violin; LARS VOGT, piano
The Three Brahms Violin Sonatas

Wednesday, August 25, at 8:30 55
ALEXANDER GURNING and MARTHA ARGERICH, pianists
Music of Prokofiev, Rachmaninoff, and Tchaikovsky



SEIJI OZAWA HALL

Just (Some of) the Facts

Seiji Ozawa Hall's Florence Gould Auditorium is an 1,180-seat enclosed concert space designed to accommodate a variety of performance, rehearsal, and recording activities at Tanglewood, the BSO's summer home. Folding doors at the west end of the building permit the Hall to open directly onto a lawn which provides space for at least 2,000 additional listeners. With the doors closed, the Hall is also designed to serve as a recording facility. The Leonard Bernstein Performers Pavilion adjacent to the main structure contains back-of-house facilities encompassing a conductor's suite, dressing rooms, instrument storage space, practice rooms, and a recording booth, all organized around a cloister-like courtyard that can serve as a gathering place for the Tanglewood Music Center Fellows.

Groundbreaking:	September 12, 1992
Inaugural Concert:	July 7, 1994
Architect:	William Rawn Associates, Architects, Inc., Boston, MA
Acoustician:	R. Lawrence Kirkegaard & Associates, Downer's Grove, IL
Theater Consultant:	Theatre Projects Consultants, Inc., Ridgefield, CT



SURPRISE YOUR EYES

SMITH COLLEGE
MUSEUM OF ART

American and Western European masterworks.

Contemporary gems and art from diverse cultures.

The Cunningham Center for the Study of Prints, Drawings and Photographs.

Artist designed restrooms. Museum Shop and Café.

Hours, exhibitions and admission: 413.585.2760 or **www.smith.edu/artmuseum**

2004 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

Sponsored by the
Tanglewood Association
of the Boston Symphony Association
of Volunteers

Free to the public:
Wednesday at 10:30 a.m. and
Saturday at 1:30 p.m.

Free to Sunday ticket-holders:
Sunday at 12:30 p.m.

Tours continue through
Sunday, August 29.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

Structural Engineer:	LeMessurier Consultants, Cambridge, MA
Landscape Consultant:	Michael Van Valkenburgh Associates, Inc., Cambridge, MA
General Contractor:	Suffolk Construction Company, Inc., Boston, MA
Project Size:	36,200 gross square feet (sf)
Interior Breakdown:	Ground Floor Seating 6600 sf; Stage 2100 sf; Backstage 2300 sf; 1st Balcony 3300 sf; 2nd Balcony 3900 sf; Ground Floor Arcade 3600 sf; 1st Balcony Arcade 4700 sf; Basement 1900 sf; Bernstein Performers Pavilion Interior Spaces 4800 sf; Bernstein Performers Pavilion Courtyard 3000 sf
Interior Finish Materials:	General Floors: tongue and groove vertical grain Douglas fir plank Stage Floors and Risers: tongue and groove maple plank Arcade Floors: colored concrete Walls: stucco on concrete masonry units Ceiling: architectural pre-cast concrete planks partially finished with K-13 acoustic insulation Balcony and Arcade Structures: Douglas fir timber and decking Trim, Rails, and Millwork: vertical grain Douglas fir with oil finish Interior Balcony Grill: plantation-grown teak Stairs and Rails: Douglas fir tread risers and rails with painted steel Acoustic Panels: paper can over fiberglass panels or felt Acoustic Drapes: synthetic velour Stage Surround Fabric: aniline dyed scrim (Leonard Bernstein Performers Pavilion) Floors: stained plywood, vinyl, cysl mat, or southern yellow pine decking Ceiling and Walls: stained Douglas fir rough framing and plywood
Exterior Finish Materials:	Walls: face brick with flashed finish Arcade Structure and Grill: Alaskan yellow cedar Roof: lead-coated copper Windows: clear glass block or laminated glass in teak frames Doors: plantation-grown teak with 1/2" laminated glass (Leonard Bernstein Performers Pavilion) Walls: stained Douglas fir plywood with Alaskan yellow cedar trim and battens Roof: asphalt shingles Windows: pine sash and frame



Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

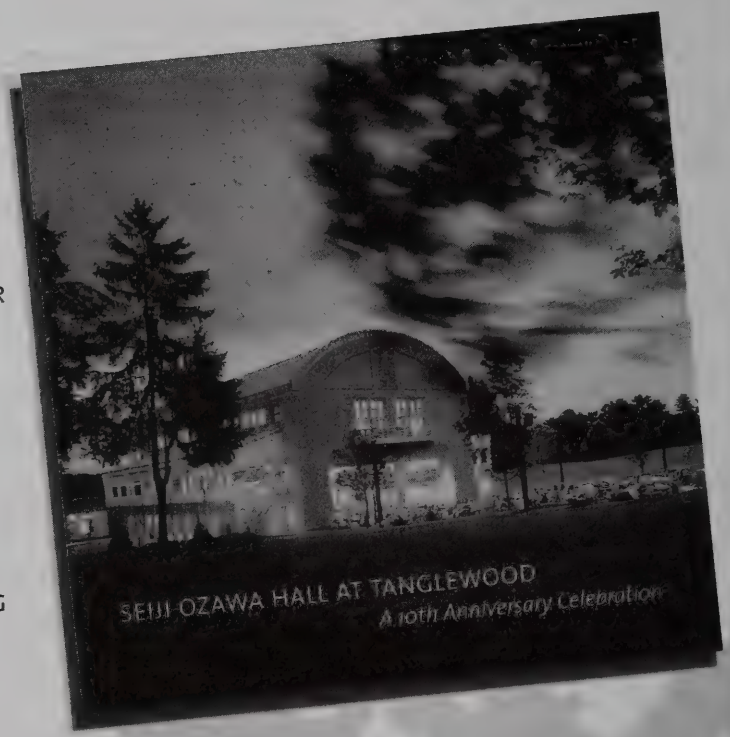
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

Reflections on Ozawa Hall—Ten Years Later

by William Rawn, FAIA

Seiji Ozawa Hall opened on July 7, 1994. William Rawn Associates, Architects, Inc., of Boston designed the building working closely with Larry Kirkegaard, Acoustician, and Theatre Projects Consultants, Inc.. The national American Institute of Architects (AIA) awarded Seiji Ozawa Hall an Honor Award for Architecture in 1995 and an Honor Award for Interiors in 2000, and the building was on the cover of "Architecture" magazine in December 1994.

Here, William Rawn discusses some of the ideas influencing the design and reflects on the ten years since the opening of Seiji Ozawa Hall in 1994.

Without question, the ten years since the opening of Ozawa Hall have been marked by the special loyalty of concertgoers who attend so many performances in the Hall and by the intensity and excellence of the performers—world-class musicians and Tanglewood Music Center students—who have played there. For me, personally, the ten years has been marked by the many generous comments made by friends and strangers alike. Maybe there is an element of good New England manners here. (Who would strongly criticize a building directly to its architect?) But the enthusiastic—and spontaneous—response to the building has been a highlight of my professional career over the past decade.

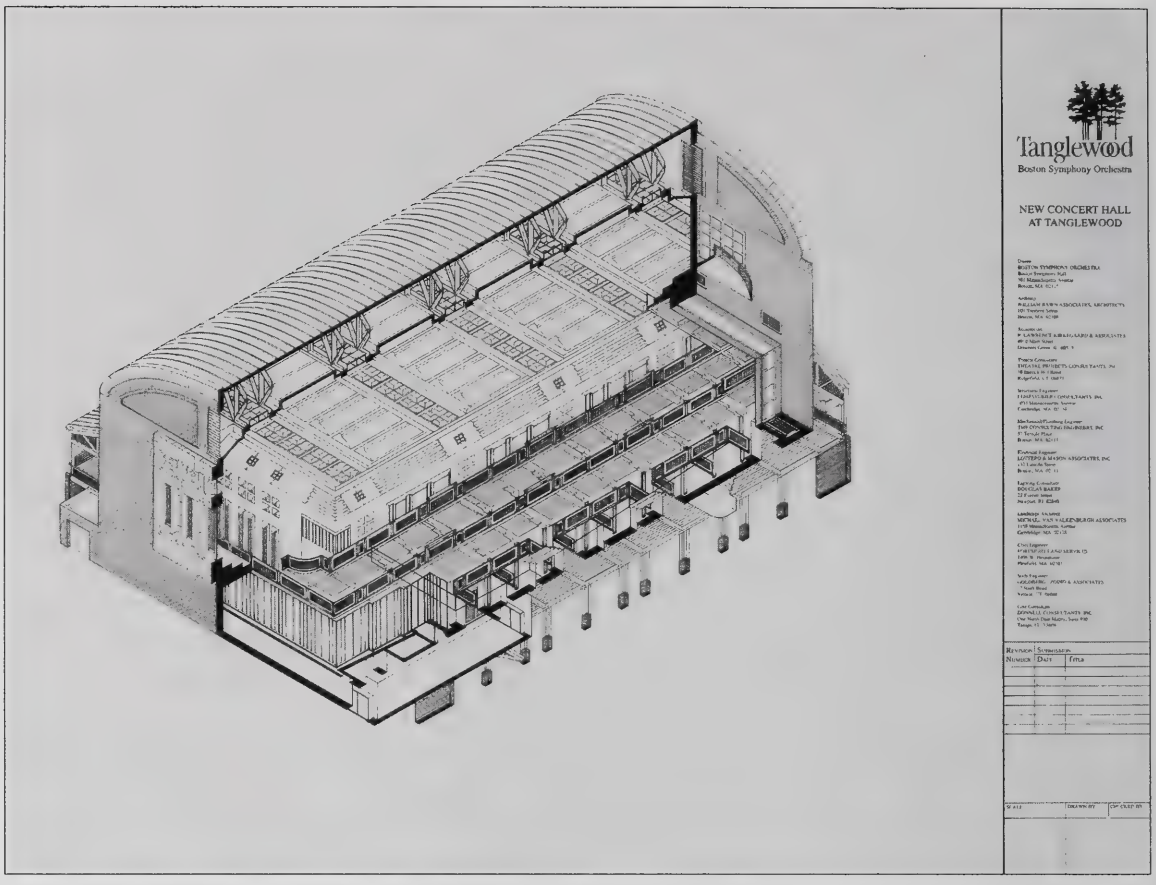
For an architect, each project is a hands-on learning experience. Only after developing a design, following it through working drawings, and then overseeing the construction can an architect begin to apply that learning to the next project. The act of *building* is as critical as is the act of *designing*. This explains why architects tend to do their best work in their sixties and seventies, the culmination of a career of constant learning. Frank Lloyd Wright applied that learning to great buildings deep into his eighties, and Frank Gehry is now at the top if his game well into his seventies—the opposite of dancers and professional athletes.

The opportunity to design a building like Ozawa Hall so early in my architectural career has had a profound impact on our practice. My life and the lives of my colleagues have been changed by that experience. I know, too, that the buildings we are designing now and in the future reflect the learning gained in the building of Ozawa Hall. For this, I am deeply indebted to Tanglewood.

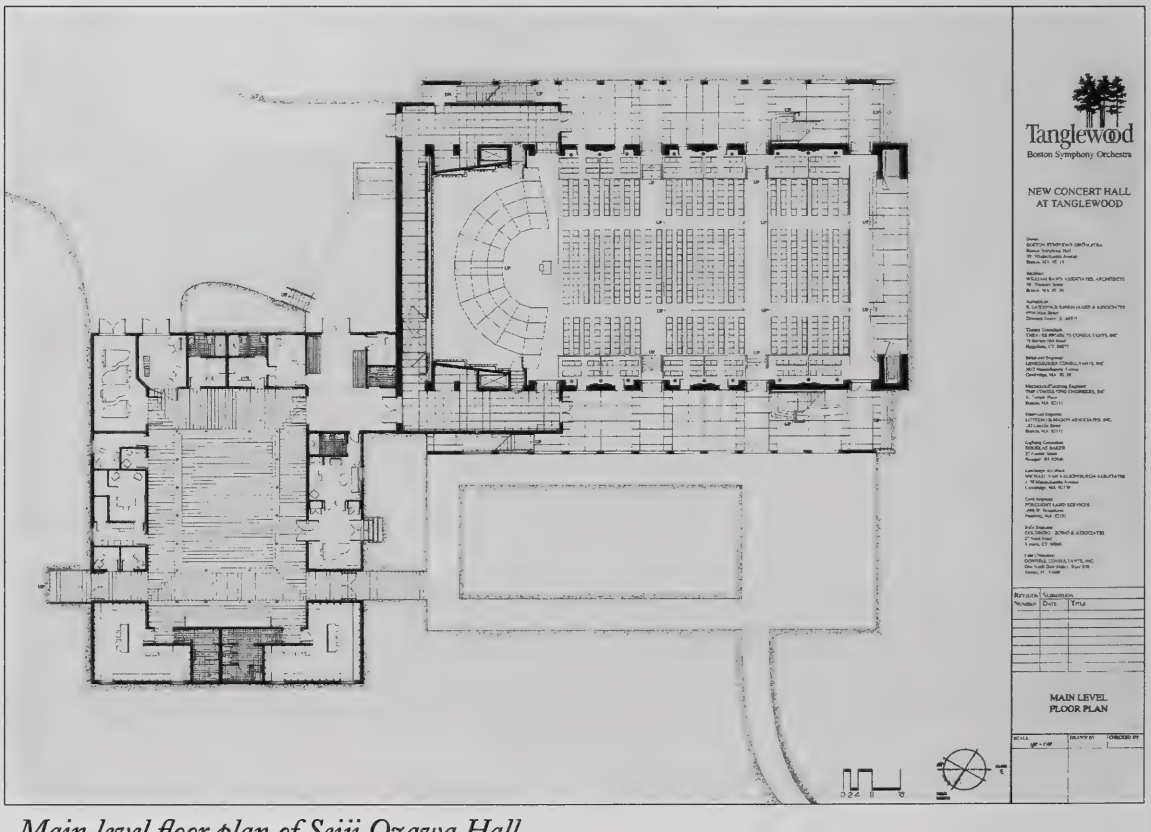
While I had never designed a concert hall when I began work at Tanglewood, to compensate for that seeming inexperience, early in the project I spent three weeks in Europe studying the spatial qualities of a dozen halls. The acoustics of a hall were obviously most important, and we were confident in our bringing Larry Kirkegaard to the team as acoustician. But it seemed to me that the intimacy and intensity of a concert experience were human qualities critical to the overall success of a hall. While in Europe, I photographed; I measured; I attended concerts to get the "feel" of each hall I visited. Larry Kirkegaard joined me at two of his favorite halls, the Concertgebouw in Amsterdam and the Musikvereinssaal in Vienna, not only to show me first-hand the reasons for their acoustic excellence, but also to share with me his subjective feelings for both halls. Richard Pilbrow (Theatre Projects Consultants, Inc.) pushed us to maintain intimacy by careful organizing of the seating, and his advice informed that trip.

What, then, explains the enthusiastic reaction of so many people to the Hall. I suspect three things:

1. The acoustics are wonderful, if I can say so myself. Credit for that goes to Larry Kirkegaard. From opening night (and Edward Rothstein's next day article in *The New York Times*) to the recent book, *Concert Halls and Opera Houses* by Leo



Architectural axonometric of Seiji Ozawa Hall



Main level floor plan of Seiji Ozawa Hall

Beranek, the acoustic accolades have been consistent. Beranek recently developed a rating system (based on interviews with conductors and performers) which showed Ozawa Hall to be thirteenth-best in the world, fourth-best hall in the United States, and one of the four best halls built in the last fifty years. Larry Kirkegaard's vision and brilliance is palpable. His natural love of being the teacher, his understanding of the necessity of teamwork between acoustician and architect, were fundamental to the success of the building. Seiji Ozawa remarked ten years ago that he thought the Hall sounded as good with the big barn doors open as with the doors closed. High praise indeed for Larry's inventive solution to a seemingly insoluble acoustic problem.

2. The Hall feels to be part of the land of the Stockbridge Bowl. Is it the curved roof referencing the soft hills of the Berkshires? Is it the way the Hall nestles into the landscape of the Highwood estate, choosing not to be placed at the promontory brow of the hill but choosing a site down the hill? Of course, buildings do not make such choices. Architects do. Bill Porter was Master Planner for the site and he strongly supported our decision to place the Hall in this deferential position. We pointed out that all the music buildings at Tanglewood (the Shed, the Theatre, and now Ozawa Hall) were placed well back from the brow of the hill. They defer to Tappan House and Highwood Manor House, indeed letting them establish themselves as the Estate Houses on an estate open to 15,000 people. The music buildings literally became the working "barns" ("sheds") of the estate.
3. The interior of the Hall, of course, gets much mention. In a way I always love it when people—strangers and friends alike—engage me in a conversation about the architectural intentions of the interior. A variety of theories about precedents and sources abound. While wanting to acknowledge a range of sources for ideas natural to any architect's work, nonetheless one idea has been constant from the beginning. My sense of Tanglewood has always focused on the essential democratic nature of the place: that sense that it is open and accessible to anyone and everyone. I always say: most of the week, whether it is a CEO of a Fortune 500 Company or a family visiting from 2000 miles away, everyone is welcome to wander the "estate" and perhaps hear master classes taught by the world's leading musicians.

 We wanted Ozawa Hall to share in that democratic spirit. My model was as much a New England Meeting House as any other architectural form: the clear and simple rectangular room, relatively unadorned, warm and welcoming, capturing a democratic spirit. Attending a wedding in Strafford, Vermont, Meeting House five years ago, I felt very strongly that I was in a space that became a subliminal source of our architectural ideas for Ozawa Hall. Obviously there are differences: the teak and Douglas fir; the joinery; the wood patterns which combine the gridded formality of the balcony fronts with the informality of the summer breezes wafting through those grilles; the fact that from almost any seat you can see outside, not only to the sky but to the green of trees and lawn. All these elements modulate the strict interpretation of Ozawa Hall as Meeting House. But the spirit remains. To see how audience and performers react to the Hall, reaffirms this special democratic—and perhaps very American—spirit of the place.

What I love today is what has happened in the Hall and how people have used the Hall in ways almost unimaginable. The way people congregate in the arcades at intermission, catching up with their friends, gazing quietly at the landscape; the way the

Tanglewood Music Center (TMC) concerts have become so popular with visitors and cognoscenti alike (remember how we worried about small audiences for TMC recitals and how we organized the space so that it could feel "full" even with a small audience); how the Hall accommodates the inventions of the Contemporary Music Festival, or, more recently, the never-imagined inventions of a Mark Morris dance performance. This sense of a living and growing Hall, always expanding its vision, always surprising, is special.

There is a saying in the law that "hard cases can make bad law." In a similar but more positive vein, the experience at Ozawa Hall has proved to me that a supportive and collaborative client makes great buildings. And here all the credit goes to the BSO organization. George Kidder, then President, asked Dean Freed (the BSO Trustee who chaired the BSO's Building and Grounds Committee at that time; now a BSO Life Trustee), the late BSO Overseer Haskell Gordon, and Dan Gustin (at that time the BSO's Manager of Tanglewood and BSO Assistant Managing Director) to be the three-person committee directing me, my colleagues Alan Joslin and Clifford Gayley, and John Fish of Suffolk Construction Company. In addition, Kidder asked Robert Campbell to be architectural adviser to that committee. The four-member BSO group (which sadly was reduced to three by Haskell's untimely death halfway through the project) brought a spirit of teamwork that inspired us, pushed us, nurtured us. That collaborative spirit—call it the architectural equivalent of musical ensemble—is celebrated by this building.

To the BSO, to all the musicians who have performed there, and to the audiences who have supported the Hall for the past ten years, I offer my deepest thanks.

In the past decade, William Rawn's architectural work with concert halls and theaters has expanded considerably. Both the Sorenson Theater at Babson College and the Koka Booth Amphitheatre in Cary, North Carolina, won design awards from the United States Institute for Theatre Technology. The Strathmore Concert Hall in Bethesda, MD (a 2,000-seat enclosed concert hall serving as the second home for the Baltimore Symphony Orchestra) and the Williams College Class of '62 Center for Theatre and Dance (with three separate theater venues) will open in the spring of 2005. William Rawn Associates, Architects, also has projects on a number of important college and university campuses nationwide, as well as three large-scale public projects under design—the United States Courthouse, Cedar Rapids, IA; the Cambridge (MA) Public Library, and the Green Music Center at Sonoma State University, CA.

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

SEIJI OZAWA HALL
Tanglewood, Lenox, MA
William Rawn Associates, Architects, Inc.

HONORS AND AWARDS

American Institute of Architects (national), Honor Award in Architecture (1995)*
American Institute of Architects (national), Honor Award in Interior Architecture (2000)*
American Institute of Architects (New England chapter), Honor Award in Architecture (1994)
Boston Society of Architects, Honor Award for Design Excellence (1994)
Boston Society of Architects, Honor Award in Interior Architecture (2000)
United States Institute for Theatre Technology, Honor Award in Architecture (1995)

* * * * *

Architecture magazine, cover story (December 1994)
Interiors magazine 16th Annual Awards Issue, Best in Recreation and Entertainment Design (1995)
Concert Halls and Opera Houses: Music, Acoustics, and Architecture by Leo Beranek, ranked as 13th-best hall in the world; one of the four best halls in the world completed in the last fifty years; and one of the four best halls of all time in the United States (2003)

* * * * *

American Wood Council, Merit Award: Wood Design (1996)
Brick Institute of America, American Institute of Architects, Brick in Architecture Award (1995)
Architectural Woodwork Institute, Award of Excellence (1995)
National Association of Home Builders, Grand Award Winner (1995)
International Association of Lighting Designers, Citation for Lighting Design (1995)

*Very rarely does a single building win two Honor Awards from the national American Institute of Architects

Dean W. Freed



The south side arcade of Seiji Ozawa Hall during construction, December 6, 1993

Dean W. Freed



The interior of Seiji Ozawa Hall under construction, January 30, 1994

Steve Rosenthal



Creating a "New" Tanglewood

by Robert Campbell

Robert Campbell, architectural critic for The Boston Globe, was Architectural Advisor to the BSO's Design Committee for the building of Seiji Ozawa Hall. He originally wrote this essay for the souvenir book "A Room For Music" produced in conjunction with the Hall's opening in 1994.

It began with the land. In December 1986 the size of Tanglewood suddenly and unexpectedly doubled, with the acquisition, from the Mason Harding family, of the Highwood estate next door.

You couldn't walk out onto this new piece of land without noticing a long, gentle slope of field, back behind the house, that terminated in a natural backdrop of pines. You couldn't help feeling that Providence must have created that slope in the hope that someone, some day, would sit there listening to music, as it drifted out from somewhere among the pines. Even before Highwood became available, the decision had already been made to build a new concert hall at Tanglewood. The old Theatre-Concert Hall, across the lawn from the Koussevitzky Music Shed, was becoming derelict and inadequate. A preliminary design for a new concert hall was actually created by another architect. When Highwood became available all this work came to a screeching halt. The BSO realized, at once, that it needed professional help to assess the potential of the new property. It hired the nationally known Cambridge firm of Carr, Lynch, Hack & Sandell as site planners. Bill Porter and Catherine Verhulst of that office took charge of the job. They quickly confirmed everyone's early intuition: the grassy slope at Highwood was the right place for the new concert hall.

Porter and Verhulst pointed out other things, too. They noticed that a single unbroken ridge of lawn extended from the old Tanglewood property right through the new estate, all of it with a view of the Stockbridge Bowl to the south. They called this ridge the "performance plateau" and conceived it as a means of uniting the old campus with the new. They noticed that if the new concert hall were placed down the slope from this plateau, it would stand in the same relation to Highwood Manor House as the Shed does to the Tanglewood Manor House. There would be a sort of visual rhyme: Tanglewood Manor and its Shed, Highwood Manor and its concert hall. The new estate would immediately feel like Tanglewood.

Porter and Verhulst did many other things. They surveyed the property and declared most of it a protected wetland. With what remained, besides the site for the concert hall, they created a new string of roads and parking lots, carefully nestled among the existing woodlands, to relieve pressure on the old traffic patterns. They renovated the former carriage barn into offices and studios for some of Tanglewood's staff and faculty. They removed the Box Lot parking from the performance plateau and raised the grade of this part of the lawn by several feet, using material excavated for the new concert hall, in order to improve views into the shed. They developed a landscape plan for all of Tanglewood, new and old. And they found locations for, and then designed, new gates, rest rooms, utilities, practice studios, snack booths, ticket booths, paths, plantings, a new gift shop, a new lawn café, and much else that was needed to transform the Highwood estate into a true working part of Tanglewood.

But the centerpiece of the new Tanglewood would be, of course, the new concert hall. Because of the new site, it was decided to make a fresh start in planning for this facility. Several nationally known architects were interviewed before the selection of a relative newcomer, William Rawn of Boston, as the designer. Rawn impressed the selection committee by the time and care he devoted to visiting and studying Tanglewood,

and especially by the verbal eloquence with which he was able to invoke Tanglewood's essential magic.

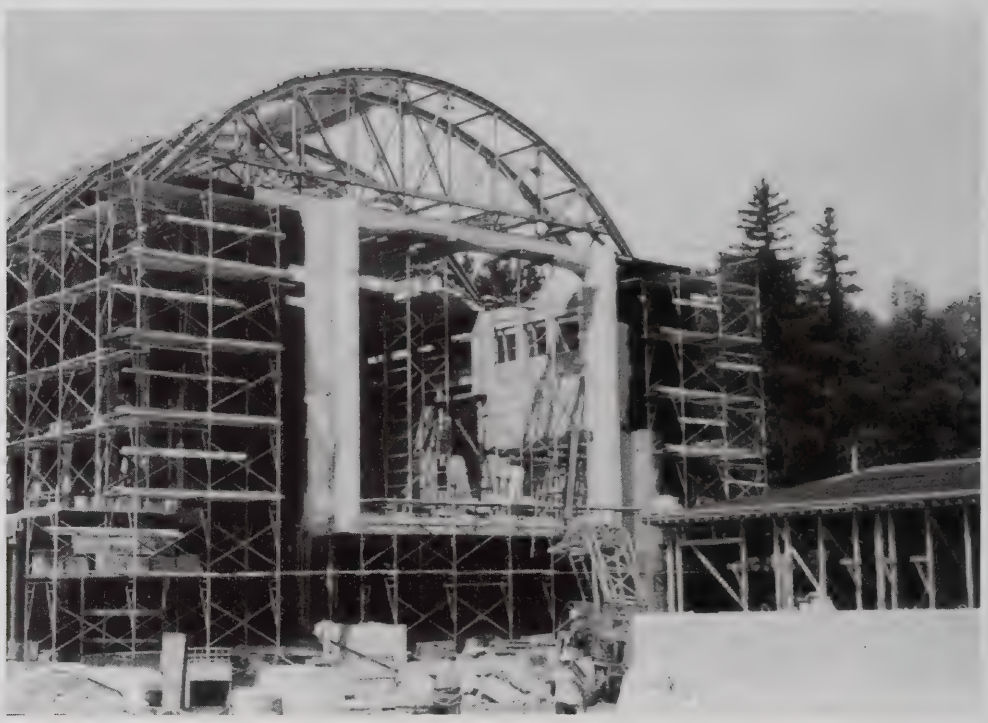
Endless debates ensued. How many seats should the new hall have? Twelve hundred, give or take, it was finally decided. Where, precisely, should it stand? Rawn persuaded everyone it should be pushed far enough up the slope so as not to feel remote. Should it, like its predecessor, serve for both opera and concerts? No, it was determined: Now that it would be possible to preserve the old Theatre-Concert Hall, it made better sense to convert the older building for opera in the future.

But the critical issue of the debate was over a different issue. Should the new hall be suitable for recording purposes? If so, it would have to be a much heavier, much more solid acoustic shell than anything else at Tanglewood. It would be a new and different kind of building altogether, and a costlier one too. The decision eventually fell in favor of recording, and the building began, in Rawn's office, to assume its present shape.

It was exciting to watch the hall as it evolved over time in a long series of discussions, drawings, and models. Two BSO Board members, Dean Freed and the late Haskell Gordon, participated in virtually every meeting and contributed a great deal to the shaping of the hall. So did the BSO's Tanglewood Manager Dan Gustin and Tanglewood Music Center Administrator Richard Ortner, among many others. Rawn traveled through Europe to look at famous halls. He returned with a determination to create not an auditorium, in which the performers on the stage are quite separate from the audience, but rather a more congenial, more sociable space in which the performers and the audience would gather together as if in a large room. The audience would sit on three sides, and up on balconies too, so that its members could look across at one another, enjoying the ritual pleasure of assembling. They would sit in informal chairs, as if on a Shaker porch. A big opening at the rear would open to the sloping lawn, in the Tanglewood tradition, where hundreds could sit and see and hear. Above this opening, there would be a musician's gallery, a place for a fanfare before the performance.

Too often, when an architect and an acoustician collaborate, one or the other dominates. In the case of Seiji Ozawa Hall something very different occurred. Rawn and his

Dean W. Freed



The east end of Seiji Ozawa Hall during construction, August 2, 1993

acoustician, Lawrence Kirkegaard—himself trained as an architect—developed a give-and-take working relationship in which each seemed to be trying to optimize the other's goals. The building acquired the massive walls and ceiling that Kirkegaard needed to reflect the bass notes. But it also acquired a remarkable sense of light and air. Glass-block windows served to contain the sound, while simultaneously permitting views out to the sky. Broken-up surfaces of wall and ceiling, necessary for blending and dispersing the sound, took the form of handsome architectural coffers, bays, and corrugations.

As it finally took form, and as it now has been built, Seiji Ozawa Hall is a building with an exterior that is a reddish blend of several shades of brick. The brick isn't the usual machine-cut type but a more irregular, richly textured variety made by casting each brick separately. It is trimmed in red sandstone imported from India, with Alaskan yellow cedar at the exterior galleries. The round vaulted roof is lead-coated copper. The overall impression is of a building that looks both durable and purposeful, commanding its site without looking in any way grand. It is angled slightly toward the Highwood manor house—an angle, as it happens, that is identical with that of the Shed. Connected with it, at the rear, is a smaller pavilion for the musicians, framed and surfaced in wood, where dressing and practice rooms ring four sides of an interior courtyard with a continuous porch for informal socializing. The musicians' pavilion is like a tugboat pushing the liner of Ozawa Hall. Together, the two buildings share a modest entry court.

Indoors, Seiji Ozawa Hall is made of stucco walls painted a warm off-white. Two tiers of balcony line three sides, faced with railings in teak. The ceiling is of pre-cast concrete coffers whose natural color is the same as that of the walls. Above the ceiling, beneath the copper vault, is the mechanical room, with fans for air changes and modest air-conditioning of the stage and its instruments. On the stage, the musicians sit on a stepped terrace floor, the elements of which can be telescoped back beneath one another when a flat floor is needed. The terrace is Kirkegaard's invention and allows the orchestra members to be easily visible to one another and to the audience.

Behind the stage is a balcony for choruses. If desired, the hall can be reversed for intimate performances, in which case this balcony becomes seating for a small audience, and the musician performs against a temporary movable backdrop. Invisible behind all this, within the walls and above the ceiling, is the structural skeleton of steel columns, beams, and trusses.

Seen purely as architecture, Ozawa Hall is hard to categorize simply. Architect Rawn has little patience with passing fads or styles, but he does possess a strong urge to accommodate new buildings within the traditions of the past. Ozawa Hall's interior is a traditional shoebox shape, like Symphony Hall in Boston. Details like the coffered ceiling and gridded balcony rails can't exactly be called ornamental, but they do embody a memory, simplified as befits a country setting, of the gilded and sculptured interiors of the past. Outdoors, the wood galleries recall the long lazy porches of resorts and summer camps, and the big brick shape suggests the great rural mills of New England. Taken as a whole, Seiji Ozawa Hall reminds this writer of only one other building, a personal favorite, the tiny but monumental church of Santa Maria dei Miracoli in Venice, another powerful, round-vaulted, self-confident shape.

Summer has come to Tanglewood now. The leaves are on the trees and the breeze drifts cool off the Stockbridge Bowl. The unsuspecting visitor will arrive, unaware that the beloved Tanglewood is, suddenly, twice as big, twice as wonderful. It will be as if you sat down to a small-screen black and white movie, only to watch it explode into wide-screen color. On that new and larger screen, Seiji Ozawa Hall takes its place as the central figure in the newest act of the ever-unfolding drama that is Tanglewood.

SEIJI OZAWA HALL (Florence Gould Auditorium)
A Week in the Life: August 9 – August 15, 2004

Monday, August 9, 2004

10 a.m. – 12:30 p.m.	TMC Orchestra Rehearsal
1:30 p.m. – 1:55 p.m.	TMC Chamber Music Dress Rehearsal (*Zemlinsky, Fantasies for Piano*)
2 p.m. – 2:25 p.m.	TMC Chamber Music Dress Rehearsal (*Dehmel Songs*)
2:30 p.m. – 2:55 p.m.	TMC Chamber Music Dress Rehearsal (*Dehmel Songs*)
3 p.m. – 3:25 p.m.	TMC Chamber Music Dress Rehearsal (*Dehmel Songs*)
3:30 p.m. – 3:55 p.m.	TMC Chamber Music Dress Rehearsal (*Zemlinsky, "Maiblumen"*)
4 p.m. – 5 p.m.	TMC Chamber Music Dress Rehearsal (*Schoenberg, "Verklärte Nacht"*)
8:30 p.m. – 10:30 p.m.	BSO Recital Series Concert (*"My Fair Lady"*)

Tuesday, August 10, 2004

10 a.m. – 12:30 p.m.	TMC Orchestra Rehearsal
2 p.m. – 5 p.m.	BSO Recital Series Rehearsal (*Jean-Yves Thibaudet, piano*)
8:30 p.m. – 10:30 p.m.	TMC Chamber Music Concert

Wednesday, August 11, 2004

10 a.m. – 12:30 p.m.	TMC Orchestra Rehearsal
1:30 p.m. – 5 p.m.	Chamber Music Dress Rehearsal (*Meridian Arts Ensemble*)
6 p.m. – 7:30 p.m.	BSO Recital Series Rehearsal (*Jean-Yves Thibaudet*)
8:30 p.m. – 10:30 p.m.	BSO Recital Series Concert (*Jean-Yves Thibaudet*)

Thursday, August 12, 2004

10 a.m. – 10:40 a.m.	TMC Chamber Music Dress Rehearsal (*Rands, String Quartet No. 2*)
10:45 a.m. – 11 a.m.	TMC Chamber Music Dress Rehearsal (*Williams, Sextet*)
11:15 a.m. – 11:45 a.m.	TMC Chamber Music Dress Rehearsal (*Gyger, "Si Doux"*)
11:50 a.m. – 12:30 p.m.	TMC Chamber Music Dress Rehearsal (*Lindberg, Quintet for Clarinet and Strings*)
12:40 p.m. – 1 p.m.	TMC Chamber Music Dress Rehearsal (*Singleton, "Greed Machine"*)
2 p.m. – 4:30 p.m.	TMC Orchestra Rehearsal
5 p.m. – 7 p.m.	Technical Set-up (*Meridian Arts Ensemble*)
8:30 p.m. – 10:30 p.m.	TMC Chamber Music Concert (*Meridian Arts Ensemble*)

Friday, August 13, 2004

10 a..m. – 12:30 p.m.	TMC Orchestra Rehearsal
2:30 p.m. – 4:30 p.m.	TMC Chamber Music Concert (*Festival of Contemporary Music*)
6 p.m. – 7 p.m.	BSO Friday Prelude Concert
8 p.m. – 10 p.m.	Dress Rehearsal (*BUTI Orchestra and Chorus*)

Saturday, August 14, 2004

10 a.m. – 10:15 a.m.	TMC Chamber Music Dress Rehearsal (*Perle, Six Etudes*)
10:20 a.m. – 10:35 a.m.	TMC Chamber Music Dress Rehearsal (*Perle, Six New Etudes*)
10:40 a.m. – 10:55 a.m.	TMC Chamber Music Dress Rehearsal (*Sheng, "My Song"*)
11 a.m. – 11:30 a.m.	TMC Chamber Music Dress Rehearsal (*Salonen, "Five Images After Sappho"*)
11:35 a.m. – 11:55 a.m.	TMC Chamber Music Dress Rehearsal (*Sallinen, String Quartet No. 2*)
12 p.m. – 1 p.m.	TMC Chamber Music Dress Rehearsal (*Carter, String Quartet No.* 1)
2:30 p.m. – 4:30 p.m.	Concert (*BUTI Orchestra and Chorus*)
5 p.m. – 5:30 p.m.	TMC Chamber Music Dress Rehearsal (*McCaffrey, "I used to be ____, but now I'm ____"*)
7:30 p.m. – 8:30 p.m.	TMC Chamber Music Dress Rehearsal (*Rands, "Canti Lunatici"*)
8:45 p.m. – 9:30 p.m.	TMC Chamber Music Dress Rehearsal (*Zupko, "Somewhere Gladly Beyond"*)

Sunday, August 15, 2004

10 a.m. – 12 p.m.	TMC Chamber Music Concert (*Festival of Contemporary Music*)
8:30 p.m. – 10:30 p.m.	TMC Chamber Music Concert (*Festival of Contemporary Music*)

Dean W. Freed



The exterior of Seiji Ozawa Hall during construction, April 25, 1994

IN TRIBUTE TO FLORENCE GOULD

Florence Gould

Florence Lacaze Gould, for whom the Florence Gould Auditorium in Seiji Ozawa Hall is named, was born in San Francisco to French parents in 1895. The San Francisco earthquake of 1906 destroyed her father's printing house, and the family returned to France. Florence arrived not speaking a word of French, but she was quick, intelligent, and musically gifted, and by the age of sixteen she was studying voice at the Paris Conservatory. Although she asserted throughout her life that she "had not a drop of American blood," she remained a U.S. citizen until her death in 1983.



Photo courtesy of the Trustees, Florence Gould Foundation

Florence Lacaze Gould onboard the *S.S. Normandie* during its maiden voyage, 1935.

Florence returned to San Francisco with her new husband, an American architect, at the outbreak of World War I, but the marriage did not last and she returned to France in 1917. Following the Armistice, she recommenced her musical studies, and was often to be found singing in the salons of Paris, along with the likes of the famous Parisian entertainer Collette. It was at such an event that she caught the eye of Frank Jay Gould, son of the American railroad magnate Jay Gould. The two were married in 1923 and, at her husband's request, Florence gave up her singing career.

The Goulds were at the center of social life in the South of France during the 1920s and 1930s, where they attracted an international crowd of socialites, artists, and writers. They remained in France throughout World War II, during which time Florence served as a nurse and established a famous literary salon that became a center of intellectual life in wartime Paris. It was also at this time that she became a patron of contemporary painters, Braque and Picasso among them, and began amassing an extraordinary collection of modern art.

Frank Gould died in 1956, leaving an enormous fortune to his wife. Florence Gould continued her philanthropy to the arts, and was awarded the Legion d'Honneur by French President Charles de Gaulle in 1961. The guests of her salon tended no longer to be rebellious, avant-garde intellectuals, but, instead, great established personages, many of them members of the Academie. She also surrounded herself with the leading European and American art collectors, dealers, and cultural leaders. At the time of her death, her art collection included works by Bonnard, Cassat, Cezanne, Corot, Degas, Gaugin, Toulouse-Lautrec, Manet, Monet, Pissarro, Renoir, and Van Gogh. The majority of the proceeds from the sale of her estate was given to the Florence Gould Foundation, the principal purpose of which is to foster Franco-American amity and collaboration. The Florence Gould Foundation endowed the auditorium of Seiji Ozawa Hall, naming it in honor of Mrs. Gould, in 1990, and similarly has named other cultural facilities throughout the United States and in France. The Foundation also has endowed a Fellowship at the Tanglewood Music Center for the benefit of talented young French musicians.

SEIJI OZAWA HALL, 1994-2003

A Concise Performance History of the BSO's Recital Series

In addition to the concerts presented each summer by the Tanglewood Music Center, the Boston University Tanglewood Institute, and the Boston Symphony Chamber Players, as well as the annual Festival of Contemporary Music, and the regular Friday-night Prelude Concerts performed by members of the BSO, frequent guest artists, and the Tanglewood Festival Chorus, the following recitalists and ensembles have been featured in the BSO's weeknight (and occasional Sunday-night) recital series in Florence Gould Auditorium during Ozawa Hall's first ten years.

Seiji Ozawa Hall also serves as the primary venue for Tanglewood's annual Jazz Festival each Labor Day Weekend (see page 21); as a recording venue; and as a venue for such important Berkshire community functions as graduation ceremonies, fund-raising events, and concerts by local ensembles.

1994

7/10/1994	Juilliard String Quartet
7/13/1994	Kurt Ollmann, baritone; John Browning, piano; Donald St. Pierre, piano
7/21/1994	Maria Tipo, piano; Quartetto di Fiesole
7/27/1994	Richard Goode, piano
7/28/1994	Ute Lemper; Bruno Fontaine, piano
8/3/1994	Hermann Prey, baritone; Leonard Hokanson, piano
8/4/1994	Bang on a Can All-Stars
8/11/1994	Vermeer Quartet
8/24/1994	Barbara Bonney, soprano; André Previn, piano

1995

7/1/1995	Juilliard String Quartet
7/6/1995	The Boston Camerata, Joel Cohen, music director
7/13/1995	Beaux Arts Trio
7/18/1995	Emanuel Ax, piano; Barbara Bonney, soprano; Malcolm Lowe, violin; Yo-Yo Ma, cello; Edgar Meyer, double bass; Rebecca Young, viola
7/20/1995	Barbara Bonney, soprano; Warren Jones, piano
7/25/1995	Emerson String Quartet
7/27/1995	The King's Singers
8/3/1995	The Dmitri Pokrovsky Ensemble
8/9/1995	Steve Reich and Musicians
8/16/1995	Deutsche Kammerphilharmonie Bremen; Jaime Laredo, conductor and violinist; Ginesa Ortega, gypsy singer
8/24/1995	Andreas Haefliger, piano

1996

6/29/1996	Juilliard String Quartet
7/10/1996	Chanticleer
7/18/1996	Mitsuko Shirai, mezzo-soprano; Hartmut Höll, piano
7/23/1996	Reigakusha, Sukeyasu Shiba, artistic director
7/31/1996	Richard Goode, piano
8/7/1996	Bo Skovhus, baritone; Warren Jones, piano
8/14/1996	Netherlands Wind Ensemble
8/15/1996	Guarneri String Quartet
8/22/1996	Tafelmusik Baroque Orchestra, Jeanne Lamon, director

1997

7/2/1997	Juilliard String Quartet
7/10/1997	Dubravka Tomsic, piano
7/23/1997	Yo-Yo Ma, cello
7/24/1997	Renée Fleming, soprano; Helen Yorke, piano
7/27/1997	Yo-Yo Ma, cello
7/29/1997	Barbara Bonney, soprano; Caren Levine, piano
7/30/1997	Takács Quartet
8/6/1997	Juilliard String Quartet
8/7/1997	Richard Stoltzman, clarinet; Lukas Foss, piano
8/11/1997	Ursula Oppens, piano
8/21/1997	Peter Serkin, piano
8/27/1997	Handel & Haydn Society Orchestra; Stanley Ritchie, director and violinist; Lorraine Hunt, mezzo-soprano

1998

6/27/1998	Juilliard String Quartet
7/1/1998	Juilliard String Quartet
7/7/1998	Frederica von Stade, mezzo-soprano; Martin Katz, piano
7/15/1998	Stephen Hough, piano
7/22/1998	Byron Janis, piano
7/23/1998	Anonymous 4
7/26/1998	André Previn, piano; David Finck, double bass
7/29/1998	Emerson String Quartet
7/30/1998	Wind Soloists of the Chamber Orchestra of Europe; Leif Ove Andsnes, piano
8/5/1998	KREMERata BALTICA, Gidon Kremer, artistic director and violin soloist
8/6/1998	Arditti String Quartet
8/11/1998	Bryn Terfel, bass-baritone; Malcolm Martineau, piano
8/12/1998	Guarneri String Quartet
8/13/1988	Guarneri String Quartet
8/20/1998	Mitsuko Shirai, mezzo-soprano; Hartmut Höll, piano
8/23/1998	I Solisti Veneti, Claudio Scimone, conductor
8/25/1988	Mischa Maisky, cello; Martha Argerich, piano

1999

6/20/1999	The King's Noyse/BEMF Violin Band
6/25/1999	Kyung-Wha Chung, violin; Itamar Golan, piano
6/26/1999	Juilliard String Quartet
6/27/1999	Juilliard String Quartet
7/13/1999	Barbara Bonney, soprano; Warren Jones, piano
7/21/1999	Susan Graham, mezzo-soprano; Patrick Stewart, speaker; Emanuel Ax, piano
7/22/1999	Chanticleer
7/28/1999	Emerson String Quartet; Stephen Hough, piano
7/29/1999	Yuri Bashmet, viola; Xenia Bashmet, piano; Malcolm Lowe, violin; Yo-Yo Ma, cello; Emanuel Ax, piano

8/3/1999	Dawn Upshaw, soprano; Gilbert Kalish, piano; Thomas Martin, clarinet; J. William Hudgins, vibes; Norman Fischer, cello; Lukas Foss, conductor
8/11/1999	Freiburg Baroque Orchestra, Gottfried von der Goltz, artistic director and leader; Thomas Quasthoff, bass-baritone
2000	
7/5/2000	Gil Shaham, violin; Jian Wang, cello; Paul Meyer, clarinet; Garrick Ohlsson, piano
7/13/2000	Dubravka Tomsic, piano
7/18/2000	Barbara Bonney, soprano; Margo Garrett, piano; William R. Hudgins, clarinet; Fenwick Smith, flute; Sato Knudsen, cello
7/27/2000	Ida Haendel, violin; Itamar Golan, piano
8/2/2000	Orchestra of the Age of Enlightenment; Catherine Mackintosh, violin/director; Anthony Robson, oboe
8/3/2000	Daniel Barenboim, piano
8/6/2000	André Previn, piano; David Finck, double bass; Grady Tate, drums
8/8/2000	Thomas Quasthoff, bass-baritone; Justus Zeyen, piano
8/16/2000	Nelson Freire, piano
8/17/2000	Juilliard String Quartet
8/22/2000	Collegium Vocale Gent, Philippe Herreweghe, artistic director and conductor; Deborah York, soprano; Andreas Scholl, countertenor; Scot Weir, tenor; Sebastian Noack, baritone
2001	
6/24/2001	Boston Early Music Festival Lully Opera Orchestra, directed by Paul O'Dette and Stephen Stubbs; Marie-Ange Petit, timpani; Kendra Colton, soprano; Ann Monoyios, soprano; Howard Crook, tenor
6/29/2001	Juilliard String Quartet
7/1/2001	Juilliard String Quartet
7/2/2001	Peter Serkin, piano; Mary Nessinger, speaker; Tara Helen O'Connor, flute; David Shifrin, clarinet; Ida Kavafian and Jennifer Frautschi, violins; Steven Tenenbom, viola; Fred Sherry, cello
7/5/2001	Peter Serkin, piano; Mary Nessinger, mezzo-soprano; Tara Helen O'Connor, flute; Marianne Gythfeldt, Michael Lowenstern, and David Shifrin, clarinets; Ida Kavafian, violin; Steven Tenenbom, viola; Fred Sherry, cello
7/8/2001	Peter Serkin, piano
7/11/2001	Matthias Goerne, baritone; Julius Drake, piano
7/12/2001	Chanticleer
7/18/2001	Mitsuko Uchida, piano
7/19/2001	Yo-Yo Ma, cello; Emanuel Ax, piano; Cynthia Haymon, soprano; Marylou Speaker Churchill, violin; William R. Hudgins, clarinet
7/23/2001	Yefim Bronfman, piano
7/26/2001	Emerson String Quartet; Yefim Bronfman, piano
8/1/2001	Dawn Upshaw, piano; Gilbert Kalish, piano; Peggy Pearson,oboe; Arthur Haas, organ; Lydian String Quartet; Edwin Barker, double bass
8/8/2001	Dawn Upshaw, soprano; Gilbert Kalish, piano; Members of the Boston Symphony Orchestra; Federico Cortese, conductor

8/9/2001	Collage New Music, David Hoose, conductor
8/19/2001	André Previn, piano; David Finck, double bass
2002	
6/27/2002	Juilliard String Quartet
6/28/2002	Juilliard String Quartet
6/30/2002	Borromeo String Quartet; Dawn Upshaw, soprano; Todd Palmer, clarinet
7/9/2002	Jessye Norman, soprano; Mark Markham, piano
7/10/2002	Matthias Goerne, baritone; Eric Schneider, piano
7/16/2002	Emerson String Quartet
8/1/2002	Richard Goode, piano
8/7/2002	Scottish Chamber Orchestra, Joseph Swenson, conductor; Imogen Cooper, piano; Wolfgang Holzmair, baritone
8/14/2002	Karita Mattila, soprano; Martin Katz, piano
8/15/2002	Kalichstein-Laredo-Robinson Trio
8/22/2002	Boston Symphony Orchestra; Schola Cantorum de Caracas, Ana Maria Raga, general director; Members of the Orquesta la Pasión, Mikael Ringquist, leader; Luciana Souza, vocalist; Dawn Upshaw; soprano; Reynaldo González Fernández, vocalist and Afro-Cuban dancer; Deraldo Ferreira, berimbau, percussion, and Capoeira dancer; Robert Spano, conductor (Golijov's *La Pasión Según San Marcos*)
2003	
6/29&30/2003	Mark Morris Dance Group in collaboration with the Tanglewood Music Center; Bradley Lubman and John Oliver, conductors; Yo-Yo Ma, cello
7/9/2003	Christian Tetzlaff, violin
7/10/2003	Lorraine Hunt Lieberson, mezzo-soprano; Peter Serkin, piano; Drew Minter, guest artist
7/16/2003	Dubravka Tomsic, piano
7/20/2003	Pierre-Laurent Aimard, Ursula Oppens, and Robert Spano, pianos
7/22/2003	Chanticleer
7/24/2003	Borodin String Quartet
7/30/2003	Emerson String Quartet; Jeffrey Kahane, piano
7/31/2003	Piotr Anderszewski, piano
8/6/2003	Camerata Salzburg, Sir Roger Norrington, chief conductor; Hannes Eichmann, speaker
8/14/2003	Juilliard String Quartet
8/19/2003	Yo-Yo Ma, cello; Emanuel Ax, piano
8/20/2003	Norwegian Chamber Orchestra; Leif Ove Andsnes, piano and guest leader; Terje Tønnesen, violin and artistic leader
8/21/2003	David Daniels, countertenor; Craig Ogden, guitar



SEIJI OZAWA HALL, 1994-2003

Tanglewood Jazz Festival

The following list includes those performers who have appeared in Florence Gould Auditorium in Seiji Ozawa Hall as part of the annual Tanglewood Jazz Festival on Labor Day Weekend since the Hall opened in 1994. Note that performers who appeared in the Koussevitzky Music Shed or the Theatre as part of each year's Jazz Festival do not appear in this listing. (The first Tanglewood Jazz Festival took place in 1989.)

1994 Ahmad Jamal and his trio with guests The Joshua Redman Quartet; Marcus Roberts; The Dave Brubeck Quartet with special guest Cassandra Wilson; The New Black Eagle Jazz Band; The Carnegie Hall Jazz Band, Jon Faddis, director

1995 The Shirley Horn Trio; Joe Henderson's "Double Rainbow" Quartet with Hello Alves, Nilson Matta, Paulo Braga, and guests; The John Scofield Quartet; Diane Schuur and her trio; Flora Purim and Airto; The Tito Puente Latin Jazz Ensemble; The New Black Eagle Jazz Band

1996 The Arturo Sandoval Sextet; Betty Carter and her quartet; The John Pizzarelli Trio with special guest Bucky Pizzarelli; The Dave Brubeck Quartet; The T.S. Monk, Jr., Quartet; George Shearing and Joe Williams; The Joe Lovano Quartet with the Christian McBride Quintet

1997 Chick Corea and Gary Burton; Randy Weston's African Rhythms; Sonny Rollins; The New Black Eagle Jazz Band with special guest Odetta; The Dave Brubeck Quartet

1998 The Cyrus Chestnut Trio; The Joe Lovano Quartet; John Pizzarelli with trio; The Patrice Williamson Group; The James Moody Quartet; Cassandra Wilson with her quartet

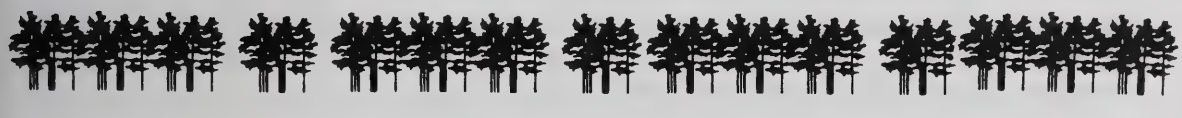
1999 An Evening with Branford Marsalis; Kevin Mahogany and Dianne Reeves; The New Black Eagle Jazz Band; The Dave Brubeck Quartet

2000 The Dizzy Gillespie Alumni All-Stars, featuring Jon Faddis, Paquito D'Rivera, Slide Hampton, Kenny Barron, John Lee, and Cecil Brooks III; The Rebecca Parris Quartet; The Dave Brubeck Quartet (80th Birthday Celebration)

2001 Chuck Mangione and New York Voices; The John Pizzarelli Trio; Jane Monheit; Sonny Rollins

2002 Arturo Sandoval and his orchestra; Nestor Torres; Marian McPartland's "Piano Jazz" with Sir Roland Hanna; The Roy Hargrove Quintet; Roberta Gambarini; The Dave Brubeck Quartet

2003 Gato Barbieri; The Michel Camilo Trio; Jonathan Pascual; Marian McPartland's "Piano Jazz" with special guest Norah Jones; Cassandra Wilson; Kenny Barron's "Canta Brasil"; Trio da Paz; Celebrating a Year of the Blues (Jay McShann, Louisiana Red, Duke Robillard, The Nicole Nelson Band, Kendrick Oliver and The New Life Jazz Orchestra)



2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Sunday, August 8, at 8:30
Monday, August 9, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

JOHN WILLIAMS, musical direction
DIANNE REEVES, vocalist
BRIAN STOKES MITCHELL, baritone
CARL SAUNDERS, trumpet
GARY FOSTER, alto saxophone
TOM RANIER, piano
STEVE HOUGHTON, percussion
CHUCK BERGHOFER, bass
THE TANGLEWOOD BIG BAND JAZZ ENSEMBLE

IN TRIBUTE TO JOHN WILLIAMS,
CELEBRATING HIS 25th YEAR AS A MEMBER OF THE BSO FAMILY

CARL SAUNDERS, GARY FOSTER, TOM RANIER,
STEVE HOUGHTON, and CHUCK BERGHOFER
perform

GERSHWIN (arr. WILLIAMS) — *Our Love is Here to Stay*
A MEDLEY OF BALLADS (titles to be announced from the stage)
LANNY MORGAN — *Friends Again*

DIANNE REEVES and BRIAN STOKES MITCHELL
with TOM RANIER, piano
perform
A SELECTION OF SONGS
(to be announced from the stage)

INTERMISSION

Steinway and Sons Pianos, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

LERNER AND LOWE (arr. WILLIAMS)
My Fair Lady, arranged for singers and jazz orchestra
featuring
DIANNE REEVES and BRIAN STOKES MITCHELL
with
CARL SAUNDERS, GARY FOSTER, TOM RANIER,
STEVE HOUGHTON, and CHUCK BERGHOFER
and
THE TANGLEWOOD BIG BAND JAZZ ENSEMBLE

Musical Direction by JOHN WILLIAMS

Overture/Why Can't the English
Wouldn't It Be Loverly
With a Little Bit of Luck
I'm an Ordinary Man
The Rain in Spain
I Could Have Danced All Night
Ascot Gavotte
On the Street Where you Live
You Did It
Show Me
Get Me to the Church on Time
I've Grown Accustomed to her Face

NOTES ON THE PROGRAM

Some Words from John Williams

It's hard to believe that it's twenty-five years since I became part of what we think of so fondly and meaningfully, in Boston and here at Tanglewood, as the BSO family. Yet my years in Los Angeles and Hollywood take me back even farther than that, and it's there that the jazz ensemble version of *My Fair Lady* you're hearing tonight originated.



One of the great artists I've been privileged to work with was the late, great, innovative and influential jazz drummer Shelly Manne. It was Shelly Manne who in 1956 made the very first recording of music from a Broadway show translated into the idiom of jazz—Lerner and Loewe's *My Fair Lady*, which he recorded with bassist Leroy Vinnegar and (another name needing no introduction) pianist André Previn. Eight years later he turned to *My Fair Lady* again, asking me to produce an expanded version for singers and jazz ensemble. That version was issued on

Capitol Records in October 1964 with "Shelly Manne: His Men, and orchestra" and vocals by Jack Sheldon and Irene Kral.

It gives me great pleasure to share this music with you tonight, and to share the stage of Ozawa Hall this evening with so many of today's great artists from the worlds of jazz, Broadway, and the recording studios. And to make this music for you in this wonderful Ozawa Hall only adds to the joy of the event. I hope tonight's concert brings you as much joy as it does the rest of us.

—John Williams

Inspired by George Bernard Shaw's "Pygmalion," Lerner and Loewe's "My Fair Lady" opened on Broadway on March 15, 1956, with Julie Andrews and Rex Harrison. Shelly Manne (1920-1984) recorded John Williams's jazz ensemble arrangement of "My Fair Lady" in late July/early August 1964 at the Capitol Tower, Studio A, in Hollywood, California, and the LP album hit the stores on October 5 that year. The following is excerpted and somewhat revised from the original liner notes for that recording, which was produced by David Cavanaugh.

If you can remember back to when you first heard the original Broadway cast version of *My Fair Lady*, you'll probably recall that it struck you as being not only very, very good, but also very, very different. Now, you're likely to have these same reactions to Shelly Manne's highly-original UN-original cast version. It's an unusual, imaginative production that brings this great score into new jazz focus and puts it right on the street where you live!



Shelly Manne

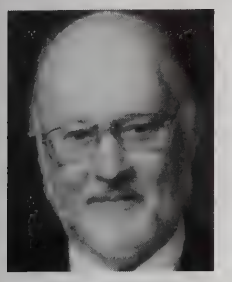
For openers there's an inventive overture that presents a taste of what's coming from Johnny Williams's excitingly modern arrangements and impresario Manne's provocative players. The vocal stars of this cast give us a hip, easy-voiced Professor Henry Higgins (and any other male roles that need filling), and a cool, cockneyless Eliza Doolittle. "Why Can't the English," "I'm an Ordinary Man," and "You Did It" retain all of their original flair for humor; we get "Wouldn't It Be Loverly" and "Show Me" in superb modern-day Doolittle; and the two get together on "The Rain in Spain" for an exercise in a kind of elocution that just didn't exist in Shaw's day. Instrumentally, there's taste, freshness, excitement, and a multiplicity of modern sounds, to say the least.

My Fair Lady with the UN-original cast opened for business at record stores all over the country on October 5, 1964. That time, however, the entire cast joined as one in the hope that there would be no "record breaking"—not even by Messrs. Lerner and Loewe. Because, let's face it, just like *My Fair Lady*, jazz is here to stay!



ARTISTS

John Williams



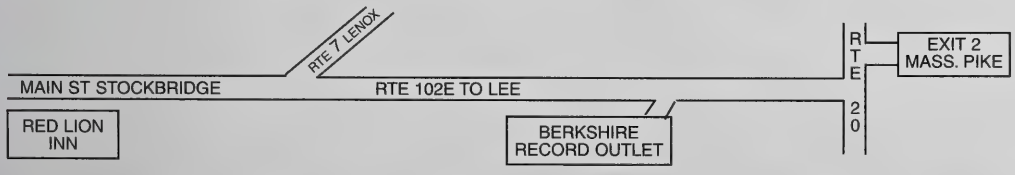
In January 1980 John Williams—who this year celebrates his 25th year as a member of the BSO family—was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to work in television in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 90 films, including the *Harry Potter* movies, *Catch Me If You Can*, the *Star Wars* movies, *A.I. Artificial Intelligence*, *Angela's Ashes*, *Saving Private Ryan*, *Amistad*, *Schindler's List*, *Jurassic Park*, *Born on the Fourth of July*, the Indiana Jones films, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. His most recent film scores are *Harry Potter and the Prisoner of Azkaban* and Steven Spielberg's *The Terminal*. He has received 42 Academy Award nominations, and has been awarded five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and platinum records. Mr. Williams served as Grand Marshal of the 2004 Tournament of Roses parade. Upcoming projects include *Star Wars: Episode III*. This summer at Tanglewood he has led the Boston Symphony Orchestra, the Boston Pops Orchestra, and the Tanglewood Music Center Orchestra, participating in the Seiji Ozawa Hall 10th Anniversary Celebration Gala and Tanglewood on Parade as well as leading this week's performances of his own arrangement of *My Fair Lady* for vocalists and jazz ensemble.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City; the NBC News theme "The Mission"; "Liberty Fanfare," for the rededication of the Statue of Liberty; "We're Lookin' Good!," for the Special Olympics in celebration of the 1987 International Summer Games;

CLASSICAL CD DELETIONS & OVERRUNS

Top quality LPs, tapes, CDs, videos and books from $2.00. Over 15,000 Classical titles at a fraction of their original prices.

Just 3.8 miles East of Stockbridge on Rte. 102 (follow map below)



Summer Retail Hours: Mon.-Sat. 10:00 AM-5:30 PM (June 27-Aug. 27)

BERKSHIRE RECORD OUTLET

Rte. 102, Lee, MA Website: www.berkshirerecordoutlet.com (413) 243-4080

the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* on Deutsche Grammophon.

Dianne Reeves



As a result of her unique vocal stylings, Dianne Reeves has garnered a large following and tremendous critical acclaim throughout the world. While her singing is steeped in tradition, Reeves is taking bold new steps with her strong, agile voice, rhythmic virtuosity, and astounding improvisational ease. Recognized as one of jazz's preeminent vocalists, Dianne Reeves is the only artist to have won the Grammy for Best Jazz Vocal Performance for three consecutive recordings—in this case, her most recent three recordings: *A little Moonlight* in 2003—produced by Arif Mardin (Aretha Franklin, Nora Jones)—*The Calling* in 2001, and *In The Moment–Live in Concert* in 2000. In fact, Ms. Reeves is the only recording artist in *any* singing category to have accomplished such a feat with three records in a row. In 2003, Ms. Reeves became the first internationally renowned jazz artist to perform in Qatar. She also received an honorary doctorate from the Berklee College of Music and, on New Year's Eve, performed a program of Gershwin with the Berlin Philharmonic conducted by Simon Rattle—a concert broadcast live throughout much of Europe and the Far East. Named the Creative Chair for Jazz for the Los Angeles Philharmonic, a newly established position, Ms. Reeves oversees the scheduling



of jazz programming and educational workshops at both the Hollywood Bowl and the Walt Disney Concert Hall. She will continue to tour extensively in 2004, including stops in Japan, India, and Korea, as well as dozens of engagements throughout Europe. September 2004 marks the release of her first holiday recording, *Christmas Time is Here*, featuring new renditions of such classics as "Little Drummer Boy," "Carol of the Bells," "Christmas Waltz," "I'll Be Home For Christmas," "Let It Snow," and many more.

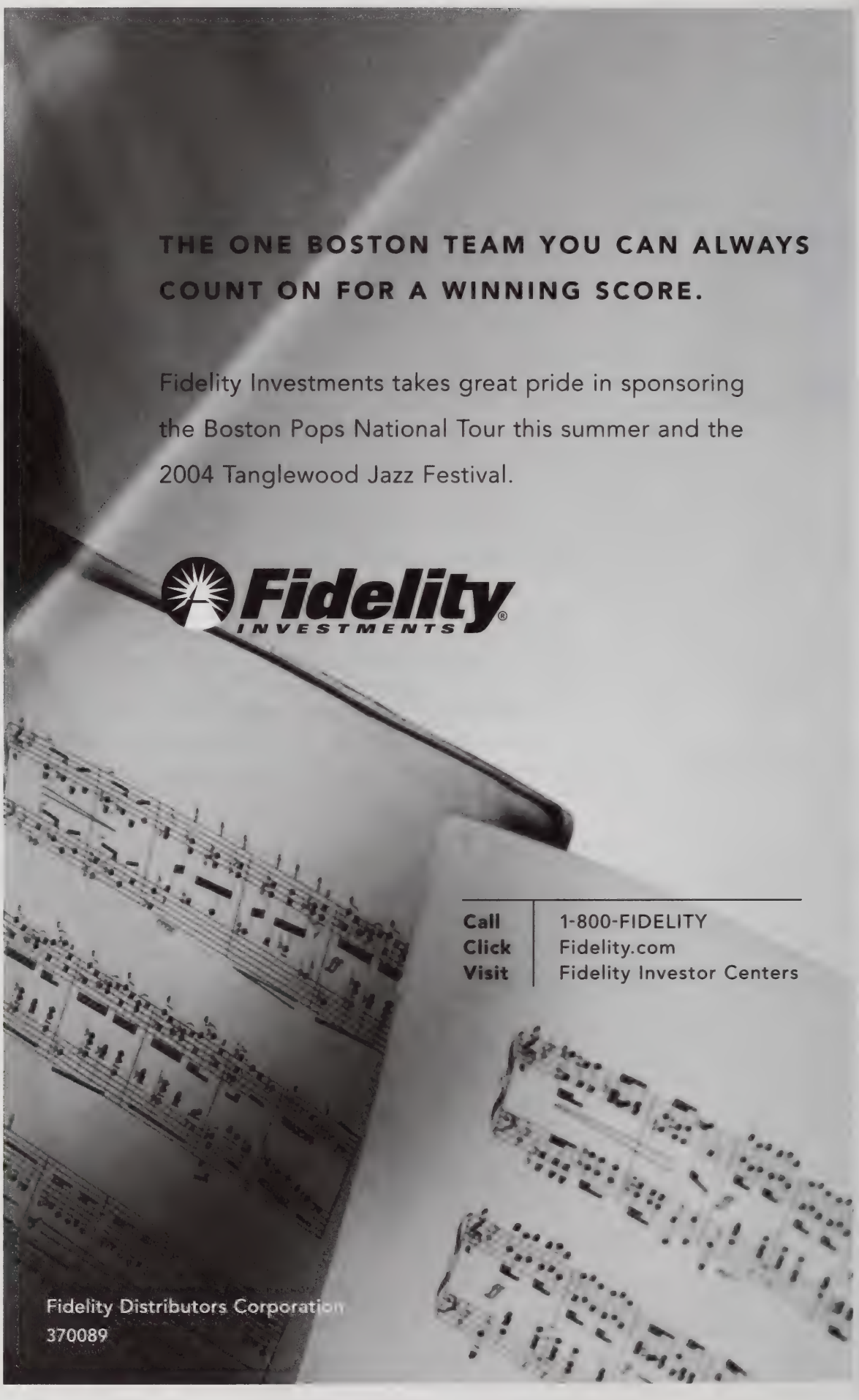
Brian Stokes Mitchell



Brian Stokes Mitchell recently starred in *Man of La Mancha* as Don Quixote, for which he received the Helen Hayes Award and Tony and Drama Desk nominations. He played the title role in *Sweeney Todd* for the Kennedy Center and starred on Broadway in August Wilson's *King Hedley II*, for which he received a Tony nomination, Drama Desk nomination, and an Outer Critics Circle nomination. He won the 2000 Tony, Drama Desk, and Outer Critics Circle awards for Best Leading Actor in a Musical for his performance as Fred Graham/Petruchio in *Kiss Me Kate.* Additional credits include, on Broadway, *Ragtime* (Coalhouse Walker; Tony, Drama Desk, and Outer Critic's Circle nominations, Drama League's Distinguished Performance Award, Los Angeles Drama Critic's Circle Award); *Kiss of the Spiderwoman* (Valentine); *Jelly's Last Jam* (Jelly, replacing Gregory Hines); *Oh Kay!*; *Mail* (Theatre World Award); and "Encores!" productions of *Do Re Mi* and *Carnival!* He has performed numerous times at Carnegie Hall, making his debut in the 1998 televised "Gershwin Gala" with Michael Tilson Thomas and the San Francisco Symphony. Film and TV credits include recurring roles on *Frasier* and *Crossing Jordan*, *The Prince of Egypt*, *Too Rich* with Lauren Bacall, *Double Platinum* with Diana Ross, WNET's *Great Streets*, *The Singer and the Song* from the White House, *The Kennedy Center Honors*, *The Millennium Celebration* from Washington, D.C., and *The Fresh Prince of Bel Air.* His TV series debut became a seven-year stint on *Trapper John, M.D.* Stokes can be seen in the upcoming Showtime movie *Ruby's Bucket of Blood.* He has been on more than ten albums and is currently working on a solo album. For more information, please visit www.brianstokes.com.

Carl Saunders

Carl Saunders is considered by jazz listeners living in the Los Angeles area and musicians worldwide to be one of the finest trumpet players around today. He was born in 1942 in Indianapolis, and his first five years were mostly spent on the road. His uncle was trumpeter-bandleader Bobby Sherwood; his mother Gail (Bobby's sister) sang for the Sherwood Orchestra and Stan Kenton, among others. When Carl was five, he and his mother settled in Los Angeles, living with Carl's aunt Caroline and her husband, tenor-saxophonist Dave Pell. Mr. Saunders was influenced by trumpeter Don Fagerquist of the Dave Pell Octet. He began playing trumpet in seventh grade, and after he graduated high school his mother helped get him a job with Stan Kenton's Orchestra. He auditioned for Kenton's band and was given a choice: wait for the first opening in the trumpet section, or join the band immediately as a member of the mellophonium section. He chose the latter and spent much of 1961-62 on the road with Stan Kenton. After spending part of 1962-63 traveling with Bobby Sherwood's group (playing drums), he settled in Las Vegas, where during the next twenty years he played with a countless number of show bands and worked with such artists as Ella Fitzgerald, Tony Bennett, and Frank Sinatra. He traveled as a lead player with Paul Anka and Robert Goulet and with such bandleaders as Si Zentner, Harry James, Maynard Ferguson, Benny Goodman, and Charlie Barnet. In 1984 he moved to Los Angeles, where he joined Bill Holman's Orchestra as lead trumpet, a position he still holds. He has also worked with Supersax, the big bands of Bob Florence and Gerald Wilson, and the Phil Norman Tentet. In 1994 he became a member of the Dave Pell Octet (in Don Fagerquist's old chair). He also leads his own groups, including the Carl Saunders Big Band, a sextet, and a quartet. His CD


THE ONE BOSTON TEAM YOU CAN ALWAYS COUNT ON FOR A WINNING SCORE.
Fidelity Investments takes great pride in sponsoring the Boston Pops National Tour this summer and the 2004 Tanglewood Jazz Festival.
Fidelity INVESTMENTS
Call 1-800-FIDELITY
Click Fidelity.com
Visit Fidelity Investor Centers
Fidelity Distributors Corporation
370089

Out Of The Blue features him in quartet and sextet settings; on *Eclecticism* he is joined by twenty-five strings and three French horns. His most recent release is *Bebop Big Band*, on the Sea Breeze label. Carl Saunders also enjoys working with kids and conducting clinics.

Gary Foster

Gary Foster is a graduate of Kansas University. He lives in Los Angeles, where he is a freelance musician performing on clarinet, saxophone, and flute. He has performed and recorded with jazz groups led by Clare Fischer, Warne Marsh, Cal Tjader, Shelly Manne, Moacir Santos, and Poncho Sanchez. Gary may be heard on Toni Tennille's *More Than You Know* and *All of Me*; numerous recordings of Barbra Streisand and Natalie Cole; Mel Tormé's *Reunion* and *Live in Tokyo*; Frank Sinatra's *Duet* recordings, and a number of Rosemary Clooney's recent recordings on the Concord Jazz label. He has also recorded recently with Michael Feinstein, Liza Minnelli, Diane Shuur, Melissa Manchester, João Gilberto, Johnny Mathis, Michel LeGrand, Kenny Rogers, Barry Manilow, Dionne Warwick, Manhattan Transfer, Vince Gill, Diana Krall, Wesla Whitfield, Linda Ronstadt, Robbie Williams, Steve Lawrence, Tierney Sutton, Quincy Jones, and Sammy Nestico. His solo jazz recordings include *Kansas City Connections*, *Subconsciously*, and *Grand Cru Classe* for Revelation Records; *Imagination* and *Beautiful Friendship* for RCA Japan; *Warne Marsh Meets Gary Foster* for Toshiba-EMI, and *Starbright* and *Whose Woods Are These?* with Clare Fischer on Discovery. Recent solo recordings are *Make Your Own Fun* and *Live at Maybeck Hall–Duo With Alan Broadbent* on Concord Jazz; the *Jazz at the Movies Band* recordings on Discovery, *Jazz After Midnite* with Tom Ranier on JVC, *Body & Soul* with Lee Konitz, a tribute to Warne Marsh on Insights-Japan, *The Music of Reed Kotler* with Bobby Shew, and *Mentor* with Kerry Strayer. From its inception in 1973 until 1982, Gary was a member of the award-winning Toshiko Akiyoshi-Lew Tabackin Big Band. He has received the Most Valuable Player Award for woodwind doubling from the National Academy of Recording Arts and Sciences. He has been a member of the orchestra on many television soundtracks, including "Diagnosis Murder," "Pinky & The Brain," and "Family Guy," among others, and on such recent motion picture soundtracks as *Far From Heaven*, *Agent Cody Banks*, *Ten Ways to Lose A Guy*, *Chicago*, *Catch Me If You Can*, *Legally Blonde II*, *Elf*, *The Cat in the Hat*, and *Haunted Mansion*, among many others.

Tom Ranier

Tom Ranier, a native of Chicago, was born in 1949 and began instrument lessons as a child, studying piano with Craig Rees, Earle Voorhies, and John Crown and woodwinds with Lou Ranier. He also worked with Lloyd Rogers and Donal Michalsky in composition and with Jack Daugherty in arranging. At fifteen he appeared as soloist with the Orange County Youth Orchestra. Mr. Ranier earned his bachelor's degree from California State University at Fullerton and went on to further studies at the University of Southern California and Cal Arts. He received awards from the Young Artist Guild and the Bach Festival, among others. Mr. Ranier has taught jazz theory, composition, arranging, and jazz piano at such institutions as Cal State Fullerton, Saddleback College, and Fullerton College. His discography includes the solo releases *RANIER*, *Night Music*, and *In the Still of the Night*, as well as recordings appearances with such artists as Milt Jackson, Buddy DeFranco, Ray Brown, John Abercrombie, Dave Pike, Louie Bellson, John Heard, Terry Gibbs, Supersax, Carmen McRae, Natalie Cole, Dexter Gordon, Frank Rosolino, Harold Land, Bud Shank, Herb Geller, Pete Christleib, Lanny Morgan, Conte Candoli, James Moody, Bob Cooper, Monty Budwig, David Benoit, The Manhattan Transfer, and Joe Pass. His studio recording work includes work on releases by Christina Aguilera, Plácido Domingo, Natalie Cole, Quincy Jones, Barbra Streisand, Frank Sinatra, Michael Jackson, Jack Jones, Sammy Davis, Jr., Olivia Newton-John, Bill Conti, David Rose, Pat Williams, Julie Andrews, Madonna, Carol Burnett, Whitney Houston, Diana Ross, Rosemary Clooney, and many others. Television soundtrack and performance credits include "Matlock," "Beauty and the Beast," "In the Heat of the Night," "Moonlighting," "Christy," "Something Wilder," and such awards shows as the Oscars, Em-

mys, and American Music Awards. Among numerous film credits are *The Presidio*, *Ghost*, *Beetlejuice*, *Forrest Gump*, *For Love of Country–The Arturo Sandoval Story*, *Legally Blonde*, *Ice Age*, *Monsters, Inc.*, *Pearl Harbor*, *Troy*, and *The Day After Tomorrow*.

Steve Houghton

Internationally renowned jazz drummer, percussionist, clinician, author, and educator Steve Houghton initially received acclaim at age twenty as the drummer with Woody Herman's Young Thundering Herd. Since then he has shared stage and studio with luminaries Clay Jenkins, Toots Thielemans, Christian McBride, Toshiko Akiyoshi, Freddie Hubbard, Lyle Mays, Billy Childs, Pat LaBarbara, Arturo Sandoval, Joe Henderson, Karrin Allyson, and Maureen McGovern, with whom he currently tours. As a band leader his discography includes *The Manne We Love: Gershwin Revisited* (TNC); a recent release of John Williams's charts for big band and quintet, initially recorded by Shelly Manne on Capitol in 1965; *The Steve Houghton Quintet Live @ the Senator* (Jazz Compass); *Windsong* (SHPERC Records); *Remembrances* (Warner Bros.), and *Steve Houghton Signature* (Mesa-Bluemoon). In total he attributes more than one hundred recordings to his credit as a participating artist. As a classical percussionist, he has performed with the Boston and Philadelphia pops orchestras, as well as the Hollywood Bowl Orchestra. He frequently appears as a soloist with numerous orchestras and wind ensembles throughout the world. As author, Mr. Houghton's publications include more than twenty composite educational tools including *Essential Styles*, Books 1 & 2 (Alfred), *The Ultimate Drumset Chart Reading Anthology* (Alfred), *Play and Teach Percussion* (GIA), and *The Drumset Soloist* (Warner Bros.). In addition, he was recently featured in an article published in *Modern Drummer* (2003) entitled "The Thundering Drummers of Woody Herman." Mr. Houghton is currently associate professor of percussion at Indiana University and is on faculty at the Henry Mancini Institute. In addition to his academic duties, he presents yearly clinics and master classes to students around the world. Chair of The Resource Team of the International Association of Jazz Education, and a Board member of the Per-

Fine tuning portfolios
for over sixty years.



David L. Babson℠
& COMPANY INC.

INVESTMENT ADVISORS SINCE 1940
Call Rob Lamb at 877-766-0014 x13703 or visit dlbabson.com
to learn how we may help you with your investment goals.
One Memorial Drive, Cambridge MA
A member of the MassMutual Financial Group℠

cussive Arts Society, Steve Houghton endorses Pearl drums, Adams percussion, Zildjian cymbals, sticks, and mallets, and Remo World Percussion products and drumheads.

Chuck Berghofer

One of LA's finest bass players, Chuck Berghofer enjoys a varied career as a jazz musician and studio artist. From his early days with Skinnay Ennis and Bobby Troup, he went on to work with such jazz legends as Herb Ellis, Shelly Manne, Howard Roberts, Jimmy Rowles, and Zoot Sims. Always in demand by vocalists, he has recorded with Rosemary Clooney, Ella Fitzgerald, Peggy Lee, Mel Tormé, Sarah Vaughan, and more recently with Christina Aguilera, Michael Feinstein, and Barry Manilow. Two of his biggest "hits" were his bass solo on Nancy Sinatra's "These Boots Are Made for Walking" and the "Barney Miller" TV theme. Mr. Berghofer has performed on over 400 movie soundtracks, including *Rocky* I & II and *On Golden Pond*, Jim Carrey's *Majestic*, and Clint Eastwood's *Bird* and *True Crime*. His television credits include "Charlie's Angels," "The Carol Burnett Show," "The Simpsons," "Star Trek," and "Enterprise." In the mid-1980s he received the NARAS award as most valuable bass player for four consecutive years, nominated by his fellow studio musicians. In 1991 he joined the rhythm section for Frank Sinatra, touring worldwide and recording the classic *Duets* I and II albums. In recent years he has recorded and toured with Joni Mitchell and performed on Barbra Streisand's Farewell Tour in Australia and the U.S. He is featured at jazz festivals across the country and represents West Coast jazz in Europe. One of the most sought-after bass players on the West Coast today, Chuck Berghofer has for more than forty years been a member of the Pete Jolly Trio. He is a regular member of the Frank Capp Juggernaut Big Band, the Flying Pisanos Ensemble, and his own quartet, the Midnight Jazz Band.

The Tanglewood Big Band Jazz Ensemble

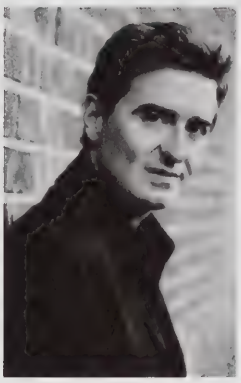
Marvin Stamm, *trumpet*
Anthony Kadleck, *trumpet*
Brian O'Flaherty, *trumpet*
Frank Greene, *trumpet*
David Ohanian, *French horn*
Kate Gasgoine, *French horn*
Keith O'Quinn, *trombone*
Larry Farrell, *trombone*
Paul Faulise, *bass trombone*
Lawrence Feldman, *alto saxophone, piccolo, flute, bass clarinet*
Jerry Dodgion, *alto saxophone, flute*
Kenny Berger, *baritone saxophone, clarinet, bass clarinet*
Mike Roylance, *tuba*

Gala Recital



Hildegard Behrens

dramatic soprano



Jean-Yves Thibaudet

pianist

An evening of music by Schumann, Liszt, Wagner, Strauss, and others

Symphony Hall
Boston, Massachusetts
7:00 pm* Friday May 6, 2005

A Gala Benefit for

RESTORING SIGHT INTERNATIONAL

a Boston-based charitable organization dedicated to the elimination of preventable blindness among the world's poor

Gala event includes cocktails & dinner reception with the artists.
Ticket & event information: www.fanfaire.com or call 617.327.6002

* Subject to change

Event Management: FanFaire

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Tuesday, August 11, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

JEAN-YVES THIBAUDET, piano

DEBUSSY — *Préludes*, Book II

I. (...*Brouillards*)
II. (...*Feuilles mortes*)
III. (...*La puerta del vino*)
IV. (...*"Les Fées sont d'exquises danseuses"*)
V. (...*Bruyères*)
VI. (...*Général Lavine—eccentric*)
VII. (...*La terrasse des audiences du clair de lune*)
VIII. (...*Ondine*)
IX. (...*Hommage à S. Pickwick Esq., P.P.M.P.C.*)
X. (...*Canope*)
XI. (...*Les tierces alternées*)
XII. (...*Feux d'artifice*)

INTERMISSION

LISZT — "Les Jeux d'eaux à la Villa d'Este" from *Années de pèlerinage, Troisième Année*

LISZT — Ballade No. 2 in B minor

WAGNER (arr. LISZT) — "O du mein holder Abendstern" from *Tannhäuser*

WAGNER (arr. LISZT) — Liebestod from *Tristan und Isolde*

LISZT — Concert Paraphrase on Verdi's *Rigoletto*

Steinway and Sons Pianos, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

NOTES ON THE PROGRAM

A program pairing the introverted, allusive Claude Debussy with the extroverted, demonstrative Franz Liszt would seem to be a study in opposites, if not irreconcilables. The relationship between these composers, however, is far more complex. Debussy, after all, has his storms, as Liszt his reveries, and technically speaking, Debussy's piano style is unimaginable without Liszt's previous innovations. Moreover, the two composers, despite their disparate temperaments, share a flair for piano coloration of stunning pictorial vividness.

Producing three major sonata-like piano triptychs between 1903 and 1908 (his *Estampes* and first two sets of *Images*), **Claude Debussy** (1862-1918) subsequently moved toward further expressive refinement, distillation and compression. This tendency climaxed in twenty-four *Préludes* for piano. The first set of a dozen appeared in 1909-10; the second group, generally marked by even more complexity and subtlety of exposition and construction, followed in 1912-13.



Paradoxically, the Preludes are short without being small, economical rather than abbreviated. Their sound portraiture achieves the richness of full-sized oil paintings. Here Debussy largely dispensed with flamboyant pianism, and with this technical orientation, the Preludes stand midway between concert hall fare and domestic music to be savored by the player alone. They also straddle established categories in that they are—and, at the same time, are not—program music: Debussy heads them with uninformative Roman numerals; only beneath the final bars of each piece does he provide its "title" in parentheses, preceded by three ellipsis points. His program, he thus suggests, has been dictated by the music.



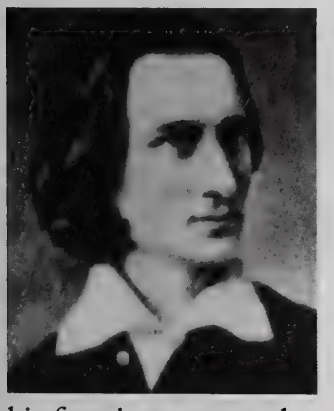
No. 1 (*Brouillards*—"Mists") presents murky middle-register swirls through which a theme in bald octaves looms with indistinct menace, while *Feuilles mortes* ("Dead Leaves") exploits the bleak emotional atmosphere created by close-spaced chromatic chords. Debussy's beloved Hispanic colors suffuse *La puerta del vino* ("The Vino Gateway"): inspired by a picture postcard of the Alhambra, the music is a sultry habanera, not without moments of lively impishness.

The purling, high-register figurations and extended trills of No. 4 (*...Les fées sont d'exquises danseuses*—"Fairies are exquisite dancers") suggest the gossamer residue of a waltz mercurially liberated of ballroom trappings. The ensuing *Bruyères* ("Heaths") bears an interesting similarity to a famous Book I prelude (*The Girl with the Flaxen Hair*): it is a loving woodland sketch of unashamedly serene sentimentality. In *General Lavine—eccentric*, Debussy evokes the antics of a real-life clown with *sforzando* pratfalls and a rollicking music-hall tune fragment that makes willful attempts to return in the wrong key.

In No. 7 (*La terrasse des audiences du clair de lune*—"The Reception Terrace by Moonlight"), Debussy mines two of his favorite topoi—moonlight and Orientalism—building a narrative where coloristic remoteness slowly yields to passion. Glimmering water effects inform *Ondine*, as Lydian-mode aspects of its ultra-delicate theme breathe an atmosphere at once exotic and supernatural. Debussy's Anglophilia (an unusual trait for a Frenchman) genially emerges in *Hommage à S. Pickwick Esq., P.P.M.P.C.*; an initial reference to "God Save the King" summons Dickens' hero in all his loveable bumptiousness. No. 10 (*Canope*) revisits the mystical, mysterious world of vanished antiquity, evoking an imperial resort of the Egyptian Pharaohs. The abstractly conceived *Les tierces alternées* ("Alternating thirds") begins by propounding a paradox, but develops into a *moto perpetuo* of unclouded cheer. Designing *Feux d'artifice* ("Fireworks") as a grand finale, Debussy revels in a veritable orgy of contrasting piano effects. A quote from the *Marseillaise* indicates that this is, indeed, a Bastille Day display.

* * * * *

Franz Liszt (1811-1886) traveled extensively during his twenties. Spending much of 1835-36 in Switzerland and large portions of the next three years in Italy, he attempted to capture his impressions of various locales in a series of meditative and descriptive scores called *Années de Pèlerinage* ("Years of Pilgrimage"). After much revision, Volume I of these pieces, designated as the Swiss "year," reached print in 1853; Volume II, Italy, was not ready until 1859. Over the decade between 1867 and 1877, Liszt assembled a third volume of *Années de Pèlerinage*, not associated with any specific country but dominated by Italian impressions. "Les Jeux d'eaux à la Villa d'Este," No. 4 of this third collection, dates from 1870. Inspired by a famous Roman array of fountains, it is a "water piece" of prophetically impressionistic richness. Sunny middle-register melody appears beneath shifting arpeggio cascades that aspire to the inexhaustibly varied iridescence found in the play of fountains. At a grandiose climax, melodic oratory alternates with brilliant liquid arpeggiation, and the oratory has the last word.



In his Ballade No. 2 in B minor (1853), Liszt plied one of his favorite genres—the programmatic one-movement tone poem designed to provide both the variety and unity of a sonata or symphony. He drew his program from Gottfried Bürger's once widely read Gothic horror ballad *Lenore*. Punctuated with the grisly refrain "The dead ride quickly! Are you afraid," the poem tells of Lenore's wild hundred-mile midnight ride with the zombie of her recently slain soldier-fiancé, toward a

cemetery where their nuptials are solemnized amid a riotous gathering of skeletons and specters. The Ballade is based largely on two themes: a broad opening melody underpinned by menacing rumbles, and a luminous ensuing chordal meditation. These themes are repeated a half-step lower; then march-like triplet-rhythms unleash a flood of virtuosity. Eventually Liszt transforms the opening melody into a rocking major-key *cantabile* and reiterates this with ever more grandiose exultation. The luminous chords provide a contemplative close.

In Liszt's era, operatic transcriptions for various instruments or ensembles constituted an indispensable part of musical culture. Except in large cities, opera performances were rare and did not begin to cover the full range of the stage repertory; thus it was only through transcriptions that listeners could become acquainted with new and classic musical dramas. For example, in late 1848 Liszt undertook plans to conduct a modernistic novelty in Weimar—Wagner's four-year old opera *Tannhäuser*—and by the time the production appeared in February 1849, Weimar listeners were familiar with *Tannhäuser* highlights, thanks to piano transcriptions Liszt had made of the overture and several key episodes. These included Wolfram's Act III recitative and romance "O du mein holder Abendstern" (the so-called "Song to the Evening Star"), a lyric paean to the purity, chastity, and brilliance of the planet Venus and the deity it represents. Departing only occasionally from fidelity to the orchestral score, Liszt presents the melody in its original lyric-baritone register surrounded by Wagner's strummed harp chords, and adds a modest coda of his own devising.

Similar fidelity marks Liszt's 1867 transcription of Isolde's concluding *Liebestod* ("Love-death") from Wagner's *Tristan und Isolde*, penned only two years after the opera's premiere. Liszt provides his own extremely brief introduction, then brings us Wagner's magnificent peroration unchanged musically—a task that, given the complexity of Wagner's orchestral textures, Liszt could only achieve thanks to his sovereign mastery of unusual keyboard techniques.

Liszt allowed himself more leeway in his 1859 transcription of the show-stopping last-act quartet from Verdi's *Rigoletto* (1851). Again inventing his own introduction, Liszt opens with humorous foretastes of two of Verdi's subsidiary themes, then proceeds to a glittering array of virtuoso arpeggios. Verdi's famous melody initially appears in its

TANGLEWOOD 2004
TALKS & WALKS

A series of informal conversations presented by guest artists and members of the Tanglewood family in the Tent Club near the Shed on Thursdays. Doors open at noon. The talks begin at 1 p.m. and are followed at 1:45 p.m. by walking tours of the Tanglewood grounds led by Tanglewood volunteer tour guides. Individual tickets are sold on the day of the talk for $10 at the Tent Club between 12:30 and 1 p.m., subject to availability. Please bring a picnic lunch; beverages and dessert are available for purchase.

July 15	Kurt Masur, Conductor
July 22	James Sommerville, BSO Principal Horn
July 29	David Kneuss, Director, TMC Opera (*A Midsummer Night's Dream*)
August 5	Tan Dun, Composer and Conductor
August 12	Deborah Voigt, Soprano
August 19	James DePreist, Conductor
August 26	Marc Mandel, BSO Director of Program Publications

proper tenor register; but later, as it is about to return, Liszt inserts a brilliant cadenza. Subsequent passages are festooned in glamorous garlands of ornament, and are also subjected to expansions in which Lisztian harmonies surface. Rapid-fire figurations and brilliant hammered octaves prepare an imposing conclusion.

—Benjamin Folkman

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and numerous other publications.

GUEST ARTIST

Jean-Yves Thibaudet



Jean-Yves Thibaudet appears with the world's foremost conductors and orchestras, collaborates with preeminent singers, and is a popular figure at international music festivals. In summer 2003 he appeared with the New York Philharmonic at the Vail Valley Music Festival and with the Los Angeles Philharmonic for the opening concert of the Hollywood Bowl. His 2003-04 season featured orchestra, recital, and chamber music performances in Australia, Japan, Europe, and North America. He toured with the Orchestre de la Suisse Romande, gave a recital at Carnegie Hall, and appeared with the San Francisco, National, Atlanta, Toronto, Baltimore, and Detroit symphony orchestras, the Philadelphia Orchestra, and the Colorado Symphony, and also with the Rossetti String Quartet in Ann Arbor and in Zankel Hall at Carnegie Hall. Internationally he performed at the Proms in London; with numerous European orchestras; on tour with the Bergen Philharmonic Orchestra, and in a chamber music tour of Italy, Scotland, Germany, and Turkey with Angelika Kirchschlager and Yuri Bashmet. An exclusive Decca recording artist, Mr. Thibaudet's award-winning discography includes his newest release, a five-CD set of the complete piano music of Satie; the Mendelssohn piano concertos with the Leipzig Gewandhaus Orchestra and Herbert Blomstedt; "Night Songs," with Renée Fleming, and a Chopin/Grieg disc with the Rotterdam Philharmonic and Valery Gergiev. His recording of the complete piano works of Ravel received a Grammy nomination. His jazz recordings include discs of music by Duke Ellington and Bill Evans. Mr. Thibaudet had an onscreen cameo in the Bruce Beresford feature film on Alma Mahler entitled *Bride of the Wind*, and his playing is showcased throughout the movie soundtrack. He also performed on the soundtrack to the feature film *Portrait of a Lady*. He has also been featured in the Metropolitan Opera production of *Fedora*, and in the PBS/Smithsonian special "Piano Grand!" hosted by Billy Joel. The celebrated London fashion designer Vivienne Westwood designs Mr. Thibaudet's concert attire. Jean-Yves Thibaudet was born in Lyon and at age twelve entered the Paris Conservatory, where he studied with Aldo Ciccolini and Lucette Descaves. He won the Premier Prix du Conservatoire at fifteen and three years later won the Young Concert Artists Auditions in New York. In 2001 the Republic of France awarded him the Chevalier de l'Ordre des Arts et des Lettres. In 2002 he was awarded the Premio Pegasus from the Spoleto Festival. Mr. Thibaudet has appeared on numerous occasions with the Boston Symphony Orchestra here and in Boston since his BSO debut at Tanglewood in 1992.

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Wednesday, August 18, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

BOSTON SYMPHONY CHAMBER PLAYERS

MALCOLM LOWE, violin
HALDAN MARTINSON, violin
STEVEN ANWELL, viola
JULES ESKIN, cello
EDWIN BARKER, double bass
RICHARD SVOBODA, bassoon
JAMES SOMMERVILLE, horn

with (in Golijov's *Ayre*)

DAWN UPSHAW, soprano
DAVID KRAKAUER, clarinet
MICHAEL WARD-BERGEMAN, accordion
GUSTAVO SANTAOLALLA, ronroco and guitar
JEREMY FLOWER, laptop/sound design

and assisting BSO members

ELIZABETH OSTLING, flute (in the Rossini quartet and Golijov's *Ayre*)
SCOTT ANDREWS, clarinet (in the Rossini quartet)
ANN HOBSON PILOT, harp (in Golijov's *Ayre*)

ROSSINI — Quartet No. 1 in F for flute, clarinet, bassoon, and horn

Allegro moderato
Andante
Rondo: Allegro

Ms. OSTLING; Messrs. ANDREWS, SVOBODA, and SOMMERVILLE

DVOŘÁK — Quintet in G for two violins, viola, cello, and double bass, Opus 77

Allegro con fuoco
Scherzo: Allegro vivace
Poco Andante
Finale: Allegro assai

Messrs. LOWE, MARTINSON, ANSELL, ESKIN, and BARKER

INTERMISSION

GOLIJOV

Ayre (2004)

Please note that translations of the sung texts are being distributed separately.

1. Mañanita de San Juan (*Morning of St. John's Day*)
 Text: Traditional Sephardic Romance
 Music based on Sephardic street calls
2. Una Madre Comió Asado (*A Mother Roasted her Child*)
 Lyrics and Music: Traditional Sephardic song after Jeremiah's Lamentations
3. Tancas Serradas a Muru (*Walls are Encircling the Land*)
 Lyrics and Music by Francesco Ignazio Mannu (Sardinia, ca. 1795)
4. Luna (*Moon*)
 Music by Gustavo Santaolalla (Instrumental)
5. Nanni
 Traditional Sephardic lullaby
6. Wa Habibi (*My Love*)
 Lyrics: Traditional Christian Arab Easter song
 Music based on Traditional Christian Arab and Muslim Arab melodies
7. Aiini Taqttiru (*My Eyes Weep*)
 Music and Lyrics: Traditional Christian Arab Easter song
8. Kun Li-Guitari Wataran Ayyuha Al-Maa' (*Be a String, Water, to my Guitar*)
 From the poem "*Eleven Planets in the Last Andalusian Sky*" by Mahmoud Darwish
9. Sueltate las Cintas (*Untie your Ribbons*)
 Lyrics and Music: Gustavo Santaolalla
10. Yah, Anna Emtzacha (*Oh, Where Shall I find You?*)
 Poem by Yehudah Halevy *(ca. 1112)*
 Music based on Sephardic calls to prayer
11. Ariadna en su Laberinto (*Ariadne in Her Labyrinth*)
 Lyrics: Traditional Sephardic Romance
 Music: Quodlibet of traditional and original Sephardic melodies

DAWN UPSHAW, soprano

Ms. OSTLING; Messrs. KRAKAUER, SOMMERVILLE, ANSELL, ESKIN, BARKER; Ms. HOBSON PILOT; Messrs. WARD-BERGEMAN, SANTAOLALLA, and FLOWER

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

NOTES ON THE PROGRAM

Gioachino Rossini's musical talent was encouraged by his parents, who were both professional musicians. By age eight Rossini (1792-1868) was playing viola in a theater orchestra and learning to play the horn; by age ten he was taking composition lessons. He appeared professionally as a singer from 1804. In 1806 he entered the Liceo Musicale in Bologna, where he became familiar with music of Haydn and Mozart and studied formal counterpoint. He became director of the Accademia dei Concordi in 1808 and in 1810, at eighteen, received his first opera commission, having become known in the theater for his insertion arias, written for specific performers for inclusion in the operas of other composers. From that time he composed nearly forty operas before his "retirement" from that activity in 1830 due in part to his own exhaustion and to political instability in Europe. His last opera was *Guillaume Tell*, first performed in August 1829. He was by that time quite rich, and the most celebrated composer in Europe.



Rossini's six "*sonate a quattro*" for two violins, cello, and double bass date from the year the future great Italian opera composer turned twelve. He wrote all six while staying with his family at the villa of the businessman Agostino Triossi in Conventello, near Ravenna, during the summer of 1804. In a note scribbled on the manuscript at a much later date, the composer wrote, "six dreadful sonatas...composed and copied out in three days and performed by Triossi, double bass, Morri, his cousin, first violin, the latter's brother, violoncello, who played like dogs, and the second violin by me myself, who was not the least

Frelinghuysen Morris
House & Studio



Enjoy a slice of the '30s and '40s at the house & studio of a glamorous artistic couple, Suzy Frelinghuysen and George L.K. Morris. Their works, as well as their contemporaries, including Picasso, Braque, Léger and Gris, are on display.

FRESH OFFERINGS
Previously Unseen Masterpieces by Shaw, Klee and Brancusi
Thursday through Sunday.
Hourly guided tours:
10am to 3pm

92 Hawthorne Street, Lenox, MA 01240 Tel: 413.637.0166 www.frelinghuysen.org

doggish, by God." The arrangements for wind quartet were made by Walter Zachert. The first, originally in G, has been transposed to F. Even beyond the ensemble's make-up, the originals have little in common with the classical examples of the string quartet, coming more from the Italian tradition in which a primary melody (usually appearing in the flute in these versions) is supported not by contrapuntal means (as in Mozart and Haydn) but by chordal or arpeggiated figuration. Already in the first of the set, however, we can hear in Rossini's charming and inventive melodies the seeds of his famous arias to come.

—Robert Kirzinger

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

* * * * *

To judge from its opus number alone, the G major string quintet of **Antonín Dvořák** (1841-1904) must have been composed after the *Scherzo capriccioso* (Opus 66), the Seventh Symphony (Opus 70), and the second set of Slavonic Dances (Opus 72)—in short, a work of the mature Dvořák . That is exactly what the composer's publisher Simrock wanted prospective purchasers to think. Actually the quintet had been written more than ten years earlier than its published opus number would suggest. The composer himself called it Opus 18 and objected strenuously, if fruitlessly, to Simrock's deceit. He turned to this unusual medium—a string quintet with double bass—after finishing his one-act opera *The Stubborn Lovers* early in 1875. The quintet was completed by March and submitted (anonymously, as the rules required) to a musical competition; the manuscript bore only the inscription "To his country." Selected unanimously, the work received its first performance the following March. The judges who first saw the manuscript awarded it the prize on account of its "noble theme, the technical mastery of polyphonic composition, the mastery of form and...knowledge of the instruments." At that time it had five movements, an Intermezzo in B standing in second place. But Dvořák decided that two slow movements overdid it, so he removed the Intermezzo and later published it separately as the Nocturne for strings, Opus 40.



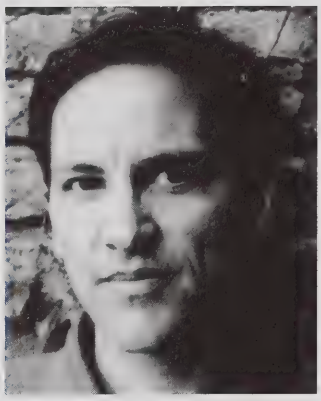
The player benefiting most from the presence of the double bass is the cellist, who, freed from customary duties of harmonic support, has a much greater opportunity to range widely in the thematic interplay of the lines. As if to define the unusual ensemble from the very outset, cello and double bass open the proceedings with the bass line descending in octaves, a sonority not possible for a string quartet, or even for a quintet with two cellos (like Schubert's C major). Once this unique feature has been established in the listener's ear, the cello parts company from the double bass and projects its own personality. Dvořák's first and last movements are lively, if somewhat square in the working out of musical ideas. The bouncy scherzo dances jovially into a gentler Trio with some charming irregularities of phrasing. The slow movement's unfettered lyricism makes it in many ways the high point of the work.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

* * * * *

Argentine-born American composer **Osvaldo Golijov** (b.1960) spent his early years absorbing a rich blend of musical experiences in his native La Plata. Classical chamber music was played at home, and he also experienced Jewish liturgical music and klezmer music through his family influences. A strong formative experience came when he discovered the new tango of Astor Piazzolla. He studied piano and later took private lessons in composition from Gerardo Gandini, then with Mark Kopytman at the Rubin Academy of Jerusalem and with Franco Donatoni at the Accademia Musicale Chigiana in Siena. In 1986 he came to the United States, where he earned his doctorate at the University of Pennsylvania; his teachers there included George Crumb, Richard Wernick, and Jay Reise. He was a Fellow in Composition at the Tanglewood Music Center in 1990, where he studied with Lukas Foss and Oliver Knussen, and where in recent years he has returned as a faculty member. He is Associate Professor of Music at the College of the Holy Cross in Worcester and is also on the faculty of the Boston Conservatory.



Also in recent years Golijov has been exploring what he calls the "roots and emanations of different musics," drawing up sound imagery from his own wide-ranging background, including Jewish folk traditions as well as tango and other Latin American genres. These often become the starting point for his writing, though they appear in his work in different stages of transformation, turning into something else entirely or even disappearing altogether, though remaining as the basic ground for the varied textures and musical "behaviors" in his compositions.

Golijov came to wide attention first through his connection with the Kronos Quartet, who performed original works, commissioned arrangements, and recorded his impressive quintet for clarinet and string quartet, *The Dreams and Prayers of Isaac the Blind.* The remarkable success on three continents of *La Pasión Según San Marcos* (*The Passion According to St. Mark*, given its United States premiere by the Boston Symphony Orchestra in February 2001), which retells the story of the Crucifixion in the form of Latin-American revolutionary street theater—with an inclusive musical language ranging from plainsong to Latin popular dance styles, vibrant energy, and an entirely original approach to many parts of the story that have otherwise been treated over the years



National Yiddish Book Center

Discover a *lebedike velt* – a lively world –
of Jewish books, music, film, and art!

EXHIBITIONS • BOOKSTORE • PROGRAMS & TOURS

On the Hampshire College campus in Amherst, MA
Mon – Fri 10–3:30; Sun 11–4 / 413-256-4900 / www.yiddishbookcenter.org

in conventional ways—highlights the independence of his voice and vision.

Golijov has written music for Dawn Upshaw on several occasions, including Three Songs for Soprano and Orchestra (for the Minnesota Orchestra, 2002) and the one-act opera *Ainadamar*, on the death of Lorca, which was commissioned by the Tanglewood Music Center and premiered here last summer. He wrote *Ayre* not just for Ms. Upshaw, but specifically for the opening season of Zankel Hall at Carnegie Hall. Commissioned by the Carnegie Hall Corporation, *Ayre* had its premiere in Zankel Hall on March 31, 2004 (on which occasion there were twelve movements, the original twelfth movement having since been removed by the composer). From the beginning, Golijov thought of *Ayre* as a counterpart to Berio's *Folk Songs* (with which it was paired on the Zankel Hall program in March). Berio's work draws on a body of existing songs from both sides of the Atlantic. Golijov draws on a body of songs (some of them from written sources, many of them transcribed from recordings) that are geographically centered in Spain and represent the three principal cultures—Christian, Jewish, and Arab—that were living together, and at odds with one another, in the period before the expulsion of the Jews from Spain in 1492. Most of the texts are in Ladino, the language of Spanish Jews; some are in Aramaic and Arabic.

Golijov notes that his work, like Berio's, is mostly an elaborate arrangement of existing songs. "Most are well-known melodies that I'm arranging. But some I am making up. For the first song I took a Sephardic romance. I don't know if it ever had music, but I'm writing a tune for it. The idea is to create a 'forest' and for Dawn to walk in it. There is no real sense of 'form'—in the sense of Beethovenian development—but rather lots of detours and discoveries."

Two of the songs—music and lyrics—are by Golijov's friend Gustavo Santaolalla. Most of the rest are anonymous folk melodies of the diverse cultures, ranging in theme from the very religious, to cursing, to funny tales. Taken all together, the songs and their texts, the stories and the music, create the image of a complex web of human cultural interaction in one area that served as a crossroads.

—Steven Ledbetter

Original version of this program note, which has been somewhat revised for the present occasion, copyright ©2004 by The Carnegie Hall Corporation.

ARTISTS

Boston Symphony Chamber Players



One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include the Boston Symphony's first-desk string, woodwind, brass, and percussion players. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature; they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished guest artists as pianists Emanuel Ax, Garrick Ohlsson, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory of Music, regular appearances at Tanglewood, and a busy schedule of touring and recording. In addition to appearances throughout the United States, the group has toured Europe and Japan on numerous occasions; they have also performed in South America and the former Soviet Union. Among



International Travelers at Home

Marjorie and Ed VanDyke traveled the globe while raising a family. After setting up twenty homes across the United States, Germany, France, England and beyond—they chose the lifecare option of Kimball Farms as their permanent home. Here they have the finest cultural attractions, great natural resources and a community of diverse and enthusiastic neighbors. They consider this a gift to themselves and their children that has enabled the continuance of a fulfilling lifestyle with the promise of a secure future.

Call Dolly Curletti, Marketing Director, for a brochure or to arrange for a tour, 413.637.7000 or 800.283.0061.

Kimball Farms

EQUAL HOUSING OPPORTUNITY

235 Walker Street, Lenox, MA • kimballfarms.org

Affiliate of Berkshire Health Systems

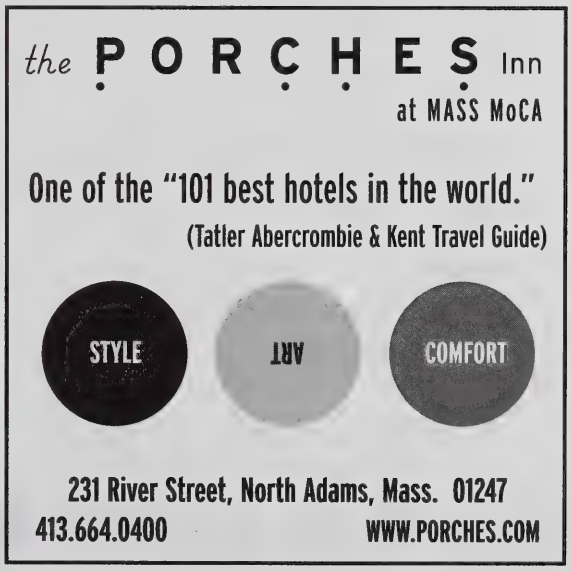
the Chamber Players' recordings on Nonesuch are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and Dvořák's string sextet; the Brahms string quintets; John Harbison's *Words from Paterson* with baritone Sanford Sylvan; a Copland album with pianist Gilbert Kalish; and a disc of music by Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright. Deutsche Grammophon has reissued, on a single compact disc, the Chamber Players' recordings of Stravinsky's Octet for Winds, *Pastorale*, *Ragtime*, and Concertino for Twelve Instruments, and Johann Strauss waltzes as arranged for chamber ensemble by Schoenberg, Berg, and Webern.

Dawn Upshaw



Dawn Upshaw has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from Bach to contemporary works. Her operatic roles include Mozart's Pamina, Ilia, Susanna, and Despina as well as modern works by Stravinsky, Poulenc, and Messiaen. From Salzburg and Paris to the Metropolitan Opera, Ms. Upshaw has also championed numerous new works created for her, including Kaija Saariaho's Grawemeyer Award-winning opera *L'Amour de Loin*; John Adams's nativity oratorio *El Niño*; Osvaldo Golijov's chamber opera *Ainadamar*; and Henri Dutilleux's *Correspondances*, which she premiered with the Berlin Philharmonic this season. This season she was also featured as a Carnegie Hall "Perspectives" Artist—the first singer to be so honored—performing works including Bach cantatas, French music, the world premiere of Osvaldo Golijov's *Ayre*, and Berio's *Folk Songs*. Other season highlights include a tour of the European capitals with pianist Richard Goode, an eight-city American tour with the Australian Chamber Orchestra, and the San Francisco Opera production of Janáček's *The Cunning Little Vixen*. Dawn Upshaw works frequently with such artists as Richard Goode, the Kronos Quartet, James Levine, Sir Simon Rattle, Esa-Pekka Salonen, and Peter Sellars. As a recitalist, she has premiered more than forty works in the past decade. She has developed cycles of songs by writers of her own generation, and has added works by such living composers as William Bolcom, Lukas Foss, and György Kurtág to her recent repertoire. A three-time Grammy winner, Ms. Upshaw is featured on more than fifty recordings, including, among others, the million-selling Symphony No. 3 by Henryk Górecki, Mozart's *The Marriage of Figaro*, Messiaen's *St. François d'Assise*, Stravinsky's *The Rake's Progress*, John Adams's *El Niño*, and a dozen recital recordings of varied repertoire. She has also recorded several Nonesuch discs of music theater repertoire; was the subject of a one-hour Bravo profile, and has been





featured in numerous PBS productions, including a hosting role on the "Evening at Pops" Copland Centennial Celebration. Dawn Upshaw holds honorary doctoral degrees from Yale, the Manhattan School of Music, and Illinois Wesleyan University. She began her career as a 1984 winner of the Young Concert Artists auditions and the 1985 Walter W. Naumburg Competition, and was a member of the Metropolitan Opera Young Artists Development Program. Born in Nashville, Tennessee, and raised in Park Forest, Illinois, she now lives near New York City with her husband and their two children. A Tanglewood Music Center alumna and frequent guest artist with the BSO, Ms. Upshaw made her Boston Symphony debut at Tanglewood in the gala 1988 "Bernstein at 70!" concert. Her most recent appearance with the orchestra was at the start of this month, when she sang music of Aaron Copland under the direction of John Williams. Last summer she appeared with the BSO singing Golijov's Three Songs with Orchestra, as well as in the world premiere TMC production of Golijov's opera *Ainadamar* conducted by Robert Spano.

David Krakauer



Internationally acclaimed clarinetist David Krakauer is known for his mastery of myriad styles including classical chamber music, Eastern European Jewish klezmer music, and the avant-garde. Recent collaborations have included the Tokyo String Quartet, the Kronos Quartet, the Lark Quartet, Eiko and Koma, and the Orquesta Sinfonica del Barcelona. As one of the foremost musicians of the vital new wave of klezmer, he tours the globe with his celebrated *Klezmer Madness!* Ensemble. While firmly rooted in traditional klezmer folk tunes, the band simultaneously pays homage to R&B, jazz, classical, and funk. Mr. Krakauer's annual tours to major national and international festivals and jazz clubs have brought him and his band in recent seasons to the Library of Congress, the Venice Biennale, the Krakow Jewish Culture Festival, the BBC Proms, Saalfelden Jazz Festival, and many other venues. His discography contains some of the past decade's most important klezmer recordings, including *A New Hot One* (Label Bleu/harmonia mundi usa) and *The Twelve Tribes* (which received the Preis der deutschen Schallplattenkritik); *Klezmer NY* (1998) on John Zorn's Tzadik label; and *Klezmer Madness*, one of Tzadik's best-selling discs. Other CDs include the groundbreaking *Rhythm and Jews* (Piranha/Flying Fish) with the Klezmatics; *In the Fiddler's House* with violinist Itzhak Perlman and the Klezmatics; and Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind* with the Kronos Quartet (Nonesuch). His latest disc is *Krakauer Live in Krakow* (Label Bleu/harmonia mundi usa), and he is also featured in the series on American Jewish music recently issued on Naxos

For rates and
information on
advertising in the
Boston Symphony,
Boston Pops,
and
Tanglewood program books
please contact:

STEVE GANAK AD REPS
51 CHURCH STREET

BOSTON
SYMPHONY
ORCHESTRA

(617) 542-6913

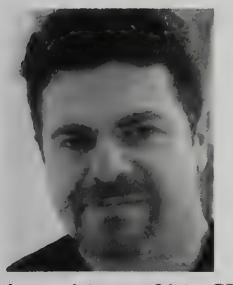
by the Milken Foundation. Mr. Krakauer has had major profiles in the *New York Times*, *The New Yorker*, the *International Herald Tribune*, and *Downbeat*, *Jazz Times*, *Jazziz*, and *Chamber Music* magazines.

Michael Ward-Bergeman



Michael Jude Ward-Bergeman is an artist who explores sound and music by researching some of the world's oldest musical traditions, and through use of the latest music technology. His original compositions have earned him international recognition and awards. Projects range from exploring improvisation with music and technology through his group NOTUS, to his work synthesizing blues and Gypsy music traditions through collaborations with various artists. He has also worked closely with composer Osvaldo Golijov on his groundbreaking work, *La Pasión Según San Marcos*, both as accordionist and sound designer. A graduate of the Berklee College of Music in Boston, he continues his studies by working with some of the world's finest musicians and seeking out music that resonates and expands his eclectic tastes. Throughout his career Mr. Ward-Bergeman has also been consistently involved on both a voluntary and professional basis with developing programs that use music in therapeutic settings.

Gustavo Santaolalla



Gustavo Santaolalla started his professional music career in 1967 at sixteen, when he founded the group Arco Iris, making history as a pioneer in the fusion of rock and Latin American folk music. He has since become the most important name in Latin Alternative music; having won Grammy Awards for his work with Café Tacuba and Juanes. He has also produced critical and commercial successes for the million-selling Mexican group Molotov, as well as Julieta Venegas, Maldita Vecindad, Caifanes, León Gieco, Los Prisioneros, and Divididos, among others. After the launching of his SURCO label, he also played a major role in producing music for his label's roster of artists, including Bersuit, Arbol, and La Vela Puerca. Most recently he has entered the world of film music by scoring the music and producing the soundtrack for Alejandro Gonzalez Iñarritu's *Amores Perros* and *21 Grams*, and the upcoming Walter Salles film, *Motorcycle Diaries*.

Jeremy Flower



Jeremy Flower graduated with a degree in composition from the New England Conservatory of Music, where he studied with Michael Gandolfi and Caleb Morgan. Since moving the computer to the center of his creative focus, he has been very active in the underground electronic music scene in Boston and New York, playing clubs such as Filter 14, River Gods, Liquids, Galapagos, and Tonic. He performs under many muses, mainly as Keepalive and the Getawaykyd, and also as part of the instrumental pop band The Moms. His most recent collaborations include projects with Osvaldo Golijov, the Kronos Quartet, Tagaq, Local Fields, and minimal techno powerhouse Smartypants. His music can be found at www.keepalive.org and on Adhesive records.

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Tuesday, August 19, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

CHRISTIAN TETZLAFF, violin
LARS VOGT, piano

THE THREE BRAHMS VIOLIN SONATAS

Sonata No. 1 in G for violin and piano, Opus 78

Vivace ma non troppo
Adagio
Allegro molto moderato

Sonata No. 2 in A for violin and piano, Opus 100

Allegro amabile
Andante tranquillo—Vivace di più—Andante
Allegretto grazioso (quasi Andante)

INTERMISSION

Sonata No. 3 in D minor, Opus 108

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Steinway and Sons Pianos, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

NOTES ON THE PROGRAM

In November 1861 Clara Schumann wrote in her journal, "An interesting conversation with Johannes about form. How the old masters had the freest form, while modern compositions move within the stiffest and most narrow limits. He himself emulates the older generation and Clementi in particular ranks high in his opinion, on account of his great, free form."

Johannes Brahms (1833-1897) was then twenty-eight and a recovering phenome-

non. He had rocketed to fame at twenty, when in an article Robert Schumann proclaimed him the coming savior of German music. Reeling from the burden Schumann had laid on him, Brahms endured years of creative uncertainty. By the time he and Clara had their conversation about form, he was emerging from uncertainty, working on his first chamber music masterpieces, the String Sextet in B-flat and the Piano Quartet in G minor.

Around him, factional rumbles that Schumann's article had provoked were growing into a struggle that has been called the "War of the Romantics." On one side were the adherents of Wagner's and Liszt's "Music of the Future," on the other side the Brahmsians. The central battleground of that war was form: the progressives decreed the death of the old models, found new ones in literature and philosophy, and largely scorned small canvases. Brahms rarely strayed from the old models, above all sonata form, rondo, and variations, within their context of classical genres such as symphony, string quartet, and violin sonata.



If Brahms's devotion to classical forms made him the idol of conservatives in the middle of the Romantic century, virtually he alone in his generation understood that Haydn, Mozart, and Beethoven had not used received patterns as a mold to pour notes into, but wielded them freely and dynamically. Thus his observation to Clara. He would fill the old forms with innovative conceptions of rhythm, harmony, and thematic integration. His creative re-imaginings are never more beautifully on display than in his three violin sonatas.

In 1878 Brahms was spending his second summer in delightful Pörtschach, on Lake Worth. The village provided swimming, mountain vistas, delicious crabs, and loads of inspiration. Brahms wrote a friend: "The melodies fly so thick here that you have to be careful not to step on one." If he scorned program-based music, he was willing to give himself over to the power of atmosphere and landscape to shape his work. The main product of his previous summer in Pörtschach had been the gentle, pastoral Second Symphony. The summers of 1878 and 1879 produced the **Violin Sonata No. 1 in G major**.

The First is often called the *Regen* ("Rain") Sonata, because in it Brahms took up his song *Regenlied* and made its opening, notably its dotted upbeat, the motto of the whole piece. That motto recurs in myriad guises, here thoughtful, there tentative, sometimes striding and assertive. Meanwhile the connection to song, to songfulness, would mark all his violin sonatas.

The sonata-form opening movement of the G major begins with one of Brahms's retrospective, sweetly lyrical melodies over quiet chords in the piano. That theme will never be far away in the movement, and it sets the inward tone of the whole sonata. The theme begins with the dotted *Regen*-motto and in its first few bars sets up motivic ideas that will permeate all three movements; tight thematic integration is an impressive part of this sonata. The most innovative aspect is the prophetic rhythmic ideas: in many phrases the 6/4 meter is defined polyrhythmically, superimposing patterns of two, three, and four.

The familiar landmarks of sonata form are handled with equal imagination. Nominally we see a familiar outline: an exposition with its first and second themes, a development improvising on the themes, a recapitulation, and coda. But instead of the usual exposition-repeat Brahms gives us a feint, a false repeat; we are thrust into an increasingly passionate development that ends not with a dramatic Beethovenian recapitulation but an elided one, where we suddenly find ourselves back in the middle of the gentle opening theme.

The second movement begins quietly, a hint of horn calls suggesting a forest nocturnal. This music wanders in a kind of rhythmic fog, the dotted motto now in a drifting mood, the movement's opening phrase one that will grow in import as a point of arrival from several directions. The form recalls the usual slow-movement pattern ABA, but Brahms never repeats ideas literally, developing and intensifying them on their return, and as a kind of extended coda he adds another recall of the B and A themes.

The quietly energetic G minor finale, which like the first movement begins with the dotted motto pattern on D, is a rondo (ABACA *etc.*)—again the expected form, but where traditional rondo finales are usually fleet and playful, the rondos in Brahms's violin sonatas are lyrical and serious. The piano in this finale plays nervous raindrop figures under the flowing violin line, the whole creating a feeling of restrained passion. The arrival after that restraint is the C section, which brings back the opening theme of the slow movement, in its key of E-flat. That theme will return for the rest of the finale, helping tie together the whole sonata and its poignant and introspective world. Only in the coda does the piece rediscover G major, for the first time since the opening movement, but the feeling at the end is not of triumph but rather of quiet resignation. It is often said of the First Violin Sonata that it has a feeling of autobiography, even confession.

* * * * *

If the G major is the most musically complex and inward of the sonatas, the **Violin Sonata No. 2 in A major**, written on Lake Thun in a halcyon summer of 1886, is the most genial, compact, and extroverted, starting with its expansive high-Brahmsian opening. It begins with piano, and, throughout, the piano will be more often in the foreground than in the First Sonata. In the first movement there is a touch of pathos in the second theme and a stormy moment in the development (which ends strikingly with a Hungarian tune in C-sharp minor), but geniality prevails.

The second movement is ABABA, nothing special in itself, but the material presents a startling and delightful contrast. The A is a songful Andante tranquillo in F major, the B a D minor Vivace of folk-Hungarian cast. Each element is varied on its return, the Andante becoming more soulful and finally retrospective, the Vivace more nimble, the last time serving as a wry and curt coda. The finale is summarized in its direction Allegretto grazioso (quasi Andante): another flowing and genial theme, but broader than the first movement's, with a preference for the lush low G-string of the fiddle.

* * * * *



Begun at Lake Thun in 1886 and finished in 1888, the **Violin Sonata No. 3 in D minor** begins as if in the middle of a thought, the music driving and restive, setting the tone of the most emotionally complex of the sonatas. The second theme is only a touch calmer; the nervousness will never entirely abate. Highly unusually, the entire development takes place over a pounding A pedal, creating a sense of relentlessness and perhaps frustration, and the recapitulation becomes tumultuous. (The intensified return of the second theme would not be out of place in romantic film drama of the 1930s.) The coda answers the development with a long D pedal, finishing a movement that overall feels urgent, unsettled, and unresolved.

The second movement is contrastingly simple and in D major—but a strangely shadowed major, with a tragic undercurrent. Nominally the form is again ABA, but the B section is only a transition back to a more passionate restatement of the melody. This sonata adds a third-movement scherzo in F-sharp minor, its insistent and quietly driving rhythms an effective contrast to the slow movement, its tone neither tragic nor light but a suspension somewhere between.

So where do these three intense, unresolved, often turbulent movements lead? To a Presto agitato finale in a relentlessly driving 6/8, fierce and dynamic in tone. At the end there is no hopeful resolution to major; the terse coda finishes in D minor. There is Brahms's answer to the qualms and questions of the earlier movements, and perhaps to the turbulences in his own life: not hope, but defiance.

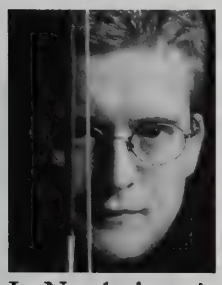
Throughout these lovely, lyrical, and marvelously varied sonatas, Brahms has utilized or recalled the form traditionally proper to each movement. At the same time, each movement is a testament to his originality, to his own sense of great, free form.

—Jan Swafford

An alumnus of the Tanglewood Music Center, Jan Swafford is an award-winning composer and author who teaches in the Tufts University English Department and whose books include biographies of Charles Ives and Johannes Brahms.

GUEST ARTISTS

Christian Tetzlaff



Christian Tetzlaff, internationally recognized as one of the most important violinists of his generation, has performed and recorded a broad spectrum of the repertoire, ranging from Bach's unaccompanied sonatas and partitas and 19th-century masterworks by Mendelssohn, Beethoven, and Brahms to 20th-century concertos by Bartók, Berg, and Stravinsky and world premieres of contemporary works. Dedicated to chamber music, Mr. Tetzlaff frequently collaborates with distinguished artists including Lars Vogt, Leif Ove Andsnes, Sabine Meyer, Heinrich Schiff, and Tabea Zimmermann. In North America he has appeared with the orchestras of Cleveland, Boston, Minnesota, New York, Houston, Los Angeles, Philadelphia, San Francisco, and Toronto, among many others; he performs in Europe with ensembles including the Berlin Philharmonic, the London Symphony Orchestra, the Royal Concertgebouw, and the Vienna Philharmonic. Highlights of Mr. Tetzlaff's 2003-04 season in the U.S. included return engagements with the Los Angeles Philharmonic, Philadelphia Orchestra, and the Toronto Symphony Orchestra, as well as concerts at Lincoln Center featuring the music of Bartók and Janáček with pianist Lars Vogt. He also made his debut with the Metropolitan Opera Orchestra under James Levine, performing the Berg Violin Concerto. In Europe, Mr. Tetzlaff performed the Bach solo sonatas and partitas in recital at the Louvre in Paris, and at the Bach Academy in Stuttgart, and appeared as soloist with orchestras including the Orchestre de Paris and the Rotterdam Philharmonic, among others. This summer he performs the complete Bach solo sonatas

BOSTON SYMPHONY ORCHESTRA

Tanglewood Jazz Festival 2004



September 3–5

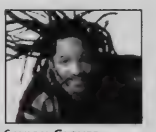
SEPTEMBER 3 FRIDAY

8pm *Ozawa Hall*
Eliane Elias
Eddie Palmieri and La Perfecta II
Live WGBH Broadcast

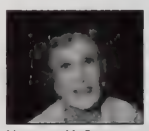

ELIANE ELIAS

SEPTEMBER 4 SATURDAY

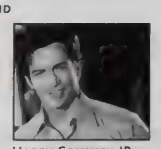
1pm *Theatre*
Savion Glover and Jimmy Slyde
An all-jazz tap program with jazz quintet


SAVION GLOVER

3pm *Ozawa Hall*
Marian McPartland with guest Taylor Eigsti
Piano Jazz
Live Broadcast

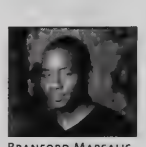

MARION MCPARTLAND

8pm *Shed*
Harry Connick, Jr. and Orchestra
"Only You" Tour


HARRY CONNICK,JR.

SEPTEMBER 5 SUNDAY

2pm *Ozawa Hall*
Marsalis Music Presents:
Branford Marsalis Quartet
Harry Connick, Jr. Quartet (no vocals)
Doug Wamble Quartet
Miguel Zenón


BRANFORD MARSALIS

8pm *Ozawa Hall*
Dave Brubeck with Symphonette and Quartet


DAVE BRUBECK

TICKETS: $16–$80

To order, call SymphonyCharge at (888) 266-1200 or order online at *www.bso.org*.

TDD/TTY (617) 638-9289 For services, ticketing, and information for persons with disabilities call (617) 638-9431.

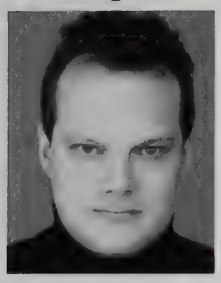
All programs and artists are subject to change. Each ticket ordered by phone/internet is subject to a $5 handling fee. Please note, no refunds or exchanges.

Fidelity INVESTMENTS
Sponsor of the Tanglewood Jazz Festival

JazzTimes.com ...more than a magazine
The Exclusive Music Magazine of the Tanglewood Jazz Festival

and partitas and gives a concert with Tabea Zimmermann at Lincoln Center's Mostly Mozart Festival. Mr. Tetzlaff's most recent recordings include Sibelius's complete works for violin and orchestra with the Danish National Radio Orchestra and Thomas Dausgaard on Virgin Classics, which won the prestigious Diapason d'or, and the Brahms sonatas for violin and piano on EMI Classics with Lars Vogt, part of a three-disc set of the complete Brahms duo-sonatas with Sabine Meyer and Boris Pergamenschikov, which won the Deutsche Schallplattenpreis. Mr. Tetzlaff plays a violin by the German maker Peter Greiner. He lives in Hamburg with his wife, who is a clarinetist with the Frankfurt Opera, and their three children. This Saturday night he joins cellist Claudio Bohórquez and the Boston Symphony Orchestra led by Andrey Boreyko for a performance of Brahms's Double Concerto as part of an all-Brahms orchestral program in the Koussevitzky Music Shed.

Lars Vogt



Lars Vogt has rapidly established himself as one of the leading pianists of his generation. Born in the German town of Düren, he first came to international attention by winning second prize at the 1990 Leeds International Competition. Since then he has pursued an active career comprising major concerto and recital performances throughout Europe, Asia, and North America. An exclusive EMI recording artist, Mr. Vogt has made fifteen discs for that label, including the Schumann and Grieg piano concertos and the first two Beethoven concertos with the City of Birmingham Symphony and Sir Simon Rattle, as well as solo recordings of works by Beethoven, Brahms, Haydn, Mussorgsky, Schubert, Schumann, and Tchaikovsky. His most recent concerto release is Hindemith's *Kammermusik* No. 2 with the Berlin Philharmonic and Claudio Abbado. Mr. Vogt's 2003-04 season in North America included his debut with the New York Philharmonic, a recital at Carnegie Hall's Zankel Hall, and a collaboration with Christian Tetzlaff in a series of Bartók/Janáček programs at Lincoln Center and the Kimmel Center in Philadelphia. Lars Vogt is renowned as a chamber musician; in 1998 he founded his own festival, "Spannungen," in Heimbach, Germany; the success of this festival has been marked by four EMI CDs of live recordings. Mr. Vogt enjoys regular partnerships with such colleagues as Christian Tetzlaff, Boris Pergamenschikov, Heinrich Schiff, and Truls Mørk. In spring 2003 he toured the United States and Europe with violinist Sarah Chang. He also collaborates with actor Klaus-Maria Brandauer and comedian Konrad Beikircher. Lars Vogt studied with Ruth Weiss and Karl-Heinz Kämmerling. He lives near Cologne with his wife, the Russian composer Tatjana Komarova, and their young daughter, Isabelle. Mr. Vogt makes his Boston Symphony Orchestra debut this Friday night, performing Beethoven's Piano Concerto No. 1 under the direction of Andrey Boreyko.



2004 season

Days in the Arts

Through the Boston Symphony Orchestra's Days in the Arts (DARTS) program, students spend a week immersed in the arts. In the morning, students participate in hands-on workshops. In the afternoon, they travel to Tanglewood, the BSO's summer home, and other cultural institutions such as Jacob's Pillow, the Norman Rockwell Museum, and Shakespeare & Co.

Financial support is essential to the continued success of DARTS. Please consider making a generous contribution to DARTS this summer and help more than 400 children explore how the arts can enrich their lives.

For more information, contact Alexandra Fuchs, Director of Tanglewood Annual Funds, at (413) 637-5298, or Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5260.



The BSO gratefully acknowledges the following donors*:

ANNUAL OPERATING GIFTS TO DARTS

$50,000 and above
Dr. Carol Reich and Mr. Joseph Reich

$10,000 - $49,999
Anonymous (1)
Associated Grantmakers of Massachusetts Summer Fund
The Connors Family
Irene E. and George A. Davis Foundation
Mr. and Mrs. Daniel Freed
Stephen B. Kay and Lisbeth Tarlow
The Richard A. and Helene H. Monaghan Family Foundation
National Endowment for the Arts
New Balance Foundation
Thomas A. Pappas Charitable Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Mary Ann Pesce
The William E. and Bertha E. Schrafft Charitable Trust

$5,000 - $9,999
Sydelle and Lee Blatt
Fairmont Hotels & Resorts Charitable Foundation
The Roger and Myrna Landay Charitable Foundation

$2,500 - $4,999
Boston Concessions Group, Inc.
Jonathan and Seana Crellin
The Hoche-Scofield Foundation
Valet Park of New England

$2,000 - $2,499
The Kingsbury Road Charitable Foundation
Tom Stemberg

DARTS Endowment Funds
Elizabeth A. Baldwin DARTS Fund
George and Kathleen Clear DARTS CRT
Paul D. and Lori A. Deninger DARTS Scholarship Fund
Gordon/Rousmaniere/Roberts Fund
Renee Rapaporte DARTS Scholarship Fund
Miriam and Sidney Stoneman Fund of The Boston Foundation

** as of April 30, 2004*

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Wednesday, August 25, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

MARTHA ARGERICH and
ALEXANDER GURNING, pianists

Please note that Martha Argerich and Alexander Gurning will open tonight's recital with Mozart's Piano Sonata in D for four hands, composed 1772 in Salzburg. This is one of two four-hand piano sonatas—the other being the B-flat sonata, K.358(186c), from late 1773 or early 1774—Mozart (1756-1791) composed in Salzburg to play at home with his sister Maria Anna (affectionately nicknamed "Nannerl"). Both sonatas were published in Vienna in 1783, the present D major sonata as Mozart's Opus 3, No. 1, the B-flat as Opus 3, No. 2. Following performance of the sonata, the program will continue with music of Prokofiev, Rachmaninoff, and Tchaikovsky as printed in tonight's program book.

MOZART — Sonata in D for piano four-hands, K.381(123a)

Allegro
Andante
Allegro molto

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Wednesday, August 25, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

MARTHA ARGERICH and
ALEXANDER GURNING, pianists

PROKOFIEV — Suite from *Cinderella*

- Introduction
- Quarrel
- Winter
- Spring
- Cinderella's Waltz
- Gavotte
- Gallop
- Valse lente
- Finale

INTERMISSION

RACHMANINOFF — *Symphonic Dances*

- Non allegro
- Andante con moto (Tempo di valse)
- Lento assai—Allegro vivace

TCHAIKOVSKY–ECONOMOU — *Nutcracker* Suite

- Miniature Overture
- Characteristic Dances
 - March
 - Dance of the Sugar-plum Fairy
 - Trepak
 - Arabian Dance
 - Chinese Dances
 - Dance of the Reed Pipes
- Waltz of the Flowers

Steinway and Sons Pianos, selected exclusively at Tanglewood

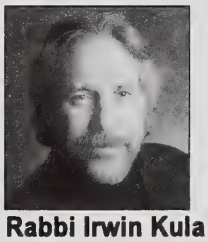
In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

3rd Annual
Brandeis in the Berkshires
Lecture Series
Shakespeare and Company, Founder's Theatre


Ann W. Richards

July 12, 2004
An Evening with Former Texas Governor, The Honorable Ann W. Richards
Former Governor of Texas


Rabbi Irwin Kula

July 27, 2004
Post-Denominational Judaism: In An Age of Freedom, Affluence and Power
President, National Center for Jewish Leadership and Learning *(CLAL)*



Alice Hoffman

August 9, 2004
The Power of Gender: Women's Voices, Women's Stories Special Reading with Q&A and Book Signing
New York Times Best-Selling Novelist and Oprah Book Choice Award Winner

Lectures begin at 8 p.m. and are open to the public.
Tickets are $8
To order tickets, phone Shakespeare & Co Box Office.
#413-637-3353
Brandeis in the Berkshires was founded in 2002 through the generous support and vision of
Harold Grinspoon and the Harold Grinspoon Foundation.

Barrington Stage Company

SWEET CHARITY
June 24 - July 17
Book by Neil Simon
Lyrics by Dorothy Fields
Music by Cy Coleman

THE GOD COMMITTEE
July 22 - August 7
By Mark St. Germain

CYRANO DE BERGERAC
August 12 - 28
By Edmond Rostand
Original music by Ray Leslee
Adapted by Julianne Boyd

bsc
barrington stage company
Julianne Boyd, Artistic Director
413 528-8888
www.barringtonstageco.org



NOTES ON THE PROGRAM

Composers generally write a symphonic piece in two stages. Before penning the full orchestral score, which requires at least twelve musical staves, they will produce a preliminary version, notating all the important musical details on four staves—a layout very like that of two-piano music. It is thus not surprising that symphonic music can often be translated (indeed, retranslated) to the two-piano medium with surprising success. This is unquestionably the case with the three works on our program, all inspired by the great Russian ballet tradition. Colorful though the orchestral versions are, their hues still make a striking effect when transmuted by the keyboard into vividly differentiated shades of gray.



When **Sergei Prokofiev** (1891-1953) reestablished residence in his native Russia in 1934 after years of voluntary exile, the first large project he tackled was the ballet *Romeo and Juliet*. Put into production at the Bolshoi Theater shortly after its completion in September 1935, *Romeo* unfortunately provoked a rebellion at rehearsals, with leading cast members branding it "undanceable." The Bolshoi canceled the production; and only in January 1940 was Prokofiev vindicated when the long-delayed Russian premiere of *Romeo*, given by the Kirov company in Leningrad (today St. Petersburg), enjoyed a triumphant reception. That fall, the Kirov commissioned another ballet from Prokofiev, *Cinderella*, and composition began later in 1940. In June 1941, however, with two acts of *Cinderella* complete in piano score, the Nazi invasion of the Soviet Union prompted Prokofiev to put aside the ballet in favor of a patriotic opera, *War and Peace*.

While working on *War and Peace*, Prokofiev issued two collections of "Piano pieces from *Cinderella*," published in 1942 and 1943. After finishing the opera in mid-1943 he quickly composed *Cinderella*'s third act in piano score, hoping for an August 1943 production by the Kirov, now temporarily housed in the Ural city of Perm. But the Perm performance never materialized, and Prokofiev completed the ballet's orchestration only in the summer of 1944. Curiously, it was not the Kirov but the Bolshoi company that gave *Cinderella* its highly successful premiere, on November 21, 1945, in Moscow.

In *Cinderella*, Prokofiev continued to mine the haunting lyric idiom that had given *Romeo and Juliet* its special character, but aimed at even greater simplicity and "danceability." Its individual episodes tend to be more self-contained than those of *Romeo*, and these make the piece especially suitable for excerpting. Indeed, Prokofiev made three separate orchestral suites from *Cinderella* and added several collections of *Cinderella* piano excerpts from the two published before the ballet was complete. Given that Prokofiev unhesitatingly presented piano transcriptions from the score, the present duo-piano version—which covers all the familiar highlights of the familiar fairy tale—can lay a special claim to propriety and authority. In these fetching lyric excerpts, Prokofiev eminently succeeded in his aim, which was, "to convey the poetic love between Cinderella and the Prince—the birth and flowering of that feeling, the obstacles thrown in its path, and the realization of the dream at last."

* * * * *

Unlike so many important Russian composers, **Sergei Rachmaninoff** (1873-1943) took little interest in ballet for most of his career. In 1939, however, the Russian-born choreographer Michael Fokine produced a ballet version of Rachmaninoff's five-year-old Rhapsody on a Theme of Paganini (1934) which so delighted the composer that he

decided to write another large work suitable for both dance and the concert hall. Summering at Orchard Point, Long Island, in 1940, the sixty-seven-year-old Rachmaninoff plunged into this new score, also maintaining so rigorous a piano-practice schedule that his wife became alarmed. (He began his workdays at 8:30 a.m. and ended at 11 at night, breaking only for a two-hour afternoon nap and a shorter evening dinner.) On August 21, he wrote the following to Eugene Ormandy, conductor of the Philadelphia Orchestra: "Last week I finished a new symphonic piece, which I naturally want to give first to you and your orchestra. It is called *Fantastic Dances*. I shall now begin the orchestration."



A few days later, the composer changed his title to *Symphonic Dances*. He completed the orchestration October 29, later producing the present two-piano version. Ormandy and the Philadelphians gave the premiere on January 3, 1941. *Symphonic Dances*, Opus 45, was the first major work Rachmaninoff had composed entirely in America, and would also prove to be the last—his creative swan song.

In *Symphonic Dances*, Rachmaninoff plies his most adventurous chromatic harmony, yet avoids the diffuseness that sometimes afflicts his harmonic experiments. Each of the three dances, for which Rachmaninoff once contemplated the titles *Midday*, *Twilight*, and *Midnight*, is cast in three-part form (modified ABA) with prefatory introduction. Throughout, Rachmaninoff's powers of motivic development are at their height, and he is still capable of spinning out long melodies of great beauty.

From introductory flickers of a descending three-note figure, an energetic theme coalesces. In a later variant, the flicker-descent becomes an ascent, but the opening version returns. A central section presents a lyric melody; later the main theme reappears,

IN HARMONY WITH SCIENCE



Concert for the Cure

SUNDAY, OCTOBER 10TH, 5PM

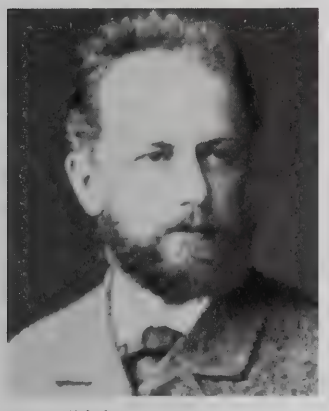
Donated by Members of the BOSTON SYMPHONY ORCHESTRA
Led By EDO DE WAART Guest Soloist, ANDRÉ WATTS

FOR MORE INFORMATION CALL: 888.310.7100
VISIT US ON THE WEB: WWW.CONCERTFORTHECURE.ORG

followed by a closing benediction. Muted annunciations of quiet menace open the central Andante con moto (Tempo di valse), and a slinky waltz develops. The annunciation also begins and closes the middle section, and the waltz theme, in its restatement, eventually accelerates to a whirl. Paradoxically, a central feature of the joyous, vigorous finale is Rachmaninoff's long-standing obsession with the doom-laden *Dies irae* Requiem chant. A stately introduction provides a foretaste of the celebratory, fanfare-like main theme. A still more animated second theme, marked by jolting syncopations, is directly derived from *Dies irae*. Lyric central material waxes impassioned. In a coda after the free reprise, there is a dramatic build-up on the second theme, and at a climax Rachmaninoff quotes the "*Alliluya*" melody from his Vespers of 1915. With "*Alliluya*" banishing *Dies irae*, death is quite literally, as the Bible says, "swallowed up in victory."

* * * * *

In 1891, **Pyotr Ilyich Tchaikovsky** (1840-1893) received a commission from the Imperial Theater for an interesting double bill, consisting of a one-act fairy tale opera, *Iolantha*, and a ballet based on E.T.A. Hoffmann's fantasy *The Nutcracker and the King of the Mice*. Travels, including a journey to America, interfered with work on the piece, but Tchaikovsky had the music ready by March of 1892. *Iolanthe*, Opus 69, and *The Nutcracker*, Opus 71, duly received a joint premiere at the end of that year, on December 6, at the Maryinsky Theater in St. Petersburg. The ballet was an immediate success, and no one was more impressed with the score's quality than Tchaikovsky himself. "It is curious," he wrote, "that all the time I was writing the ballet I thought it was rather poor, and that when I began my opera [*Iolanthe*] I would really do my best. But now it seems to me that the ballet is good and the opera is mediocre." Tchaikovsky himself drew the well-known *Nutcracker* Suite, Opus 71a, from the complete ballet. Establishing the opening scene—a Christmas Eve celebration where children open their toys—Tchaikovsky begins with a "miniature overture," and then proceeds to a second act *divertissement* in the Candy Kingdom, where the queen of the realm, the Sugar-plum Fairy, daintily appears to introduce the delicacies of her domains. These are personified in an Arabian Dance (coffee) and a Chinese Dance (tea). There is also a lusty Russian *trepak*, and a witty Dance of the Reed Pipes, and the Suite concludes with the beguiling Waltz of the Flowers.



—Benjamin Folkman

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News, Stagebill, Playbill, Performing Arts*, and numerous other publications.

GUEST ARTISTS

Martha Argerich



Martha Argerich was born in Buenos Aires and began her first piano lessons at the age of five with Vincenzo Scaramuzza. Considered a child prodigy, she soon performed in public. In 1955 she moved to Europe, continuing her studies in London, Vienna, and Switzerland, working with Seidlhofer, Gulda, Magaloff, Mrs. Lipatti, and Stefan Ashkenazy. In 1957 she won the Bolzano and Geneva piano competitions, and in 1965 the Warsaw International Chopin Competition. Since then she has been one of the most prominent pianists in the world, both in popularity and ability. Martha Argerich has been rated highly for her performance of the virtuoso 19th- and 20th-century piano literature. Her large repertoire includes Bach, Bartók, Beethoven, and

Hello, I Must Be Changing

Our lives change constantly. We never know with precision what we will face tomorrow. So when tomorrow comes, we have to be ready to confront the need for a new approach openly, creatively, and willingly. If we are stuck and cannot respond, determined to hold onto yesterday's solutions, we are in trouble.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? How do we help students develop both the skill and the inner strength to be fluent, indeed inspired, in the task of evaluation, response, and innovation?

When we are teaching adolescent girls about change, we do not have to create clever lessons based on simulations and change models. The curriculum is constantly present, staring girls in the face. Ready or not, their bodies, minds, emotions, relationships, and ideas shift dramatically and daily.

So, change for adolescents is a certainty. How well they do it, though, is another matter. Both ends and means are important. On the one hand is the goal of becoming a healthy, effective person, but on the other is the quality of the change process itself. It is the way in which the challenges of adolescence are met that forms the underlying pattern of adult coping skills.

Kurt Lewin, a founder of modern social psychology, identifies three phases in change cycles that are analogous to the phases through which a girl travels as she says goodbye to the child she used to be and begins to form the young woman she will become. There is a time of unfreezing, then changing, and finally a girl resets.

The pre-teen girl knows herself well. Hello Kitty, butterfly clips, and Beanie Babies define her world. Then, one morning, it's over. What made sense for so long doesn't anymore. A girl is beginning to let go of the younger child, a friend she knew well.

The growing girl will, at this point, change everything from friendships to her mind as she tries on different roles for size and fit. Gathering data on what to incorporate into her emerging young-woman vision, she scans the horizon for role models. Joan of Arc? Britney Spears? Aunt Nancy? And what about her life's work? Biochemist? Poet? Entrepreneur?

She may announce her career choice to the world at lunch only to change her mind by dinner. In the right environment, though, she will have the feeling that she is searching, not being whimsical or silly. She learns then that change is a part of life, not a threat to it. She sees that she is doing important work, not just pretending. Changing is difficult and best done in a confident community. Surrounded by steady and wise adults, a girl is reassured that her own inner testing and doubt do not shake the foundations of the community around her.

Finally, a girl begins to reset, that is, she begins to integrate her new ideas and perspectives into a new self-concept. Teachers everywhere are familiar with this phenomenon, which is why we are not surprised to notice, in about January every year, that seniors suddenly seem grown up and ready to leave, distinctly more mature than ever before. High school has served its purpose. Girls are ready to take their new selves into the world.

The emergence of a new grown-up persona is only part of the success. Secure in what she has accomplished, a girl now knows that she can manage change with resolve. She has found a creative style. She will approach other challenges purposefully. Most importantly, she will embrace change, her life-long companion, with the confidence that only early success can bring.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? Encourage them to take healthy risks, be there to listen, share coping strategies, and express certainty about their ability to succeed. From this secure base, they will sense that life is about growth, not defensive posturing. They will trust that the sky is not falling when hard times come along. If we, the adults in girls' lives, have patience for the journey and reverence for the process, girls will become the courageous innovators our world needs them to be.

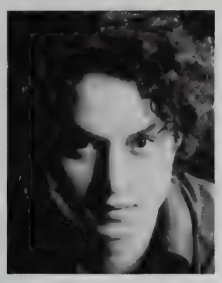
MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

Messiaen, as well as Chopin, Schumann, Liszt, Debussy, Ravel, Franck, Prokofiev, Stravinsky, Shostakovich, and Tchaikovsky. Although she is frequently invited by the most prestigious orchestras, conductors, and music festivals in Europe, Japan, and America, chamber music takes a significant role in her musical life. She regularly performs and records with pianists Nelson Freire and Alexander Rabinovitch, cellist Mischa Maisky, and violinist Gidon Kremer. In 1996 Ms. Argerich was made an Officier des Arts et des Lettres by the French government, and in 1997 she became a member of the Accademia di Santa Cecilia di Roma. Since 1998 she has been the artistic director of the Beppu Festival in Japan. In 1999 she created the International Piano Competition and Festival Martha Argerich in Buenos Aires, and in June 2002 she initiated the Progetto Martha Argerich in Lugano. Many of her performances have been broadcast on television worldwide. Martha Argerich has recorded for EMI, Sony, Philips, Teldec, and Deutsche Grammophon. Among many recent awards are a Grammy for her disc of Bartók and Prokofiev concertos, *Gramophone*'s Artist of the Year and Best Piano Concerto Recording of the Year for her recording of the Chopin concertos, the "Choc" of the *Monde de la Musique* for her Amsterdam recital disc, the Deutscher Schallplatten Kritik Artist of the Year, and *Musical America*'s 2001 Musician of the Year. She appears twice at Tanglewood this week, in tonight's recital appearance with Alexander Gurning, and on Friday night as soloist in concertos of Poulenc (with Mr. Gurning) and Ravel with the Boston Symphony Orchestra led by Charles Dutoit.

Alexander Gurning



Belgian pianist Alexander Gurning was born in 1973 of Indonesian and Polish parents. Early on, he began his piano studies with Nicole Henriot-Schweitzer, quickly winning a first prize at the Brussels Royal Conservatory. He received a "superior diploma" with an acclamatory jury award, giving him the opportunity to become Eugène Moguilevsky's assistant. Mr. Gurning's musical upbringing is strongly defined by French and Russian influences. After several encounters with such musicians as György Sebök and Lev Naumov, he went on to perfect his studies with Victor Meszhanov at the Moscow Conservatory in Russia. In the past several years he has performed at the Beijing Music Festival (China) as well as the Beppu Meeting Point (a festival created by Martha Argerich) and the Pacific Music Festival, both in Japan. Additionally he has been heard at the Schleswig-Holstein (Germany), Ravello (Italy), and La Roque d'Anthéron (France) festivals, among others. Mr. Gurning's repertoire ranges from Bach to Chopin, from Scriabin to Corigliano. His association with the young dedicated group of musicians "Solelad" led to a recording with Virgin Classics, featuring works by Piazzolla and contemporary Belgian composers, a disc that was awarded the "Choc de l'Année 2002"—"surprise of the year"—by the French musical magazine *Le Monde de la Musique*. In 2002, at the Lugano Festival in Switzerland, Mr. Gurning made another recording, this time for the EMI label, teaming up with such renowned partners as Martha Argerich and Renaud Capuçon. A further CD includes solo piano works by Stravinsky and Debussy. This Friday night Mr. Gurning makes his BSO debut, joining forces again with Ms. Argerich for Poulenc's Concerto in D minor for Two Pianos, conducted by Charles Dutoit.

Boston Symphony Orchestra 2003-2004
K-12 Education and Community Programs

The Boston Symphony Orchestra offers a broad spectrum of highly regarded education programs to more than 60,000 students each year. These programs bring music and the arts to students in grades K-12 in the Berkshires, in Metropolitan Boston, and throughout the Commonwealth. Each year, the BSO's education programs include:

- 17 Youth and Family Concerts in Symphony Hall attended by Boston Public School and Berkshire-area school students;
- A "Musicians in the Schools" Program, which makes BSO musicians available as visitors and teachers at Boston and Berkshire-area schools;.
- Days in the Arts (DARTS), a summer residential arts immersion program. During the summer of 2004, 50 students from Berkshire area public schools are participating in this inspiring program;
- Arts Education Resource Centers at the Berkshire Community Music School and the Boston Arts Academy.

The BSO gratefully acknowledges the following donors for their new gifts or pledges of $2,500 or more to BSO Youth Education and Community Programs since September 1, 2003, as well as the following permanent funds in the BSO endowment. For more information, please contact Judi Cantor, Director of Major and Planned Giving, at Tanglewood in July and August 2004, at 413-637-5275.

Annual Gifts

The Abbey Group
David R. Epstein
Associated Grantmakers of Massachusetts
The Paul and Edith Babson Foundation
L.G. Balfour Foundation
Mr. and Mrs. Lee N. Blatt
Dr. and Mrs. Paul A. Buttenwieser
Brookline Youth Concerts Fund
Mrs. Marion Dubbs
Boston Concessions Group, Inc.
Boston Red Sox Foundation
Cambridge Community Foundation
Citizens Bank Foundation
Clipper Ship Foundation, Inc.
Mr. Eric D. Collins
Mr. and Mrs. Jonathan Crellin
Irene E. and George A. Davis Foundation
Fleet Charitable Gift Fund
Mr. and Mrs. Daniel Freed
Estate of Alma Grew
John Hancock Financial Services, Inc.
David F. D'Alessandro
Helen G. Hauben Foundation
The Hoche-Scofield Foundation
Stephen B. Kay and Lisbeth L. Tarlow
Roger and Myrna Landay
Mr. and Mrs. Robert J. Lepofsky
The Lowell Institute
MetLife Foundation
The Millipore Foundation
C. William Zadel
The Richard A. and Helene H. Monaghan Family Foundation
National Endowment for the Arts

New Balance Foundation
O'Neill & Associates, LLC
Thomas A. Pappas Charitable Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Olive Higgins Prouty Foundation
Dr. Carol Reich and Mr. Joseph Reich
The William E. and Bertha E. Schrafft Charitable Trust
State Street Foundation
George A. Russell, Jr.
David A. Spina
Nathaniel and Elizabeth Stevens Foundation
Valet Park of New England
WHDH-TV, 7NEWS
Yawkey Foundation II

Endowment Funds

Helaine B. Allen and Berenson Foundation Youth Concerts Fund
Azrack Family Fund for Education and Outreach
Elizabeth A. Baldwin DARTS Fund
Elizabeth A. Baldwin Metropolitan Youth Concert Fund
Charles D. Berry Fund for Youth and Education Outreach
Helene R. Cahners & Carol R. Goldberg Fund for Music Education
Gregory and Kathleen Clear DARTS Scholarship Fund
Paul F. and Lori A. Deninger DARTS Scholarship Fund
Harry Ellis Dickson Fund for Youth Concerts
Raymond J. Dulye Berkshire Music Education Fund
Charles F. and Elizabeth Y. Eaton Fund
Erna V. Fisher Trust Youth Concert Fund
Dr. and Mrs. Kenneth J. Germeshausen Youth Concert Fund
Germeshausen Family Youth Concerts Conductors Chair Fund
Gordon/Rousmaniere/Roberts Fund
Major Henry Lee Higginson Fund
Miriam Little Kenly Youth Fund
Keyspan Energy Delivery Fund for Youth Activities
Allen Z. and Elizabeth Kluchman Fund for Youth Activities
Arthur and Barbara Kravitz Youth Education Fund
Lacy Youth Activities Fund
Lepofsky Family Educational Initiative Fund
Edward MacCrone Youth Fund
John A. and Sarah C.C. MacLeod Youth Programs Fund
Morse Family Youth Concert Fund
Hamilton Osgood Fund for Metropolitan Youth Concerts
Charlotte and Irving Rabb Youth Concert Fund
Renee Rapaporte DARTS Scholarship Fund
Angelica Lloyd Russell Youth Concert Fund
Richard and Susan Smith Family Foundation Fund
Miriam H. and S. Sidney Stoneman Fund for Youth Activities
Frederick B. Taylor Fund
Cornelius A. and Muriel P. Wood Fund
Maurice L. and Kate Zigmond Metropolitan Youth Concerts Fund

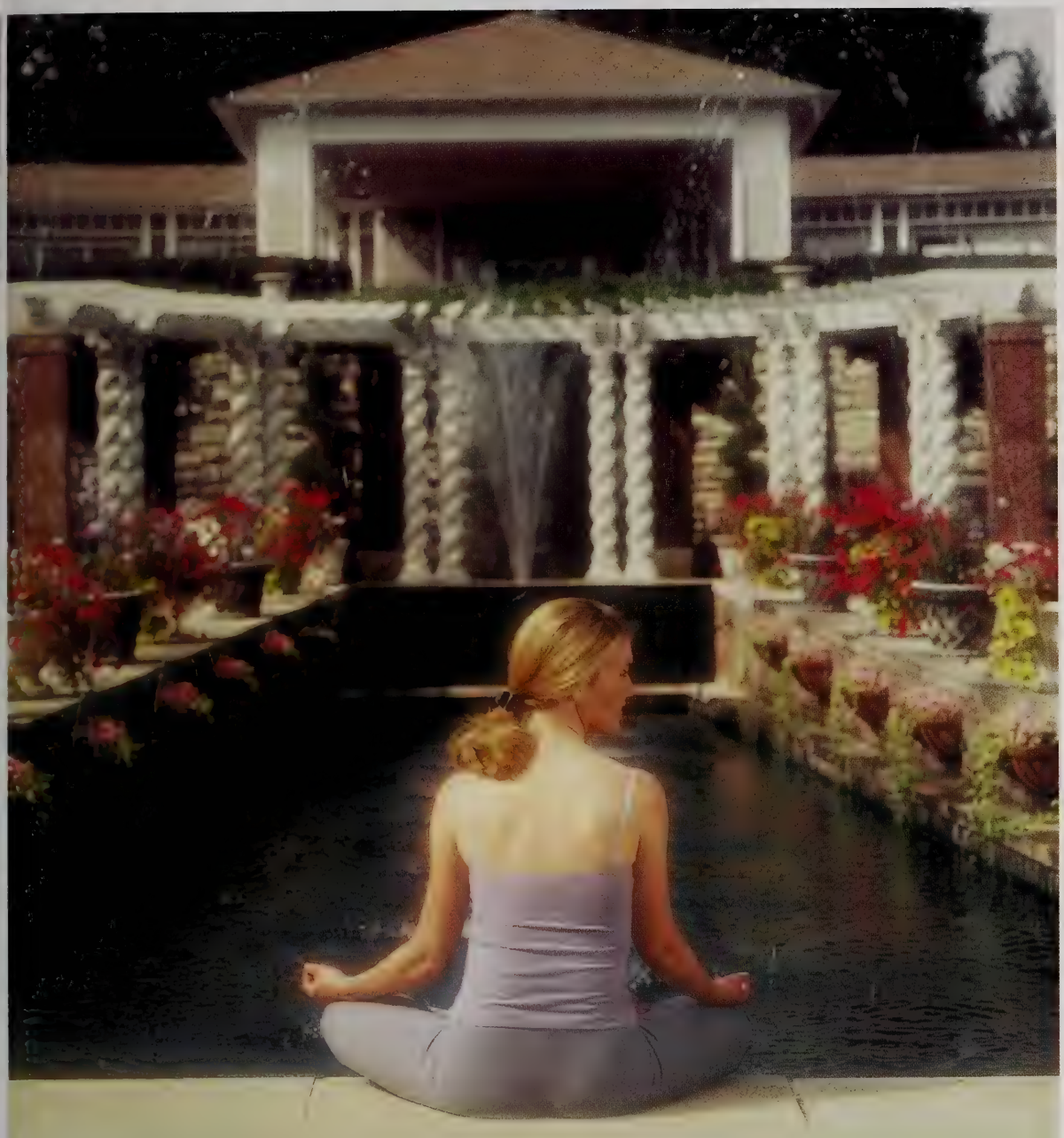
GREAT BENEFACTORS

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra.

From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra.

For more information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-9275.

Anonymous (9)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Mr. and Mrs. J. P. Barger
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
Shirley and Richard Fennell
Fidelity Investments
Estate of Vera Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
FleetBoston Financial
Germeshausen Foundation
The Ann and Gordon Getty Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Susan Morse Hilles Trust
Estate of Edith C. Howie
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Raytheon Company
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. and Mrs. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Osgood Tottenham
Verizon
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams



It's not what you bring.
It's what you take away.

At Canyon Ranch Resorts, you'll enjoy much more than a great vacation. Relax and have fun. Change your perspective. Or change your life. Embrace all the opportunities and take away an enhanced sense of self. Or simply take pleasure in focusing on your well-being. After all, it's the possibilities you choose that make all the difference.

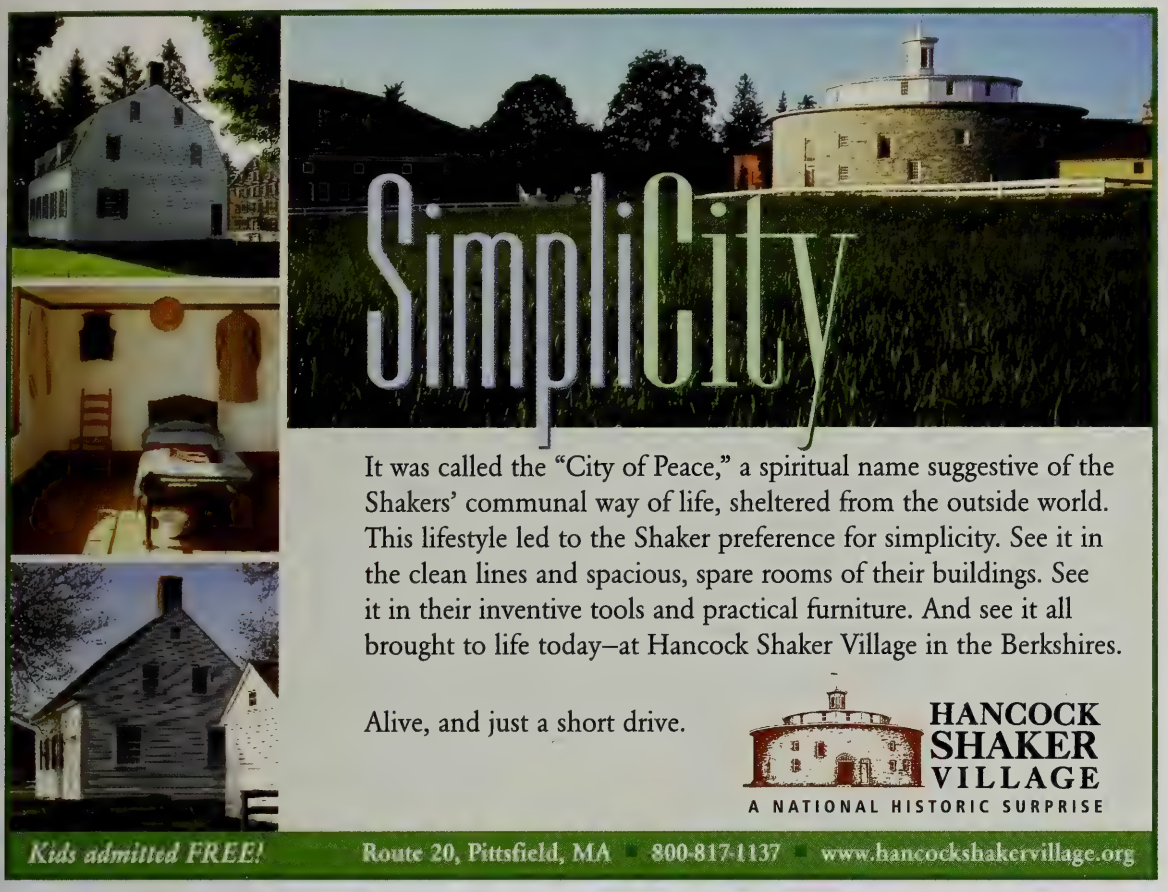
CANYONRANCH®

The Power of Possibility™

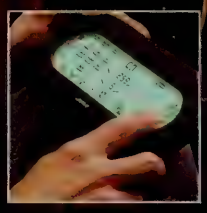
Lenox, Massachusetts • canyonranch.com • 800-742-9000


Contemporary
artists
explore the
possibilities . . .
Presence of
LIGHT
July 2 through October 31
Downtown Pittsfield, MA 413.443.7171
Berkshiremuseum
Funded in part by High Meadow Foundation


SHEAR ART!
SHEEPTACULAR
PITTSFIELD!
70 ARTIST-DECORATED SHEEP SCULPTURES
www.sheeptacular.org
"Marine Marino Sheep: Surf and Turf" by Mario Calvori
Events all summer • Auction on September 18
LAURIN PUBLISHING
Legacy Banks
"Tiffany Lamb" by Dorothy and Jennifer Needham
"The Golden Fleece" by Stephen Filmus


SimpliCity
It was called the "City of Peace," a spiritual name suggestive of the Shakers' communal way of life, sheltered from the outside world. This lifestyle led to the Shaker preference for simplicity. See it in the clean lines and spacious, spare rooms of their buildings. See it in their inventive tools and practical furniture. And see it all brought to life today–at Hancock Shaker Village in the Berkshires.
Alive, and just a short drive.
HANCOCK SHAKER VILLAGE
A NATIONAL HISTORIC SURPRISE
Kids admitted FREE!
Route 20, Pittsfield, MA ■ 800-817-1137 ■ www.hancockshakervillage.org


2003 Tony Award® Winner!
BILLY JOEL
2003 Tony Award® Winner!
TWYLA THARP
"#1 MUSICAL"
MOVIN' OUT
TM
PHOTO CREDITS: JOAN MARCUS / SIGN: EDUARDO PATINO
CALL ticketmaster 212-307-4100/800-755-4000
Groups call 212-840-3890 Visit ticketmaster.com or movinoutonbroadway.com
Get your FREE Movin' Out pocket guide featuring exclusive offers when you buy tickets with your Visa® card. One free while supplies last.
RICHARD RODGERS THEATRE, 226 WEST 46th STREET
Original cast album available now on Sony Classical.
VISA
Proud Sponsor of Movin' Out











You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

©2001 Bose Corporation. JN20417

Rich Warren, *Chicago Tribune*, 6/1/90.

BOSE®

Better sound through research®

South Mountain Concerts

Pittsfield, Massachusetts
86th Season of Chamber Music
Concerts Sundays at 3 P.M.

September 5
Kalichstein-Laredo-Robinson Trio
September 12
Tokyo String Quartet
September 19
Emerson String Quartet
September 26
Muir String Quartet
October 3
Beaux Arts Trio

For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106
www.southmountainconcerts.com



Radical Rockwell

Hometown Hero, Citizen of the World
Rockwell in Stockbridge
June 5 – October 31, 2004

NORMAN ROCKWELL MUSEUM
413-298-4100 | www.nrm.org

PINE CONE HILL
DESIGNING AND DEFINING
A FRESH NEW AMERICAN LIFESTYLE
Visit our showroom now
at the Lenox Shops.



PINE CONE HILL
OUTLET & SHOWROOM
55 Pittsfield Rd • Lenox, MA
413 637 8962

The Colonial Theatre Summer 2004

they're playing our song

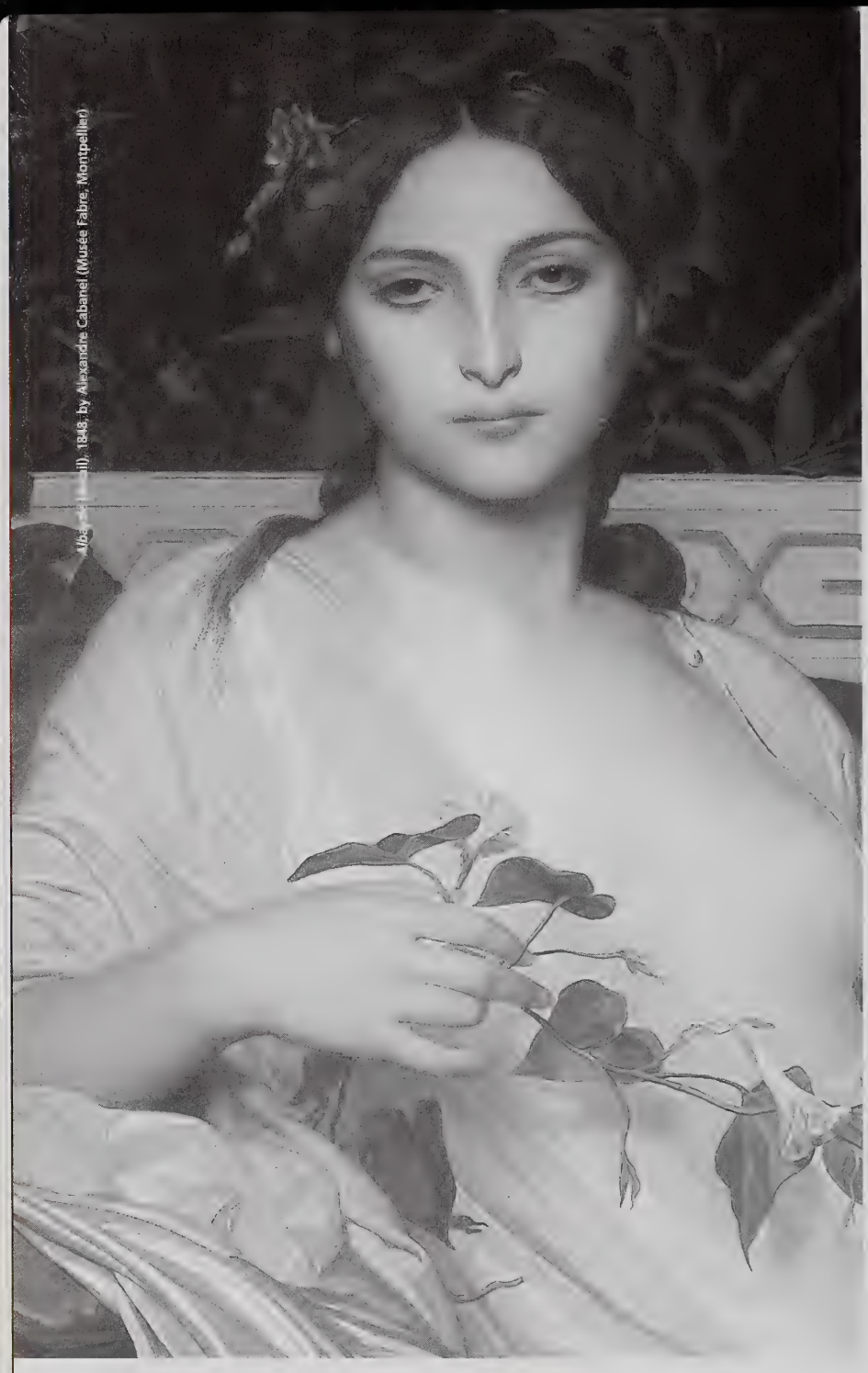
A Colonial Theatre Production
August 18 - 29,
Opening Night Gala August 20
at the Berkshire Music Hall
A Neil Simon romantic comedy with an orchestral score by Marvin Hamlisch, directed by James Warwick. Call **413-448-8084** for tickets.

July 31, 7 pm: *The Grrl Genius Guide to Sex (with other people)*
Opening performance by Melodrome
Nationally renowned author and performer Cathryn Michon brings her stand-up comedy act in a benefit performance to the Berkshire Music Hall.

Colonial Theatre tours: Fridays at noon, Saturdays at 10:30 am – ***Free!***

www.thecolonialtheatre.org
111 South St., Pittsfield, MA
413-448-8084

The Colonial Theatre
bringing it all back home



Albe[illegible]), 1848, by Alexandre Cabanel (Musée Fabre, Montpellier)

Corot

Delacroix

Ingres

Courbet

Géricault

Cabanel

Millet

Rousseau

The French Connection

"Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier includes some 70 masterpieces by Courbet and leading French artists of the period.

June 27-September 6, Daily 10:00am -5:00pm

Organized by the Musée Fabre, Montpellier, France; the Virginia Museum of Fine Arts, Richmond (March 26 – June 13, 2004); and the Sterling and Francine Clark Art Institute, with the Dallas Museum of Art (October 17, 2004 – January 2, 2005) and the Fine Arts Museums of San Francisco (January 22 – April 4, 2005) under the auspices of FRAME (French Regional and American Museum Exchange).

Discover the CLARK

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267 413-458-2303 WWW.CLARKART.EDU

THIS MONTH AT TANGLEWOOD

Friday, August 6, at 6 (Prelude)

MEMBERS OF THE BSO
JOEL MOERSCHEL, cello

Music of DVOŘÁK

Friday, August 6, at 8:30

BSO—CHRISTOPH VON DOHNÁNYI, conductor
YEFIM BRONFMAN, piano

SCHUMANN Symphony No. 2
BRAHMS Piano Concerto No. 2

Saturday, August 7, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 8

Saturday, August 7, at 8:30

BSO—TAN DUN, conductor
YO-YO MA, cello

SILK ROAD ENSEMBLE
Music from the Silk Road Project and TAN DUN's *The Map*, Concerto for Cello, Video, and Orchestra

Sunday, August 8, at 2:30

BSO—CHRISTOF PERICK, conductor
CHRISTIAN ZACHARIAS, piano

ALL-MOZART PROGRAM
Wind Serenade in C minor, K.388, *Nachtmusik*
Piano Concerto No. 22 in E-flat, K.482
Symphony No. 41, *Jupiter*

Sunday, August 8, at 8:30 and Monday, August 9, at 8:30

JOHN WILLIAMS, musical direction
DIANNE REEVES and BRIAN STOKES MITCHELL, vocalists
CARL SAUNDERS, trumpet; GARY FOSTER, alto saxophone; TOM RANIER, piano; STEVE HOUGHTON, percussion; CHUCK BERGHOFER, bass
JAZZ ENSEMBLE

LERNER & LOEWE (arr. WILLIAMS)
My Fair Lady (arranged for singers and jazz orchestra), plus jazz favorites

Wednesday, August 11, at 8:30

JEAN-YVES THIBAUDET, piano

Music of DEBUSSY, LISZT, VERDI, and WAGNER

Thursday, August 12, at 8:30
The Fromm Concert at Tanglewood
(part of the 2004 Festival of Contemporary Music)

MERIDIAN ARTS ENSEMBLE
HELEN BUGALLO, piano
ELLIOTT SHARP, sound artist

Music of SANFORD, BARBER, CARTER, SHARP, and ZAPPA

Friday, August 13, at 6 (Prelude)

MEMBERS OF THE BSO

Music of KODÁLY and DVOŘÁK

Friday, August 13, at 8:30

BSO—GIANANDREA NOSEDA, conductor
DEBORAH VOIGT, soprano

WAGNER Prelude to Act I of *Lohengrin*
WAGNER Wesendonck Songs
PROKOFIEV Excerpts from *Romeo and Juliet*

Saturday, August 14, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 15

Saturday, August 14, at 8:30
Film Night at Tanglewood

BOSTON POPS ORCHESTRA
JOHN WILLIAMS, conductor
BOSTON UNIVERSITY TANGLEWOOD INSTITUTE CHORUS

A program, with film montages, of tributes to BERNARD HERRMANN, HENRY MANCINI, and AUDREY HEPBURN

Sunday, August 15, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—ROBERT SPANO, conductor
ANDRÉ WATTS, piano

RANDS *"...body and shadow..."*
MACDOWELL Piano Concerto No. 2
TCHAIKOVSKY *The Nutcracker*, Act II



evergreen

fine american crafts



Two Hundred & Fifty - One Craftspeople Represented

291 Main Street • Great Barrington, MA 01230
(ph) 413-528-0511 • e-mail: evergre@vgernet.net



WILLIAM CALIGARI
INTERIORS/ARCHITECTURE

85 Main Street Great Barrington MA
www.williamcaligari.com

413.528.3665

Wednesday, August 18, at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS
DAWN UPSHAW, soprano
MICHAEL WARD-BERGMAN, accordion
GUSTAVO SANTAOLALLA, guitar and ronroco
JEREMY FLOWER, sound design

Music of ROSSINI, DVOŘÁK, and GOLIJOV

Thursday, August 19, at 8:30

CHRISTIAN TETZLAFF, violin
LARS VOGT, piano

BRAHMS The Three Violin Sonatas

Friday, August 20, at 6 (Prelude)

MEMBERS OF THE BSO
GARRICK OHLSSON, piano

Music of CHAUSSON and DVOŘÁK

Friday, August 20, at 8:30

BSO—EMMANUEL KRIVINE, conductor
LARS VOGT, piano

MENDELSSOHN Overture, *The Fair Melusine*
BEETHOVEN Piano Concerto No. 1
SCHUMANN Symphony No. 4

Saturday, August 21, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, August 21

Saturday, August 21, at 8:30

BSO—EMMANUEL KRIVINE, conductor
CHRISTIAN TETZLAFF, violin
CLAUDIO BOHÓRQUEZ, cello

ALL-BRAHMS PROGRAM
Tragic Overture
Double Concerto for violin and cello
Symphony No. 2

Sunday, August 22, at 2:30
The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES DePREIST, conductor
GARRICK OHLSSON, piano

BEETHOVEN Piano Concerto No. 4
MAHLER Symphony No. 1

FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL

Monday, August 23, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
KRISTIN CHENOWETH, vocalist

An evening of Broadway and television's greatest hits

Wednesday, August 25, at 8:30

MARTHA ARGERICH and ALEXANDER GURNING, duo-pianists

Music of PROKOFIEV, RACHMANINOFF, and TCHAIKOVSKY

Friday, August 27, at 6 (Prelude)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
FRANK CORLISS and MARTIN AMLIN, pianists
FENWICK SMITH, flute
ANN HOBSON PILOT, harp

Music of JANÁČEK and DVOŘÁK

Friday, August 27, at 8:30

BSO—CHARLES DUTOIT, conductor
MARTHA ARGERICH, piano
ALEXANDER GURNING, piano

MOZART Symphony No. 35, *Haffner*
POULENC Concerto for Two Pianos
RAVEL Piano Concerto in G
STRAVINSKY Suite from *The Firebird* (1919 version)

Saturday, August 28, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 29

Saturday, August 28, at 8:30

BSO—CHARLES DUTOIT, conductor
ITZHAK PERLMAN, violin

BEETHOVEN Violin Concerto
STRAVINSKY *Petrushka* (1911 version)
RAVEL *La Valse*

Sunday, August 29, at 2:30

BSO—HANS GRAF, conductor
MEASHA BRUEGGERGOSMAN, MARY PHILLIPS, GORDON GIETZ, and RAYMOND ACETO, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN Symphony No. 9

Programs and artists subject to change.

2004 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Thursday, July 1, 8:30 p.m.*
Friday, July 2, 8:30 p.m.*
MARK MORRIS DANCE GROUP and TMC FELLOWS
CRAIG SMITH, conductor
Choreography by MARK MORRIS to music of BACH, BARTÓK, and VIVALDI

Sunday, July 4, 10 a.m.
Chamber Music Concert

Monday, July 5, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 5, 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
INGO METZMACHER, conductor
Music of DALLAPICCOLA, SCHOENBERG, and BERLIOZ

Wednesday, July 7, 7 p.m.
Opening Exercises (free admission; open to the public)

Saturday, July 10, 6 p.m. ♪
Prelude Concert

Sunday, July 11, 10 a.m.
Chamber Music Concert

Sunday, July 11, 8:30 p.m. (CMH)
Vocal Recital

Monday, July 12, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 12, 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC ORCHESTRA
KURT MASUR, JOSEPH WOLFE (TMC Fellow), and HÉLÈNE BOUCHEZ (TMC Fellow), conductors
ANNALENA PERSSON, soprano
Music of MENDELSSOHN, KODÁLY, and WAGNER

Saturday, July 17, 6 p.m. ♪
Prelude Concert

Sunday, July 18, 10 a.m.
Chamber Music Concert

Monday, July 19, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 19, 8:30 p.m.
The Margaret Lee Crofts Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
Music of HAYDN and STRAUSS

Thursday, July 22, 8:30 p.m.
Vocal Recital

Saturday, July 24, 6 p.m. ♪
Prelude Concert

Sunday, July 25, 10 a.m.
Chamber Music Concert

Monday, July 26, 1 p.m. (CMH)
Steinway Series (free admission)

Tuesday, July 27, 2:30 p.m. (TH)*
Opera Open Dress Rehearsal—see July 29 & 31

Thursday, July 29, 10 a.m., 1 p.m., 4 p.m.
String Quartet Marathon: three 2-hour performances

Thursday, July 29, 8 p.m. (TH)* and
Saturday, July 31, 2:30 p.m. (TH)*
TMC VOCAL FELLOWS & ORCHESTRA
STEFAN ASBURY, conductor
DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design
BRITTEN *A Midsummer Night's Dream*

Saturday, July 31, 6 p.m. ♪
Prelude Concert

Sunday, August 1, 10 a.m. (TH)
Chamber Music Concert
T'ANG QUARTET

Sunday, August 1, 8:30 p.m.*
Ozawa Hall 10th Anniversary Celebration Gala
TMC ORCHESTRA
SEIJI OZAWA, JOHN WILLIAMS, and JOHN OLIVER, conductors
STEPHANIE BLYTHE, mezzo-soprano; YUNDI LI, piano; MAYUMI MIYATA, shō
BOSTON SYMPHONY CHAMBER PLAYERS
TANGLEWOOD FESTIVAL CHORUS
Music of COPLAND, TAKEMITSU, BERNSTEIN, LISZT, CHOPIN, WAGNER, and VERDI

Tuesday, August 3, 2 p.m.*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon performances begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
BOSTON SYMPHONY, BOSTON POPS, and TMC ORCHESTRAS
CHRISTOPH VON DOHNÁNYI, KEITH LOCKHART and JOHN WILLIAMS, conductors
Music of STRAUSS, BENNETT, WILLIAMS, and TCHAIKOVSKY

(CMH) = Chamber Music Hall
(TH) = Theatre

♪ Admission is free, but restricted to 8:30 p.m. concert ticket holders.
*Tickets available through the Tanglewood box office

Saturday, August 7, 6 p.m. ♪
Prelude Concert

Sunday, August 8, 10 a.m.
Chamber Music Concert

Tuesday, August 10, 8:30 p.m.
Chamber Music Concert

Thursday, August 12—Monday, August 16
FESTIVAL OF CONTEMPORARY MUSIC
Robert Spano, director
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, The Fromm Music Foundation, and The Helen F. Whitaker Fund..
Guest Soloists: Meridian Arts Ensemble, with Helena Bugallo, piano, and Elliott Sharp, sound artist; Dawn Upshaw and Lucy Shelton, sopranos; Norman Fischer, cello
Detailed program information available at the Main Gate

Tuesday, August 17, 8:30 p.m.
Chamber Music Concert

Thursday, August 19, 1:30 p.m. (TH)
Chamber Music Concert

Saturday, August 21, 6 p.m. ♪
Prelude Concert

Sunday, August 22, 10 a.m.
Vocal Chamber Music Concert



Sunday, August 22, 2:30 p.m. (Shed)*
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES DePREIST, conductor
GARRICK OHLSSON, piano
Music of BEETHOVEN and MAHLER

Except for concerts requiring a Tanglewood box office ticket (indicated by * or ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra Hall tickets	**$25**
TMC Orchestra Lawn tickets	**$10**
Other TMC concerts	**$10**

TMC recitals, chamber music, and Festival of Contemporary Music concerts: Friends of Tanglewood at the $150 level or higher will receive 2 free tickets to these performances by presenting their membership card at the Box Office one hour before concert time. Tickets are $10 for non-members and donors of up to $149. **TMC Orchestra concerts (July 5, 12, 19; August 16)**: Friends of Tanglewood at the $150 level or higher are invited to order a limited number of TMC Orchestra tickets on the Advance Ticket Order Form at $25 each.

Beginning June 7, donors of $150 or higher may order additional TMC Orchestra tickets, either at the Tanglewood box office or by calling SymphonyCharge at (888) 266-1200. Non-members and donors of up to $149 may purchase tickets starting at 7:30 p.m. at the Bernstein Gate box office on the day of the performance at prices noted above.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at **www.bso.org**. All programs are subject to change.

2004 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

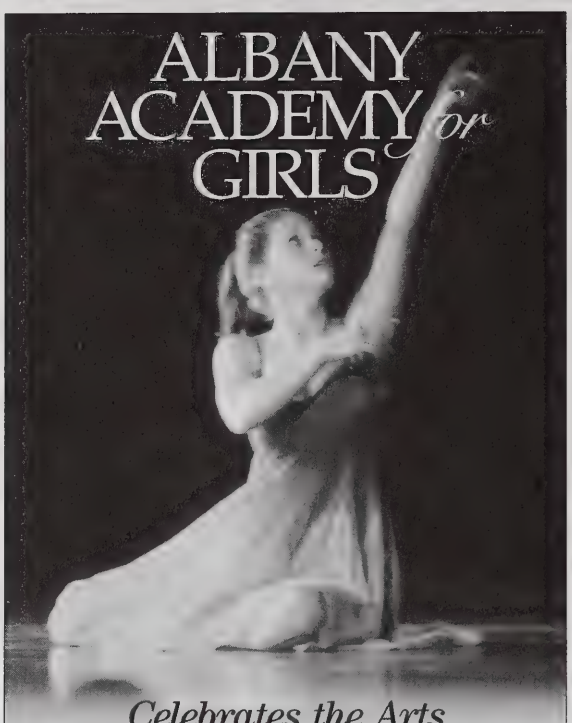
ORCHESTRA PROGRAMS: **Saturday, July 17, 2:30 p.m.** Federico Cortese conducting music of Beethoven and Rachmaninoff; **Saturday, July 31, 2:30 p.m.** David Hoose conducting music of Vaughan Williams (with Young Artists Chorus) and Stravinsky; **Saturday, August 14, 2:30 p.m.** David Hoose conducting music of Bartók and Smetana

WIND ENSEMBLE PROGRAMS: **Sunday, July 18, 7 p.m.** Frank Battisti conducting music of Harbison (with Young Artists Chorus), Corigliano, Dello Joio, Persichetti, Ives, and Grainger; **Thursday, July 29, 8 p.m.** Frank Battisti conducting music of Strauss, Milhaud, Rands, Massenet, Harbison, and Feltman

VOCAL PROGRAMS: **Sunday, July 18, 7 p.m.** Frank Battisti conducting music of Harbison (with Young Artists Wind Ensemble); **Saturday, July 31, 2:30 p.m.** David Hoose conducting music of Vaughan Williams (with Young Artists Orchestra)

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m. unless otherwise noted: **Tuesday, July 20**; **Wednesday, July 21**; **Thursday, July 29**; **Saturday, August 7, 2:30 p.m.**, Ozawa Hall, Honors Chamber Music Recital; **Tuesday, August 10**; **Wednesday, August 11**; **Thursday, August 12**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free for all other BUTI concerts. For more information call (413) 637-1430.



Celebrates the Arts

AAG's rigorous college preparatory program includes unique offerings in visual and performing arts.

140 Academy Rd. • Albany, NY 12208 • 518.463.2201
www.albanyacademyforgirls.org



EMMA WILLARD SCHOOL
Explore. Experience. Excel.

Extraordinary education for girls in grades 9–12
Troy, New York (518) 833-1320
To learn more, visit *www.emmawillard.org*.

Darrow School:
An extraordinary community

- *Co-ed boarding and day school for grades 9-12*
- *Average class size: 9 students*
- *Challenging, hands-on, college-preparatory curriculum*
- *Attentive, involved faculty*
- *Strong college placement record*

Come and see us!
518-794-6006
www.darrowschool.org

Darrow School
110 Darrow Road, New Lebanon, NY

70 years of hands-on education in the Berkshires
See how much your child can learn.

A leader in girls' education...

WESTOVER SCHOOL
Middlebury, CT



Rigorous College Prep Program for Girls
Boarding and Day, Grades 9-12

Collaborative Programs With:
The Manhattan School of Music and Juilliard
The School of Dance Connecticut
Rensselaer Polytechnic Institute
Seven Angels Theatre

For more information, please contact:

Office of Admission
P.O. Box 847 Middlebury, CT 06762
Phone: (203)758-2423
website: www.westoverschool.org



THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2003, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center Annual Fund, and Tanglewood restricted annual gifts. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and businesses for their annual support of $2,500 or more during the 2003-2004 season. For further information, please contact the Friends Office at (413) 637-5261.

APPASSIONATO $100,000 and up

Anonymous (1)
George and Roberta Berry

VIRTUOSO $50,000 to $99,999

Country Curtains
Dr. Carol Reich and
Mr. Joseph Reich

ENCORE $25,000 to $49,999

Linda J.L. Becker
Gregory Bulger
A Friend of the Tanglewood
Music Center
Dorothy and Charles Jenkins
Mr. and Mrs. Edward H. Linde
Stephen and Dorothy Weber

MAESTRO $15,000 to $24,999

Anonymous (1)
Susan L. Baker and Michael Lynch
Canyon Ranch in the Berkshires
Mr. and Mrs. Joseph L. Cohen
Ginger and George Elvin
Mr. and Mrs. Daniel Freed
The Frelinghuysen Foundation
Mr. and Mrs. Michael L. Gordon
James A. Macdonald Foundation
Stephen B. Kay and Lisbeth Tarlow
Mrs. August R. Meyer
Mrs. Evelyn Nef
Mrs. K. Fred Netter
Annette and Vincent O'Reilly
The Red Lion Inn
Mrs. Anson P. Stokes
Mr. and Mrs. Wilmer J. Thomas, Jr.
Loet and Edith Velmans

BENEFACTORS $10,000 to $14,999

Anonymous (1)
Banknorth
Berkshire Bank
Blantyre
Jan Brett and Joseph Hearne
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
The Fassino Foundation, Inc.
Hon. and Mrs. John H. Fitzpatrick
Nancy J. Fitzpatrick and
Lincoln Russell
The Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Robert J. Lepofsky
Dr. Raymond and
Hannah H. Schneider
Evelyn and Ronald Shapiro
The Studley Press, Inc.

SPONSORS $5,000 to $9,999

Anonymous (3)
Mr. and Mrs. William F. Allen, Jr.
Robert Baum and Elana Carroll
The Berkshire Capital Investors
Ann and Alan H. Bernstein
Mr. and Mrs. Lee N. Blatt
Judy and Simeon Brinberg
Ann Fitzpatrick Brown
James and Tina Collias
Ranny Cooper and David Smith
Mr. and Mrs. Herbert J. Coyne
Crane & Company, Inc.
Mr. and Mrs. William Cruger
Mr. and Mrs. Clive S. Cummis
Ms. Marie V. Feder
Mr. and Mrs. Dale E. Fowler
Mr. Michael Fried
Mr. and Mrs. Belvin Friedson
Mr. Louis R. Gary
Mr. and Mrs. J. Arthur Goldberg
Roberta and Macey Goldman
Mr. and Mrs. Robert A. Goodman
John and Chara Haas
Dr. Lynne B. Harrison
Mr. and Mrs. Francis W. Hatch, Jr.
Mr. and Mrs. Ira Haupt II
Ms. Rhoda Herrick
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. Lawrence S. Horn
Dr. and Mrs. Allen Hyman
Inland Management Corporation
Mr. and Mrs. Everett Jassy
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Michael P. Kahn
Mr. and Mrs. Louis Kaitz
Mrs. Leonard S. Kandell

Continued on next page

SPONSORS $5,000 to $9,999 *(continued)*

Natalie and Murray S. Katz
Msgr. Leo A. Kelty
Mr. and Mrs. Michael Kittredge
Koppers Chocolate
Mr. and Mrs. Rudolf M. Kroc
Liz and George Krupp
Roger and Myrna Landay
Legacy Banks
Mrs. Vincent J. Lesunaitis
Buddy and Nannette Lewis
Mr. and Mrs. Edwin N. London
Jay and Shirley Marks
Mr. and Mrs. Thomas T. McCain
Cynthia and Randolph Nelson
May and Daniel Pierce
Claudio and Penny Pincus
Mr. and Mrs. Abe Pollin
Mr. and Mrs. Millard H. Pryor, Jr.
Lila and Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Barbara and Michael Rosenbaum
Mr. Joseph D. Roxe
David and Sue Rudd
Mr. and Mrs. Alan Sagner
Mr. and Mrs. Ira Sarinsky
Mr. and Mrs. Dan Schusterman
Arlene and Donald Shapiro
Hannah and Walter Shmerler
Mr. Peter Spiegelman and
Ms. Alice Wang
Margery and Lewis Steinberg
Marjorie and Sherwood Sumner
Mr. and Mrs. George A. Suter, Jr.
Mr. Aso Tavitian
Diana Osgood Tottenham
Ms. June Ugelow
Mrs. Charles H. Watts II
Karen and Jerry Waxberg
Mrs. John Hazen White
Mr. and Mrs. Ira Yohalem

MEMBERS $2,500 to $4,999

Anonymous (8)
Mr. William F. Achtmeyer
Mrs. Janet Adams and
Mr. James Oberschmidt
Mr. and Mrs. Alan Ades
Drs. Paula Algranati and
Barry Izenstein
Mr. and Mrs. Ronald Altman
Harlan and Lois Anderson
Arthur Appelstein and
Lorraine Becker
Apple Tree Inn and Restaurant
Gideon Argov and Alexandra Fuchs
The Barrington Foundation, Inc.
Mr. John A. Barry, Jr.
Ms. Lucille M. Batal
Helene and Ady Berger
Jerome and Henrietta Berko
Berkshire Life Insurance Company
of America
Mr. and Mrs. Allen J. Bernstein
Ms. Joyce S. Bernstein and
Mr. Lawrence M. Rosenthal
Hildi and Walter Black
Ann and Neal Blackmarr
Eleanor and Ed Bloom
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Mark G. and Linda Borden
Marlene and Dr. Stuart H. Brager
Jane and Jay Braus
Broadway Manufacturing Supply
Mr. and Mrs. Richard Brown
Samuel B. and Deborah D. Bruskin
Cain, Hibbard, Myers & Cook
Phyllis H. Carey
Mary Carswell
Iris and Mel Chasen
Barbara Cohen-Hobbs
Mr. and Mrs. Stewart M. Colton
Linda Benedict Colvin
Cornell Inn
Mr. and Dr. Trayton Davis
Dr. and Mrs. Harold L. Deutsch
Mr. and Mrs. Jeff Diamond
Channing and Ursula Dichter
Chester and Joy Douglass
Dresser-Hull Company
Ms. Judith R. Drucker
Terry and Mel Drucker
John and Alix Dunn
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Monroe B. England
Eitan and Malka Evan
Roz and Bob Feldman
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. David Forer
Mr. and Mrs. Herb Franklin
I. Robert and Aviva Freelander
Carolyn and Roger Friedlander
Myra and Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Jill and Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Agostino Galluzzo and Susan Hoag
Mr. and Mrs. Gerald N. Gaston
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
Dr. Donald and Phoebe Giddon
Mr. and Mrs. Stephen A. Gilbert
Cora and Ted Ginsberg
David H. Glaser and
Deborah F. Stone
Sy and Jane Glaser
Dr. Morton Gluck
Mr. and Mrs. Seymour L. Goldman
Dr. and Mrs. Morris Goldsmith
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. and Mrs. Richard Grausman
Mr. Harold Grinspoon and
Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Felda and Dena Hardymon
William Harris and
Jeananne Hauswald
Mr. Gardner C. Hendrie and
Ms. Karen J. Johansen
Mrs. Paul J. Henegan
Mr. and Mrs. Peter Herbst
Mr. and Mrs. Murray Hershman
Mr. and Mrs. Robert I. Hiller
Dr. and Mrs. Ronald Hinds
Mr. Arnold J. and
Helen G. Hoffman
Mr. and Mrs. Charles Hoffman
Dr. Joan O. Hoffman and
Mr. Syd Silverman
Dr. and Mrs. Edwin H. Hopton
Mrs. Ruth W. Houghton
Housatonic Curtain Company
Mr. and Mrs. William R.
Housholder
Stephen and Michele Jackman
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Daniel R. Johnson
Ms. Lauren Joy and
Ms. Elyse Etling
Nedra Kalish
Adrienne and Alan Kane
Mr. and Mrs. Arnold Y. Kapiloff
Leonard Kaplan and
Marcia Simon Kaplan
Martin and Wendy Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Howard Kaufman

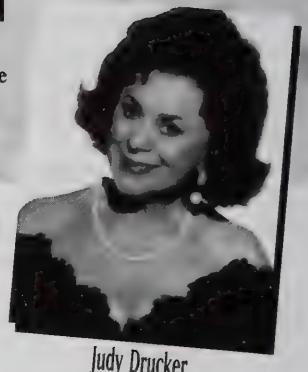
Mr. and Mrs. Bruce Kelly
Mr. and Mrs. Carleton F. Kilmer
Deko and Harold Klebanoff
Dr. and Mrs. Lester Klein
Dr. and Mrs. David I. Kosowsky
Janet and Earl Kramer
Mr. and Mrs. Ely Krellenstein
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Naomi Kruvant
Norma and Sol D. Kugler
Cary and Beth Lakenbach
Mildred Loria Langsam
William and Marilyn Larkin
Mr. and Mrs. William Lehman
Ms. Lois Lerner
Mr. Arthur J. Levey and
Ms. Rocio Gell
Marjorie T. Lieberman
Mr. and Mrs. Murray Liebowitz
Geri and Roy Liemer
Mr. and Mrs. A. Michael Lipper
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter F. Loeb
Gerry and Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Gloria and Leonard Luria
Mr. and Mrs. Edward Lustbader
I. Kenneth and Barbara Mahler
Mr. and Mrs. Darryl Mallah
Rev. Cabell B. Marbury
Peg and Bob Marcus
Suzanne and Mort Marvin
Mr. Daniel Mathieu and Tom Potter
Maxymillian Technologies, Inc.
Dr. Robert and Jane B. Mayer
Carol and Thomas McCann
Phyllis and Irv Mendelson
The Messinger Family
Mr. and Mrs. Rollin W. Mettler, Jr.
Vera and Stanley T. Miller
Mr. and Mrs. Michael A. Monts
Mr. and Mrs. Joseph L. Nathan
Jerry and Mary Nelson
Linda and Stuart Nelson
Bobbie and Arthur Newman
Mr. Richard Novik
Mr. Edward G. and
Mrs. Sandra Novotny
Mr. and Mrs. Chet Opalka
Dr. and Mrs. Martin S. Oppenheim
Mr. and Mrs. Michael Orlove
Dr. and Mrs. Simon Parisier
Parnassus Foundation, courtesy
of Jane and Raphael Bernstein
Mr. Lawrence Phillips
Drs. Eduardo and Lina Plantilla
Plastics Technology Laboratories,
Inc.
Dr. and Mrs. Francis Powers, Jr.
Mr. and Mrs. Bruno Quinson
Mr. and Mrs. Mickey Rabina
Charles and Diana Redfern
Mr. and Mrs. Nathan Reiber
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. Stanley Riemer
Mary and Lee Rivollier
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Suzanne and Burton Rubin
Mr. and Mrs. Milton B. Rubin
Carole and Edward I. Rudman
Mr. Bruce Sagan and
Ms. Bette Cerf Hill
Mr. and Mrs. Michael Salke
Malcolm and BJ Salter
Samuel and Susan Samelson
Mr. Robert M. Sanders
Satinwood at Scarnagh, LLC
Dr. and Mrs. Wynn A. Sayman
Mr. Gary S. Schieneman and
Ms. Susan B. Fisher
Marcia and Albert Schmier
Mr. and Mrs. Ernest Schnesel
Lois and Alan Schottenstein
Carrie and David Schulman
Mr. and Mrs. Wallace L. Schwartz
Carol and Marvin Schwartzbard
Betsey and Mark Selkowitz
Carol and Richard Seltzer
Mr. and Mrs. Daniel Shapiro
Mr. and Mrs. Howard and
Natalie Shawn
Sheffield Plastics, Inc.
Jackie Sheinberg and
Jay Morganstern
The Richard Shields Family
Hon. George P. Shultz
Robert and Roberta Silman
Richard B. Silverman
Marion and Leonard Simon
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Arthur M. Siskind
Maggie and John Skenyon
Mrs. William F. Sondericker
Harvey and Gabriella Sperry
Mr. and Mrs. Jerry Spiegel
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Ms. Alice Stephens and
Mr. Kenneth Abrahami
Mr. and Mrs. Daniel S. Sterling
Mr. and Mrs. Henry S. Stone
Stonover Farm Bed and Breakfast
Mrs. Pat Strawgate
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Mr. Wayne Sunday
Mr. and Mrs. I. David Swawite
Talbots Charitable Foundation
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Mr. and Mrs. John L. Thorndike
Mr. Bruce Tierney
The Tilles Family
Mr. and Mrs. Albert J. Togut
Myra and Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. Laughran S. Vaber
Mr. and Mrs. Charles Vail
Viking Fuel Oil Company
Walden Printing Co., Inc.
Mr. and Mrs. William G. Walker
Mr. and Mrs. Harvey Waller
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Robert A. Weinerman
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Milton Weiss
Mr. and Mrs. Robert A. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carol Andrea Whitcomb
Carole White
Peter D. Whitehead
Mr. and Mrs. Richard E. Willett
Mr. Robert G. Wilmers
Mr. Jan Winkler and
Ms. Hermine Dresner
Mr. and Mrs. Robert C. Winters
Bob and Phyllis Yawitt
Mr. and Mrs. Eric K. Zeise
Simon H. and Esther Zimmerman
Richard M. Ziter, M.D.
Mr. Lyonel E. Zunz

Names listed as of June 3, 2004

Judy Drucker's

CONCERT ASSOCIATION OF FLORIDA, INC

A not-for-profit organization
Premier Presenters of the World's Greatest Music & Dance
Chaim Katzman, Board Chair
Judy Drucker, President

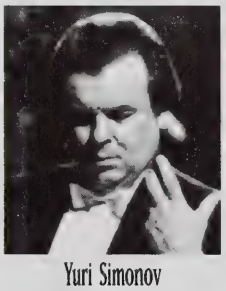

Judy Drucker

We Conduct Some Serious Business in South Florida...


Kurt Masur


Keith Lockhart

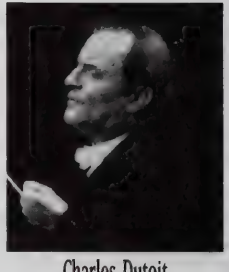

Osmo Vänskä

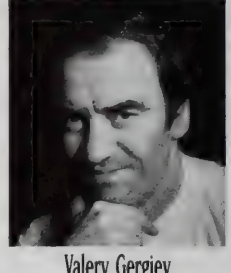

Yuri Simonov

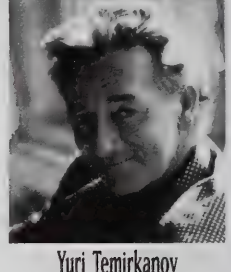
Sure, the sun shines year round in Miami and Fort Lauderdale, and any occasion is a good occasion to visit, but Judy Drucker's Concert Association assures that world-renown artists are forecast for the 2004-2005 season. Featuring the greatest conductors eliciting glorious music from the most highly-acclaimed orchestras and soloists in the world. These artists will conduct some serious business: ensuring that South Florida is among the capitals of the classical music world. Featuring orchestras including the Boston Pops, Orchestre National de France, Kirov Orchestra of the Mariinsky Theatre, Dresden Staatskapelle, Pittsburgh Symphony, Minnesota Orchestra and others at the Jackie Gleason Theater in Miami Beach and the Broward Center for the Performing Arts in Fort Lauderdale...

Call for a free brochure or to secure your seats to hear the greatest orchestras and performers set among the backdrop of two of the most beautiful cities in the world.

Toll-free 1-877-433-3200, ext. 301.
www.concertfla.org


Charles Dutoit


Valery Gergiev


Yuri Temirkanov


Raphael Frühbeck de Burgos

These concerts are sponsored by the Concert Association of Florida, Inc., with the support of the Florida Dept. of State, Division of Cultural Affairs and the Florida Arts Council; the Broward County Board of County Commissioners, the Broward Cultural Affairs Council and the Miami-Dade County Board of County Commissioners, the City of Miami Beach and the Miami Beach Cultural Arts Council A copy of the registration and financial information may be obtained from the division of Consumer Services by calling toll-free 1-800-435-7325 within the state. Registration does not imply endorsement, approval or recommendation by the state. All performances, artists, dates, venues and programs are subject to change. No refunds or exchanges. Latecomers will not be seated until the first suitable break in the performance.

BUSINESS FRIENDS OF TANGLEWOOD

The BSO gratefully acknowledges the following for their generous contributions of $500 or more during the 2003-2004 fiscal year. An eighth note symbol (♪) denotes support of $1,000-$2,499. Names that are capitalized recognize gifts of $2,500 or more.

BUSINESS FRIENDS TEN
recognizing gifts of $10,000 or more

Banknorth
Berkshire Bank
Blantyre
Canyon Ranch in the Berkshires
County Curtains
The Red Lion Inn

Accounting/Tax Preparation

Adelson & Company P.C.
Feldman, Holtzman, Lupo & Zerbo, CPAs
Mark Friedman, CPA
♪Warren H. Hagler Associates
Michael G. Kurcias, CPA
Alan S. Levine, P.C., CPA
♪Riley, Haddad, Lombardi & Clairmont
Sax, Macy, Fromm & Co., P.C.

Advertising/Communications/ Public Relations

Ed Bride Associates
Heller Communications
♪JDC Communications
Teletime Media Inc.

Antiques/Art Galleries

♪Elise Abrams Antiques
♪Coffman's Antiques Markets
♪Country Dining Room Antiques
Cupboards & Roses
DeVries Fine Art
Fellerman & Raabe Glassworks
Green River Gallery
Henry B. Holt
Susan Silver Antiques
Stone's Throw Antiques
Watkins Gallery
R.W. Wise, Goldsmiths, Inc.

Architects/Landscape

Denig Design Associates, Inc.
edm
architecture · engineering · management
♪Four Architecture Inc.
Hill Engineers, Architects, Planners, Inc.
♪Edward Rowse Architects
Pamela Sandler AIA, Architect

Automotive

♪Norman Baker Auto Sales, Inc.
♪Biener Nissan-Audi
Pete's Motor Group
S&W Sales Co. Inc.

Banking

Adams Cooperative Bank
BANKNORTH
BERKSHIRE BANK
Greylock Federal Credit Union
Lee Bank
LEGACY BANKS
Lenox National Bank
♪The Pittsfield Cooperative Bank
South Adams Savings Bank

Beverage/Food Sales/Consumer Goods/Distribution

♪Crescent Creamery
GOSHEN WINE & SPIRITS, INC.
♪Guido's Quality Food & Produce, Inc.
High Lawn Farm
KOPPERS CHOCOLATE
Moore Fine Food, Inc.

Consulting: Management/Financial

American Investment Services
BERKSHIRE BANK
Saul Cohen & Associates
ComPiere ERP/CRM
♪General Systems Co., Inc.
♪Leading Edge Concepts
Locklin Management Services
♪Marlebar Group
♪Pilson Communications, Inc.
♪RL Associates
South Adams Savings Bank

Contracting/Building Supplies

Alarms of Berkshire County
Lou Boxer Builder, Inc.
Cardan Construction, Inc.
Dettinger Lumber Co., Inc.
DRESSER-HULL COMPANY
Great River Construction Company, Inc.
♪Petricca Construction Co.
S & A Supply, Inc.
David J. Tierney Jr., Inc.
PETER D. WHITEHEAD, BUILDER

Education

Belvoir Terrace–Fine and Performing Arts Center
Berkshire Country Day School
Berkshire Stuttering Center
♪Camp Greylock
Robin Kruuse
Massachusetts College of Liberal Arts

Energy/Utilities

The Berkshire Gas Company
ESCO Energy Services Co.
Massachusetts Electric Company
♪Ray Murray Inc.
Pittsfield Generating Company
VIKING FUEL OIL COMPANY, INC.

Engineering

edm
architecture · engineering · management
Foresight Land Services
♪General Systems Co., Inc.

Environmental Services

Foresight Land Services
MAXYMILLIAN TECHNOLOGIES, INC.
Nowick Environmental Associates

Financial Services

American Investment Services
♪Abbott Capital Management, LLC
BANKNORTH
BERKSHIRE CAPITAL INVESTORS, INC.
♪Mr. and Mrs. Monroe Faust
THE FEDER GROUP
♪Kaplan Associates L.P.
The Keator Group
Sagemark Corporation
MARK SELKOWITZ INSURANCE AGENCY, LLC
UBS Financial Services
♪Andrew Collins Vickery

High Technolgy/Electronics

New England Dynamark Security Center
♪New Yorker Electronics Co., Inc.

Insurance

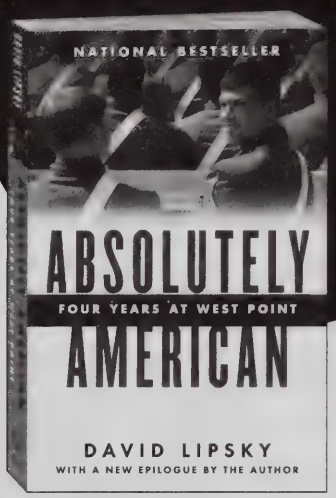
Bader Insurance Agency, Inc.
BERKSHIRE LIFE INSURANCE COMPANY OF AMERICA
LEGACY BANKS
McCormick, Smith & Curry
Minkler Insurance Agency, Inc.
Reynolds, Barnes & Hebb
MARK SELKOWITZ INSURANCE AGENCY, LLC
Wheeler & Taylor Inc.

Legal

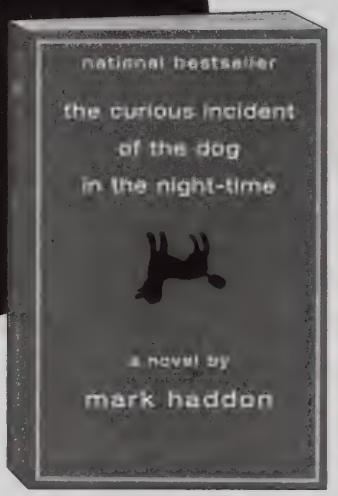
♪Frank E. Antonucci, Attorney at Law
JOHN A. BARRY, ATTORNEY AT LAW
♪Braverman & Associates
CAIN, HIBBARD, MYERS & COOK, PC
♪Certilman, Balin

THE BEST SUMMER READING

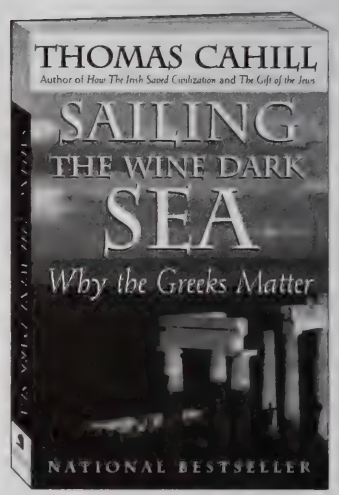
NEW IN PAPERBACK



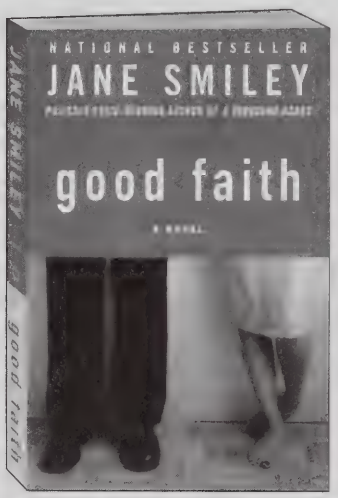
"Powerful.... Wonderfully told."
—The New York Times Book Review



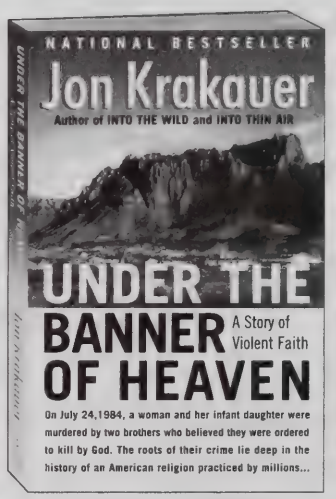
"Gloriously eccentric... wonderfully intelligent."
—The Boston Globe



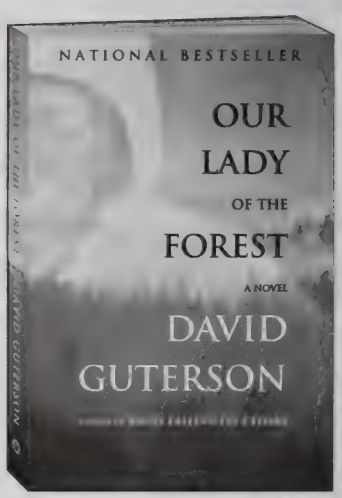
"The best introduction to classical Greek culture yet written." ***—Los Angeles Times***



"Smashing.... Fascinating.... Extremely subtle."
—The New York Times Book Review



"Fantastic.... Up there with *In Cold Blood*."
—San Francisco Chronicle



"Spellbinding.... Mesmerizing.... Brilliantly conceived."
—The Seattle Times

HAVE YOU READ THEM YET?

Find author tour schedules, book excerpts, reading group guides, and much more at www.readinggroupcenter.com

VINTAGE 50 YEARS ANCHOR

Cianflone & Cianflone, P.C.
♪Michael J. Considine, Attorney at Law
Deely & Deely
Law Office of Joel S. Greenberg, P.C.
Grinnell, Dubendorf & Smith
Philip F. Heller & Associates, Attorneys at-Law
Jonas and Welsch, P.C.
Ellen C. Marshall, Esq.
♪Schragger, Lavine & Nagy
♪Lester M. Shulklapper, Esq.

Lodging/Where to Stay

A Bed & Breakfast in the Berkshires
Applegate Inn
APPLE TREE INN & RESTAURANT
Best Western Black Swan Inn
Birchwood Inn
BLANTYRE
Broken Hill Manor
Brook Farm Inn
♪Christine's Bed & Breakfast Inn & Tea Room
♪Cliffwood Inn
CORNELL INN
♪Cranwell Resort, Spa, and Golf Club
Devonfield Country Inn
From Ketchup to Caviar
♪The Gables Inn
Gateways Inn & Restaurant
Howard Johnson
The Inn at Richmond
♪The Inn at Stockbridge
Monument Mountain Motel
One Main B&B
The Porches Inn at MASSMoCA
The Red Lion Inn
♪Rookwood Inn
SATINWOOD AT SCARNAGH
Spencertown Country House
STONOVER FARM BED & BREAKFAST
Taggart House
The Village Inn
♪Walker House
The Weathervane Inn
WHEATLEIGH HOTEL & RESTAURANT
Whistler's Inn
Windflower Inn
The Yankee Home Comfort Inn

Manufacturing/Industrial

♪Barry L. Beyer
BROADWAY MANUFACTURING SUPPLY
♪French Textiles
♪The Kaplan Group
KOPPERS CHOCOLATE
Limited Edition Lighting & Custom Shades
MeadWestvaco Corporation
Plastics Technology Laboratories, Inc.
Schweitzer-Mauduit International Inc.
SHEFFIELD PLASTICS, INC., A BAYER COMPANY
♪SpaceNow! Corporation

Printing/Publishing

♪Barry L. Beyer
CRANE & COMPANY, INC.
Pindar Press
Quality Printing Company, Inc.
THE STUDLEY PRESS
WALDEN PRINTING COMPANY

Real Estate

♪Barrington Associates Realty Trust
Benchmark Real Estate
Berkshire Homes and Condos
Berkshire Mortgage Company
♪Cohen & White Associates
Copake Realty
Corashire Realty Inc.
♪Evergreen Buyer Brokers of the Berkshires
♪Franz J. Forster Real Estate
INLAND MANAGEMENT CORP.
P&L Realty
Roberts & Associates Realty, Inc.
Rose Real Estate – Coldwell Banker
Stone House Properties, LLC
Dennis G. Welch Real Estate
Wheeler & Taylor, Inc.

Restaurants/Where to Eat

APPLE TREE INN & RESTAURANT
Applegate Inn
BLANTYRE
♪Cafe Lucia
Church Street Cafe
Firefly
From Ketchup to Caviar
Gateways Inn & Restaurant
THE RED LION INN
The Village Inn
WHEATLEIGH HOTEL & RESTAURANT

Retail/Where to Shop

Arcadian Shop
Bare Necessities Fine Lingerie
COUNTRY CURTAINS
DRESSER-HULL COMPANY
Fellerman & Raabe Glassworks
Gatsbys
HOUSATONIC CURTAIN COMPANY
Kenver, Ltd.
KOPPERS CHOCOLATE
Limited Edition Lighting & Custom Shades
Pamela Loring Gifts and Interiors
Nejaime's Wine Cellar
♪Paul Rich and Sons Home Furnishings
Mary Stuart Collections
TALBOTS CHARITABLE FOUNDATION
The Don Ward Company
♪Ward's Nursery & Garden Center
Windy Hill Farm Garden Center/Nursery
R.W. Wise, Goldsmiths, Inc.

Science/Medical

♪510 Medical Walk-In
Berkshire Eye Center
Berkshire Medical Center
Berkshire Stuttering Center
Dorella L. Bond, Ph.D.
♪Michael Ciborski, M.D.
♪Lewis R. Dan, M.D.
Irving Fish, M.D.
Dr. Elliot Greenfeld
♪GTL Inc., Link to Life
♪Leon Harris, M.D.
Kimball Farms Lifecare Retirement Community
Carol Kolton, LCSW
William Knight, M.D.
♪Long Island Eye Physicians and Surgeons
Northeast Urogynecology
Donald Wm. Putnoi, M.D.
The Austen Riggs Center
Robert K. Rosenthal, M.D.
♪Royal Health Care Services of N.Y.
Sugar Hill Mansion–A Retirement Community

Services

♪Abbott's Limousine & Livery Service
Adams Laundry and Dry Cleaning Company
Alarms of Berkshire County
Berkshire Eagle (New England Newspapers)
Boulderwood Design
♪Christine's Bed & Breakfast Inn & Tea Room
Dery Funeral Home
New England Dynamark Security Center
Richmond Telephone Company
S & K Brokerage
♪Security Self Storage
Tobi's Limousine & Travel Service

Software/Information Systems

♪Berkshire Information Systems Inc.
ComPiere ERP/CRM
New Yorker Electronics Co., Inc.
♪Pilson Communications, Inc.

Tourism/Resorts

Berkshire Chamber of Commerce
CANYON RANCH IN THE BERKSHIRES
♪Cranwell Resort, Spa, and Golf Club
Jiminy Peak
Taggart House

Names listed as of May 15, 2004



TANGLEWOOD MUSIC CENTER & TANGLEWOOD FESTIVAL ENDOWMENT CONTRIBUTORS

Tanglewood Music Center Fellows pay no tuition and are offered essentially free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed artists' positions. The Tanglewood Music Center and the Tanglewood Festival gratefully acknowledge the endowment support of the contributors represented below. For further information please contact Judi Cantor, Director of Major and Planned Giving, at (413) 637-5275.

ENDOWED ARTIST POSITIONS

Berkshire Master Teacher Chair Fund
Edward and Lois Bowles Master Teacher Chair Fund
Richard Burgin Master Teacher Chair Fund
Charles E. Culpeper Foundation Master Teacher Chair Fund
Eleanor Naylor Dana Visiting Artists Fund
Vic Firth Master Teacher Chair Fund, endowed by Mr. and Mrs. Henry Wheeler
Barbara LaMont Master Teacher Chair Fund
Renee Longy Master Teacher Chair Fund, gift of Jane and John Goodwin
Harry L. and Nancy Lurie Marks Tanglewood Artist-In-Residence
Marian Douglas Martin Master Teacher Chair Fund, endowed by Marilyn Brachman Hoffman
Beatrice Sterling Procter Master Teacher Chair Fund
Sana H. and Hasib J. Sabbagh Master Teacher Chair Fund
Surdna Foundation Master Teacher Chair Fund
Stephen and Dorothy Weber Artist-In-Residence

ENDOWED FULL FELLOWSHIPS

Jane W. Bancroft Fellowship
Bay Bank/BankBoston Fellowship
Leonard Bernstein Fellowships
Edward S. Brackett, Jr. Fellowship
Frederic and Juliette Brandi Fellowship
Jan Brett and Joe Hearne Fellowship
Rosamund Sturgis Brooks Memorial Fellowship
Tappan Dixey Brooks Memorial Fellowship
BSAV/Carrie L. Peace Fellowship
Stanley Chapple Fellowship
Alfred E. Chase Fellowship
Clowes Fund Fellowship
Harold G. Colt, Jr. Memorial Fellowship
Andre M. Côme Memorial Fellowship
Caroline Grosvenor Congdon Memorial Fellowship
Margaret Lee Crofts Fellowship
Charles E. Culpeper Foundation Fellowship
Darling Family Fellowship
Omar Del Carlo Fellowship
Otto Eckstein Family Fellowship
Friends of Armenian Culture Society Fellowship
Judy Gardiner Fellowship
Athena and James Garivaltis Fellowship
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship
Juliet Esselborn Geier Memorial Fellowship
Armando A. Ghitalla Fellowship
Fernand Gillet Memorial Fellowship
Marie Gillet Fellowship
Haskell and Ina Gordon Fellowship
Florence Gould Foundation Fellowship
John and Susanne Grandin Fellowship
William and Mary Greve Foundation–John J. Tommaney Memorial Fellowship
Luke B. Hancock Foundation Fellowship
William Randolph Hearst Foundation Fellowship
C. D. Jackson Fellowship
Paul Jacobs Memorial Fellowship
Lola and Edwin Jaffe Fellowship
Billy Joel Keyboard Fellowship
Susan Kaplan Fellowship
Steve and Nan Kay Fellowship
Robert and Luise Kleinberg Fellowship
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
Dr. John Knowles Fellowship
Naomi and Philip Kruvant Family Fellowship
Donald Law Fellowship
Barbara Lee/Raymond E. Lee Foundation Fellowship
Bill and Barbara Leith Fellowship
Edwin and Elaine London Family Fellowship
Stephanie Morris Marryott & Franklin J. Marryott Fellowship
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship
Merrill Lynch Fellowship
Messinger Family Fellowship
Ruth S. Morse Fellowship
Albert L. and Elizabeth P. Nickerson Fellowship
Northern California Fellowship
Seiji Ozawa Fellowship
Theodore Edson Parker Foundation Fellowship
Pokross/Fiedler/Wasserman Fellowship
Lia and William Poorvu Fellowship
Daphne Brooks Prout Fellowship
Claire and Millard Pryor Fellowship
Rapaporte Foundation Fellowship
Harry and Mildred Remis Fellowship
Peggy Rockefeller Memorial Fellowship
Carolyn and George R. Rowland Fellowship
Saville Ryan/Omar Del Carlo Fellowship
Wilhelmina C. Sandwen Memorial Fellowship
Morris A. Schapiro Fellowship
Edward G. Shufro Fund Fellowship
Starr Foundation Fellowship

Anna Sternberg and Clara J. Marum Fellowship
Miriam H. and S. Sidney Stoneman Fellowships
Surdna Foundation Fellowship
James and Caroline Taylor Fellowship
William F. and Juliana W. Thompson Fellowship
Ushers/Programmers Instrumental Fellowship in honor of Bob Rosenblatt
Ushers/Programmers Vocal Fellowship in honor of Harry Stedman
Wallace-Reader's Digest Fund Fellowship
Max Winder Memorial Fellowship
Jerome Zipkin Fellowship

ENDOWED HALF FELLOWSHIPS
Mr. and Mrs. David B. Arnold, Jr. Fellowship
Kathleen Hall Banks Fellowship
Leo L. Beranek Fellowship
Felicia Montealegre Bernstein Fellowship
Sydelle and Lee Blatt Fellowship
Brookline Youth Concerts Awards Committee Fellowship
Helene R. and Norman L. Cahners Fellowship
Marion Callanan Memorial Fellowship
Nat Cole Memorial Fellowship
Harry and Marion Dubbs Fellowship
Daniel and Shirlee Cohen Freed Fellowship
Dr. Marshall N. Fulton Memorial Fellowship
Gerald Gelbloom Memorial Fellowship
Arthur and Barbara Kravitz Fellowship
Bernice and Lizbeth Krupp Fellowship
Philip and Bernice Krupp Fellowship
Edward H. and Joyce Linde Fellowship
Lucy Lowell Fellowship
Morningstar Family Fellowship
Stephen and Persis Morris Fellowship
Hannah and Raymond Schneider Fellowship
Pearl and Alvin Schottenfeld Fellowship
Edward G. Shufro Fund Fellowship
Evelyn and Phil Spitalny Fellowship
R. Amory Thorndike Fellowship
Augustus Thorndike Fellowship
Sherman Walt Memorial Fellowship

ENDOWED SCHOLARSHIPS
Maurice Abravanel Scholarship
Eugene Cook Scholarship
Dorothy and Montgomery Crane Scholarship
William E. Crofut Family Scholarship
Ethel Barber Eno Scholarship
Richard F. Gold Memorial Scholarship
Leah Jansizian Memorial Scholarship
Miriam Ann Kenner Memorial Scholarship
Andrall and Joanne Pearson Scholarship
Mary H. Smith Scholarship
Cynthia L. Spark Scholarship
Tisch Foundation Scholarship

ENDOWED FUNDS SUPPORTING THE TEACHING AND PERFORMANCE PROGRAMS
Anonymous (1)
George W. and Florence N. Adams Concert Fund
Eunice Alberts and Adelle Alberts Vocal Studies Fund*
Bernard and Harriet Bernstein Fund
George & Roberta Berry Fund for Tanglewood
Peter A. Berton Fund
Donald C. Bowersock Tanglewood Fund
Gino B. Cioffi Memorial Prize Fund
Phyllis and Lee Coffey Memorial Concert Fund
Aaron Copland Fund for Music
Margaret Lee Crofts Concert Fund
Margaret Lee Crofts TMC Fund
Paul F. and Lori A. Deninger DARTS Scholarship Fund
Alice Willard Dorr Foundation Fund
Carlotta M. Dreyfus Fund
Virginia Howard and Richard A. Ehrlich Fund
Selly A. Eisemann Memorial Fund
Elise V. and Monroe B. England Tanglewood Music Center Fund
Honorable and Mrs. John H. Fitzpatrick Fund
Daniel and Shirlee Cohen Freed Concert Fund
Ann and Gordon Getty Fund
Gordon/Rousmaniere/Roberts Fund
Grace Cornell Graff Fellowship Fund for Composers at the TMC
Heifetz Fund
Mickey L. Hooten Memorial Award Fund
Grace Jackson Entertainment Fund
Grace B. Jackson Prize Fund
Paul Jacobs Memorial Commissions Fund
Louis Krasner Fund for Inspirational Teaching and Performance, established by Marilyn Brachman Hoffman
William Kroll Memorial Fund
Dorothy Lewis Fund
Kathryn & Edward M. Lupean & Diane Holmes Lupean Fund
Samuel Mayes Memorial Cello Award Fund
Charles E. Merrill Trust TMC Fund
Northern California TMC Audition Fund
Herbert Prashker Fund
Renee Rapaporte DARTS Scholarship Fund
Mr. and Mrs. Ernest H. Rebentisch Fund
Jules C. Reiner Violin Prize Fund
Elaine and Harvey Rothenberg Fund
Rothenberg/Carlyle Foundation Fund
Helena Rubinstein Fund
Edward I. and Carole Rudman Fund
Lenore S. and Alan Sagner Fund
Renee D. Sanft Fellowship Fund for the TMC
Hannah and Ray Schneider TMCO Concert Fund*
Maurice Schwartz Prize Fund by Marion E. Dubbs
Ruth Shapiro Scholarship Fund
Dorothy Troupin Shimler Fund
Asher J. Shuffer Fund
Evian Simcovitz Fund
Albert Spaulding Fund
Jason Starr Fund
Tanglewood Music Center Composition Program Fund
Tanglewood Music Center Opera Fund
TMC General Scholarship Fund
Denis and Diana Osgood Tottenham Fund
The Helen F. Whitaker Fund
John Williams Fund
Karl Zeise Memorial Cello Award Fund

**Deferred gifts*
Listed as of June 4, 2004



CAPITAL AND ENDOWMENT CONTRIBUTORS

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts of $10,000 or more between May 1, 2003, and June 3, 2004. For further information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5275.

$1,000,000 and Up

Mrs. William H. Congleton
Kate and Al Merck
Mrs. Mischa Nieland and
Dr. Michael L. Nieland
Estate of Elizabeth B. Storer

$250,000–$499,999

Anonymous (3)
The Messinger Family

$100,000–$249,999

Anonymous (2)
Mr. William I. Bernell
Catherine and Paul Buttenwieser
Estate of Mrs. Janet M. Halvorson
Mr. William R. Hearst III
National Park Service,
US Dept. of the Interior
Save America's Treasures
Estate of Dr. and Mrs. Nelson Saphir
Estate of Dorothy Troupin Shimler
Jeanne H. Wolf, in memory of
Gottfried Wilfinger

$50,000–$99,999

Anonymous (1)
The Behrakis Foundation
Estate of Clarita Heath Bright
Estate of Mrs. Pierre de Beaumont
Mr. and Mrs. Disque Deane
Ms. Helen Salem Philbrook
Estate of Mr. Robert W. Stewart
Mr. and Mrs. Stephen R. Weiner

$25,000–$49,999

Anonymous (2)
Mr. and Mrs. James L. Bildner
Cynthia and Oliver Curme
Ms. Ann V. Dulye
Mrs. Harriett M. Eckstein
Estate of Frances Fahnestock
Estates of Harold K. Gross and
Evelyn F. Gross
Estate of George F. and Elsie Hodder
The Richard P. and Claire W. Morse
Foundation
Estate of David R. Pokross
Estate of Dr. Charles Reiner
Estate of Madelaine G. von Weber
The Cornelius and Muriel Wood
Charity Fund

Continued...

$15,000–$24,999

Anonymous (2)
Dr. David M. Aronson
Mr. and Mrs. Peter A. Brooke
Elizabeth Taylor Fessenden Foundation
FleetBoston Financial Foundation
Estate of Susan Morse Hilles

$10,000–$14,999

Anonymous (1)
Mrs. Ben Beyea
Estate of Francis F. Faulkner
Mrs. Samuel B. Feinberg
Dr. and Mrs. Orrie M. Friedman
Highland Capital Partners
Mr. Wycliffe K. Grousbeck
Estate of Priscilla M. Holman
Victoria Kokoras and Joyce Picker
Dr. Edwin F. Lovering
Mrs. Edward M. Lupean and Diane H. Lupean
Mr. and Mrs. Joseph C. McNay
Estate of Marilyn S. Nelson
Dr. Peter Ofner
Mr. Donald I. Perry
Renee Rapaporte
Estate of Dorothy F. Rowell
Hinda L. Shuman
Mr. Orlando N. Tobia
U.S. Dept. of Housing and Urban Development
Stephen and Dorothy Weber



BUSINESS FRIENDS OF

Tanglewood

Tanglewood generates more than $60 million for the local economy. Tanglewood Business Friends provide operating support, underwrite educational programs, and fund fellowships for aspiring young musicians at the Tanglewood Music Center.

To become a Business Friend of Tanglewood, call Pam Malumphy at:

(413) 637-5174

In the Berkshires, Nature sets the

Berkshire Performing Arts Calendar
August 1–31, 2004

Barrington Stage Company
Sheffield, (413) 528-8888
www.bariingtonstageco.org
Choral Masterpieces – 225 voices, soloists, Springfield Symphony. 8/7 Dvorak Requiem 8 pm.

Berkshire Choral Festival
Sheffield, (413) 229-1999
www.choralfest.org
Choral Masterpieces – 225 voices, soloists, Springfield Symphony. 8/7 Dvorak Requiem 8 pm.

Berkshire Music School
Pittsfield, (413) 442-1411
Music education for all ages. Private lessons and chamber ensembles. Open year round.

Berkshire Theatre Festival
Stockbridge, Box: (413) 298-5576
www.berkshiretheatre.org
Miracle Worker – 8/1-14; Misanthrope – 8/17-9/4; Eugenes Home – 8/4-21; Goes Without Saying – 8/24.

Jacob's Pillow Dance Festival
Becket, (413) 243-0745
www.jacobspillow.org
America's premier dance festival plus FREE talks & showings. Boston Ballet, 8/25 – 8/29.

The Miniature Theatre of Chester
Chester, (413) 354-7771
www.miniaturetheatre.org
"The Gem of the Berkshires." The Pavilion 7/28 – 8/15; So Long Sleeping Beauty 8/18 – 29.

Music & More in the Meeting House
New Marlborough, (413) 229-3126
www.newmarlborough.org
Tanglewood Marionettes 8/14, 3 pm. Silent film show with live music "The General" 4:30 pm.

Shaker Mountain Opera at Berkshire Community College
Pittsfield, (800) 588-9757
www.Shakermountainopera.org
Fully staged productions of Faust, Magic Flute and Tales of Hoffmann. Operas for kids.

Shakespeare & Company
Lenox, (413) 637-3353
www.shakespeare.org
The comedy of errors, Shakespeare's 3-Ring Circus, plays Founders' Theatre Tues.-Sat.

Berkshire Museums & Art Centers Calendar – August 1–31, 2004

A Chapel For Humanity
North Adams, (413) 664-9550
www.darkrideproject.org
A Chapel For Humanity; Sculptural Epic and 9/11 Room. Free Admission, Wed.-Sun. 12-5.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Flower Show 8/7-8, Arts & Crafts Show 8/21-22.

Berkshire Museum
Pittsfield, (413) 443-7171
www.berkshiremuseum.org
Presence of Light Contemporary Artists explore the possibilities July 2 – October 31.

Bidwell House Museum
Monterey, (413) 528-6888
www.bidwellhousemuseum.org
Restored parsonage, c. 1750, superb collection of antiques & decorative arts. Daily tours, 11-4.

Bryant Homestead
Cummington, (413) 634-2244
www.thetrustees.org
Greenwood Music Camp performance on the Bryant lawn. Sunday, 8/1, 3:30pm. Free.

Berkshire Visitors Bureau's Cultural Alliance would like to thank Studley Press, Inc. for donating these pages.

scene and Culture steals the show.

Chesterwood
Stockbridge, (413) 298-3579
www.chesterwood.org
Contemporary sculpture at Chesterwood until Oct. 11. August 27-29 River Summer Flower Show.

Crane Museum of Papermaking
Dalton, (413) 684-6481
www.crane.com
Crane Museum of Paper Making, June – mid-October, 2-5 pm. FREE ADMISSION.

Dark Ride Project
North Adams, (413) 664-9550
www.darkrideproject.org
Take a ride on the Sensory Integrator. Wed.-Sun. 12-5. Unusual and fun!

The Eric Carle Museum of Picture Book Art
Amherst, (413) 658-1100
www.picturebookart.org
Mordicai Gerstein: The Man Who Walked Between the Towers. Aug. 17 – Dec. 5.

Frelinghuysen Morris House & Studio
Lenox, (413) 637-0166
www.frelinghuysen.org
Modernist house & masterpieces. Richard Nunley lecture Aug. 20 5 pm. Housatonic River Celebration!

Hancock Shaker Village
Pittsfield, (413) 443-0188
www.hancockshakervillage.org
History & hands-on fun for all – 20 buildings, farm & animals, crafts, exhibits. Kids free.

Herman Melville's Arrowhead
Pittsfield, (413) 442-1793
www.mobydick.org
Here's Looking At Ewe Exhibit for Sheeptacular – decorated sheep, photos, artifacts.

MASS MoCA
North Adams, (413) MOCA 111
www.massmoca.org
Matthew Ritchie, Ann Hamilton, & Interventionists plus Bill T Jones/Arnie Zane Oct. 1-3.

The Mount, Edith Wharton's Estate & Gardens
Lenox, (413) 637-6900
www.EdithWharton.org
Tours, Designer Showhouse, Monday & Thursday Lectures, Terrace Café. Daily 9 a.m. – 5 p.m.

Norman Rockwell Museum
Stockbridge, (413) 298-4100
www.nrm.org
Hometown Hero, Citizen of the World: Rockwell in Stockbridge through October 31, 2004.

Sheffield Historical Society
Sheffield, (413) 229-2694
www.sheffieldhistory.org
Historic house tours Thurs. – Sat. 11-4. Changing exhibits & shopping at the Old Stone Store.

Sterling and Francine Clark Art Institute
Williamstown, (413) 458-2303
www.clarkart.edu
"Bonjour, Monsieur Courbet!" feature 75 masterpieces of 19th-century French art 6/27-9/6.

Ventfort Hall, Museum of the Gilded Age
Lenox, (413) 637-3206
www.gildedage.org
Tours daily 10-3. Xingu adapted Wharton story performed Wed./Thu./Fri. 7:30, Sat. 4, Sun. 10.

Williams College Museum of Art
Williamstown, (413) 597-2429
www.wcma.org
On View: Ezra Stoller: Architectural photography. Admission is free.

THE BERKSHIRES
America's Premier Cultural Resort

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's new "Discover the Berkshires" Visitors Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations, and grab the lastest information on Berkshire attractions.

Berkshire Visitors Bureau • 800-237-5747 • www.berkshires.org
3 Hoosac Street • Adams, MA *and* 121 South Street • Pittsfield, MA

Favorite Restaurants of the Berkshires

LENOX 218

LENOX 218 RESTAURANT
218 MAIN ST.
637-4218

Lunch - Dinner - Sunday Brunch
Cafe Menu - Lite Fare

Northern Italian and American Cuisine

CUCINA ITALIANA
Enjoy Authentic Italian Food in the Berkshires
www.trattoria-vesuvio.com



TRATTORIA "IL VESUVIO"
ROUTES 7&20, Lenox, MA 01240 (413) 637-4904

HONEST FOOD

JACKS GRILL

SATISFACTION GUARANTEED

"The Best Darn Pot Roast in the Berkshires!"
Main St. Housatonic (413) 274-1000
www.jacksgrill.com

If you would like to be part of this restaurant page, please call (617) 542-6913.

THE BEST OF BOTH WORLDS.



La Terrazza. A distinct Bar and Lounge in downtown Lenox. Open daily until midnight. Serving light fare, self-indulgent desserts and the largest selection of single malts in Berkshire County.

The Gateways Inn and Restaurant. Old world charm at its best. Exceptional accommodations. Gourmet dining in a cozy, candlelit atmosphere. Take-out picnics. Recommended by Santeé Magazine. Wine Spectatoraward winner since 2002.

La Terrazza
Gateways Inn & Restaurant

51 Walker Street, Lenox, MA
Call for Reservations: 413-637-2532



La Bruschetta
Food & Wine To Go
THE RIGHT PICNIC!
Gourmet Picnic Fare, Fine Wine, and More
LBfoodandwine.com
1 Harris St., W. Stockbridge, MA • 413-232-7141

DAKOTA
STEAK, SEAFOOD & SMILES

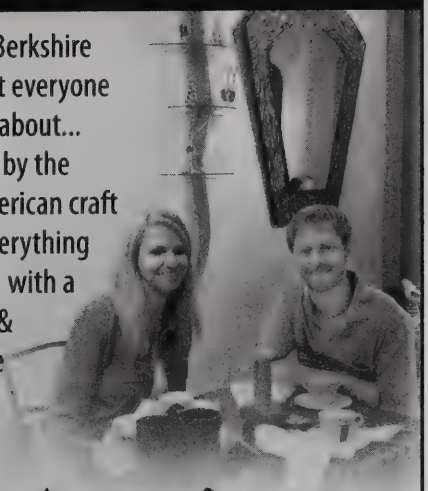
Voted Best Overall Restaurant
Steaks • Maine Lobster • Prime Rib
Fresh Seafood • Extensive Salad Bar •
Sunday Brunch Buffet-Best in the Berkshires
Reservations • Phone Ahead Seating

413-499-7900 Pittsfield/Lenox Line
www.DakotaRestaurant.com

Favorite Restaurants of the Berkshires

★ LUNCH DINNER BRUNCH ★

The new Berkshire restaurant everyone is talking about... furnished by the finest American craft artists. Everything is for sale, with a stunning & affordable menu.



An American Craftsman Café Stockbridge

One block from Red Lion Inn, yellow house - corner Maple & Rt. 7, Stockbridge. Parking on premises. All major credit cards. Reservations suggested:

★ 413 298 0250 ★

BIZEN

The best sushi outside of Japan.
The Boston Globe

Nurturing the body and the soul.

KAISEKI

Imagine sipping moonlight on a golden pond.
17 Railroad Street, Great Barrington (413) 528-4343

Dine In An Authentic 1771 Inn
just a mile from Tanglewood
Breakfast • English Tea • Dinner

16 Church St.
Lenox

THE VILLAGE INN
1771
VACANT LODGING TAVERN

637-0020

Bombay

BOMBAY
Classic Indian Cuisine
At Best western, RT 20
LEE, MA 413 243 6731
www.fineindiandining.com

Chocolate Springs™
CAFÉ
THE LENOX SHOPS • ROUTE 7, LENOX, MA
(1 mile North of Historic Lenox Village)
(413) 637-9820 • WWW.CHOCOLATESPRINGS.COM
"Experience Chocolate Therapy"

FINE EUROPEAN-STYLE CHOCOLATE CAFÉ
PASTRY PICNIC PACKS
ICE CREAM & SORBETS
AFTER CONCERT HOURS



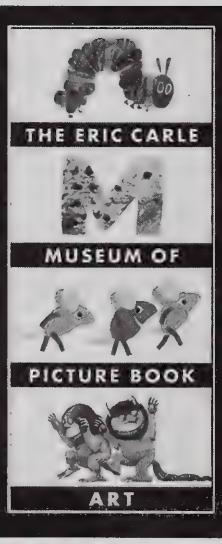
14259-176

silverscape designs

GOLDSMITHS AGS GEM GALLERY

One King Street • Northampton • 413-584-3324
264 N. Pleasant Street • Amherst • 413-253-3324
www.silverscapedesigns.com • (800) 729-8971





Look
Learn
Create
Shop
Eat

125 West Bay Road, Amherst, MA
413.658.1100
www.picturebookart.org



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

One Tradition...

...around the world.



The Fairmont Copley Plaza, Boston



The Plaza, New York



The Fairmont Hamilt
Princess, Bermuda



The Fairmont
Royal York, Toronto

Fairmont
HOTELS & RESORTS

Fairmont Hotels & Resorts is proud to be the Official Hotel of the Boston Symphony Orchestra and the Boston Pops.

www.fairmont.com 800 441 1414 617 267 5300

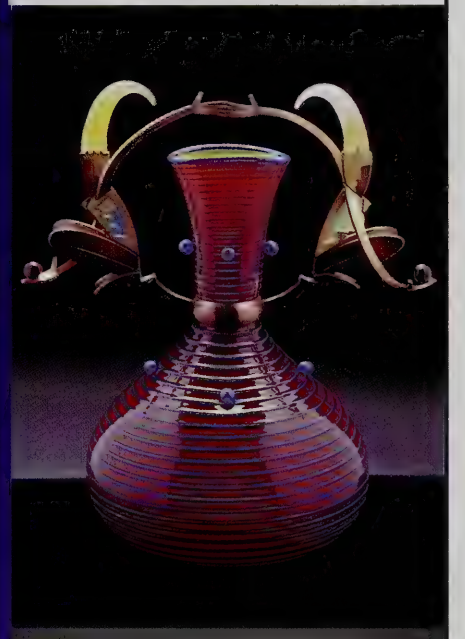
Fairmont Hotels & Resorts is a unique collection of 40 world-class hotels locat in six countries.

HABATAT GALLERIES

Specializing In
Contemporary Glass

Since 1971







115 STATE ROAD
GREAT BARRINGTON, MA 01230
413.528.9123

info@habatatgalleries.com
www.habatatgalleries.com

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE

ELM ST., STOCKBRIDGE, MA 01262 413.298.3044 www.holstengalleries.co

2004 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, August 18, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

BOSTON SYMPHONY CHAMBER PLAYERS
DAWN UPSHAW, soprano

Osvaldo Golijov (b.1960)
"Ayre" (2004)

Translations of the Sung Texts

1. Mañanita de San Juan
(*Morning of St. John's Day*)
Text: Traditional Sephardic Romance
Music based on Sephardic street calls

In the morning of St. John's Day
Moors and Christians went out to war
They were warring, they were dying
Five hundred on each side.

Rondale, admiral of the seas,
Was taken captive.
His sword broke and in the middle
of the battle
He found himself in prison and started
to cry.

The princess heard him from the heights
of her castle:
"Don't cry, Rondale, don't harm yourself
I'll give you 100 gold marks and
Whatever else you want
You'll marry me, my vineyards and brooks."

"May bad fire burn your vineyards
Your brooks and your homes
I have a wife in Paris: that's the one I marry"

When the princess heard this
She had him killed.

—translation by Osvaldo Golijov

2. Una Madre Comió Asado
(*A Mother Roasted her Child*)
Lyrics and Music: Traditional
Sephardic song after Jeremiah's
Lamentations

And a mother roasted
and ate her cherished son:

"Look at my eyes, mother.
I learned the law with them

Look at my forehead, mother,
I wore the philacteries there

Look at my mouth, mother:
I learned the law with it."

—translation by Osvaldo Golijov

3. Tancas Serradas a Muru
(*Walls are Encircling the Land*)
Lyrics and Music by Francesco
Ignazio Mannu (Sardinia, ca. 1795)

Walls are encircling the land
Seized with greed and in haste,
If Heaven was on Earth
They would grab it too!

—translation by Remo Bodei

Please turn the page quietly.

4. **Luna** (*Moon*): Instrumental
Music by Gustavo Santaolalla

5. **Nanni**
Traditional Sephardic Lullaby

Sleep my sweetheart, sleep…
Sleep, apple of my eye.
Your father is coming,
And his spirits are high.

Open the door, wife.
Open the door
Because I'm coming,
Tired from ploughing the fields.

I will not open to you.
You are not tired.
I know you are coming
From the house of your new love.

—translation by Osvaldo Golijov

6. **Wa Habibi** (*My Love*)
Lyrics: Traditional Christian Arab Easter Song
Music based on Traditional Christian Arab and Muslim Arab melodies

My Love, My Love
What has befallen you?
Who saw you and grieved for you,
You who are righteous?
My Love, what is the sin of our times and our children?
These wounds have no cure.

—translation by Hala Halim

7. **Aiini Taqttiru** (*My Eyes Weep*)
Music and Lyrics: Traditional Christian Arab Easter Song

My eyes weep without pause
For there is no rest
Until God reveals Himself and gazes from the sky
I raised my prayers in Your name,
O God
Do not withhold your ear
Listen to my voice and come today.

—translation by Hala Halim

8. Kun Li-Guitari Wataran Ayyuha Al-Maa'
(*Be a String, Water, to my Guitar*)
From the poem "Eleven Planets in the
Last Andalusian Sky" by Mahmoud Darwish,
in "Adam of Two Edens," published by
Jusoor and Syracuse University Press 2000

Be a string, water, to my guitar,
Conquerors come, conquerors go…

It's getting hard to remember my face in the mirrors.
Be memory for me
So I can see what I've lost.

Who am I after these paths of exodus?
I own a boulder that bears my name
On a tall bluff overlooking what has come to an end.
Seven hundred years escort me beyond the city walls.
Time turns around in vain to save
my past from a moment that gives birth
to the history of my exile
in others and in myself.

Be a string, water, to my guitar.
Conquerors come, conquerors go…
Heading south as nations decompose
on the compost of change.

I know who I was yesterday,
But who will I be tomorrow
Under the Atlantic flags of Columbus?

Be a string to my guitar, water, be a string.
There is no Egypt in Egypt,
No Fez in Fez, and Syria is too far away.
No hawk on the flag of my people,
No river running east of a palm tree besieged
By the Mongols' swift horses.

In which Andalusia did I meet my end?
Here, in this place?
Or there?

I know I've died, leaving behind what is
Best of what is mine in this place: my past.

I've got nothing left but my guitar.
Be a string, water, to my guitar.

Conquerors come, conquerors go.

—translation by Clarissa Burt

Please turn the page quietly.

9. Sueltate las Cintas (*Untie your Ribbons*)
Lyrics and Music by Gustavo Santaolalla

Untie the ribbons of your hair and your skirt:
let's devour the night until dawn comes, just like this,

Barefoot girl.

We don't need the sky when you have my back
and I embrace your waistline, just like this.

Your silvery waistline.

If tomorrow, in the village, you laugh by yourself, wait,
keep the secret in which you carry me, just like this.

Weed, flower, honey and sand.

—translation by Osvaldo Golijov

10. Yah, Anna Emtzacha (*Oh, Where Shall I find You?*)
Poem by Yehudah Halevy (*ca. 1112*)
Music based on Sephardic calls to prayer

Oh, where shall I find You?
Your place is high and hidden.
And where shall I not find You?
Your glory fills the World.

I have sought Your nearness.
I called upon You with all my heart.
And in going out to meet You
I found You coming toward me.

—translation by Osvaldo Golijov

11. Ariadna en su Laberinto (*Ariadne in Her Labyrinth*)
Lyrics: Traditional Sephardic Romance
Music: Quodlibet of traditional and original Sephardic melodies

"Why do you cry, fair child?
Why do you cry, white flower?"

"I cry because you leave me"

—translation by Osvaldo Golijov



Ozawa Hall 10th Anniversary Celebration Gala

AUGUST 1, 2004

Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

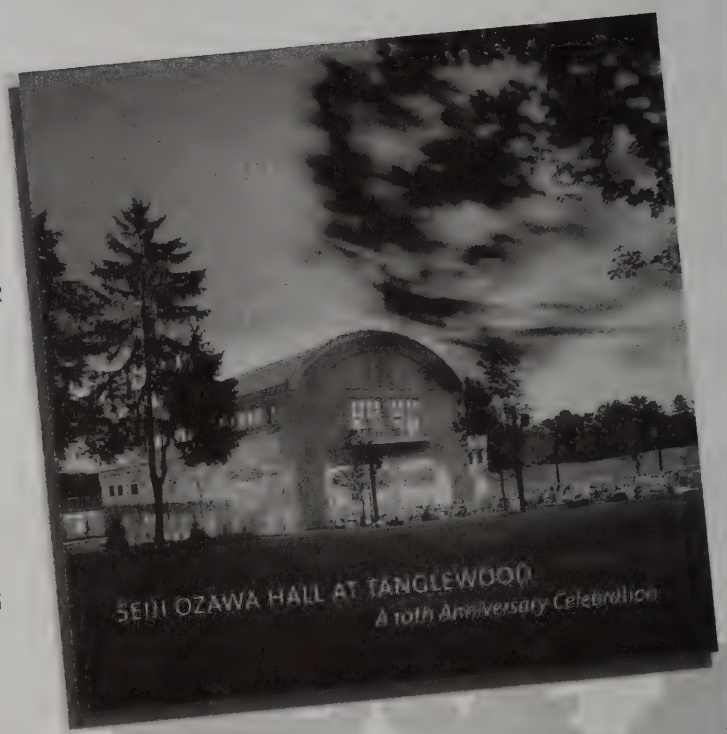
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

Welcome

THIS EVENING we celebrate the tenth anniversary of Ozawa Hall. We celebrate Seiji Ozawa and all of those who brought their dream of this Hall to reality. It is impossible for me, in this brief space, to mention everyone who played a part in the Ozawa Hall project. Certainly George Kidder, the President of the BSO at the time, was the driving force of the project. George had the vision that the project should be undertaken and confidence that it could be completed successfully. He pulled us along with his dedication and enthusiasm. With the support of such Distinguished Founders as Norio Ohga, Jane and Jack Fitzpatrick, Sony Corporation of America, the Kresge Foundation, the Florence Gould Foundation, and Liz and George Krupp, this magnificent concert hall was completed.

The architect for the project, William Rawn Associates, also had a vision. Bill Rawn and his colleagues made the wise decision to place the Hall well back from the brow of the hills, nestling, as he describes it, into the landscape of the Highwood Estate. His concept was to design Ozawa Hall as a New England meeting house. This is what it is—a warm, inviting place that captures the democratic spirit of New England. Others also played a significant role in the construction of the Hall, all making up, most notably, the concert hall team pictured and identified on page 8 of this program book.

Ozawa Hall has fulfilled the dreams of those who initiated the project and those who have been a part of Tanglewood and the Boston Symphony Orchestra. Performances from the inaugural concert by Seiji, John Williams, and Yo-Yo Ma have been followed by other memorable events. Tonight's program, appropriately, includes Torū Takemitsu's *Ceremonial*, a benedictory work picked especially by Maestro Ozawa. We also hear the young pianist Yundi Li in his Tanglewood debut, reflecting the extent to which Ozawa Hall has served as a venue to present exciting new talent. This is a special night for many reasons, not least the welcoming back of Seiji, and the celebration of the Hall bearing his name.

Peter A. Brooke
Chairman
Boston Symphony Orchestra Board of Trustees

Program copyright ©2004 Boston Symphony Orchestra, Inc.
Cover design by Kerry Ann Hawkins/Cover photo by Steve Rosenthal

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
One Hundred and Twenty-Third Season, 2003-04
TANGLEWOOD 2004

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Avram J. Goldberg
Thelma E. Goldberg
Edna S. Kalman
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Mark G. Borden
Alan Bressler
Michelle Courton Brown
William Burgin
Dr. Edmund B. Cabot
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Ranny Cooper
Martha H.W. Crowninshield
Joan P. Curhan
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
J. Richard Fennell
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Steven E. Karol
Stephen Kay
Edmund Kelly
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Mrs. William D. Larkin, Jr.
Robert J. Lepofsky
Alexander M. Levine
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Barbara E. Maze
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Mrs. Micho Spring
Charles A. Stakeley
Jacquelynne M. Stepanian
Wilmer Thomas
Samuel Thorne
Bill Van Faasen
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Robin Wilson
Richard Wurtman, M.D

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Business Leadership Association

Board of Directors

Charles K. Gifford, *Chairman*
Edmund F. Kelly, *President*

Leo L. Beranek, James F. Cleary, *and* Harvey Chet Krentzman, *Chairmen Emeriti*

Robin A. Brown
Michael J. Costello
Robert W. Daly
Francis A. Doyle
William R. Elfers
Lawrence K. Fish
John P. Hamill
Ernest K. Jacquet
Michael J. Joyce
Steven E. Karol
Edmund F. Kelly
Christopher J. Lindop
Carmine A. Martignetti
Thomas J. May
J. Kent McHose
Joseph C. McNay
Louis F. Orsatti
Patrick J. Purcell
Lynda A. Schubert
Roger T. Servison
Malcolm L. Sherman
Ray Stata
William C. Van Faasen
Paul M. Verrochi
Lawrence Weber

Ex-Officio Peter A. Brooke • Diddy Cullinane • Nicholas T. Zervas

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*



Walter H. Scott

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Karen Leopardi, *Artist Assistant/Secretary to the Music Director* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Artistic Administration Coordinator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • Julie G. Moerschel, *Assistant Chorus Manager* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Taunia Soderquist, *Payroll Administrator* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Gregg Carlo, *Coordinator, Corporate Programs* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Pam Malumphy, *Senior Major Gifts Officer and Manager, Tanglewood Business Friends* • Tanya Melanson, *Development Communications Project Manager* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs* • Hadley Wright, *Foundation and Government Grants Coordinator*

EDUCATION AND COMMUNITY PROGRAMS/ARCHIVES

Myran Parker-Brass, *Director of Education and Community Programs*
Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* • Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Kelly Davis, *Media Relations Associate* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/ Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* • Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* • Alyson Bristol, *Director of Corporate Sponsorships* • Sid Guidicianne, *Front of House Manager* • James Jackson, *Call Center Manager* • Roberta Kennedy, *Manager, Symphony Shop* • Sarah L. Manoog, *Director of Marketing Programs* • Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Michelle Giuliana, *Web Editor* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Cheryl McKinney, *Subscription Representative* • Michael Moore, *Assistant Call Center Manager* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

Ronald T. Brouker, *Supervisor of Tanglewood Crew* • Robert Lahart, *Electrician* • Peter Socha, *Head Carpenter*

Tanglewood Facilities Staff Robert Casey • Steve Curley • Rich Drumm • Bruce Huber

TANGLEWOOD SUMMER MANAGEMENT STAFF

Thomas Cinella, *Business Office Manager* • Peter Grimm, *Seranak House Manager* • David Harding, *Front of House Manager/Manager of Customer Service* • Marcia Jones, *Manager of Visitor Center*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

The Seiji Ozawa Hall Team (1994)

Walter H. Scott



From left: Daniel R. Gustin, Manager of Tanglewood, BSO Design Committee; R. Lawrence Kirkegaard, Principal Acoustician; John F. Cogan, BSO Overseer; William Porter, Consulting Principal, Carr, Lynch, Hack & Sandell; George H. Kidder, BSO President; Haskell R. Gordon, BSO Overseer, Design Committee; Dean Freed, BSO Trustee, Building & Grounds Committee Chairman, Design Committee; William L. Rawn III, Architect, Principal in Charge of Design; Alan Joslin, Senior Associate and Project Architect, William Rawn Associates, Inc.; Athol Jaffe, Vice-President, Donnell Consultants, Inc.; Robert Campbell, Architectural Advisor, Design Committee; Robert Long, Principal Consultant and Project Manager, Theatre Projects Consultants, Inc.

Dean W. Freed



The exterior of Seiji Ozawa Hall during construction, April 25, 1994



SEIJI OZAWA HALL 10TH ANNIVERSARY CELEBRATION GALA
AUGUST 1, 2004

Honorary Chairs
Jane and Jack Fitzpatrick

Honorary Committee
J.P. and Mary B. Barger
Robert Baum and Elana Carroll
Susan H. Bush
Jane B. Cook Charitable Trusts
Mrs. Haskell R. Gordon
Marilyn Brachman Hoffman
H. Eugene and Ruth Jones
Mr. and Mrs. Murray S. Katz
The Kresge Foundation
John E. Marshall III, President and CEO
Liz and George Krupp
Gloria Moody
National Endowment for the Arts
Dana Gioia, Chairman
Sony Corporation of America
Sir Howard Stringer, Chairman and CEO

Celebration Gala Committee
Ursula Ehret-Dichter and Channing Dichter
Nancy Fitzpatrick and Lincoln Russell
Joyce and Edward Linde
Jane and Bob Mayer
Carol and Thomas McCann



Ozawa Hall Gala Benefactors

Lawrence and Ruth Alexander
Dorothy and David Arnold
Joseph Azrack
Banknorth
Robert Baum and Elana Carroll
J.P. and Mary B. Barger
The Jeffrey S. Becker Family
Linda J.L. Becker
Berkshire Bank
George and Roberta Berry
Mr. and Mrs. T. Bielecki
Lee and Sydelle Blatt
Marlene and Dr. Stuart H. Brager
Jay and Jane Braus
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Samuel B. and Deborah D. Bruskin
Gregory E. Bulger Foundation
Canyon Ranch in the Berkshires
John F. Cogan Jr. and Mary L. Cornille
Mr. and Mrs. Joseph L. Cohen
James and Tina Collias
Charles Cooney and Peggy Reiser
Ranny Cooper and David Smith
Herbert and Jeanine Coyne
Mr. and Mrs. John J. Cullinane
Mr. and Mrs. Nelson J. Darling, Jr.
Ursula Ehret-Dichter and
Channing Dichter
Julie Diaz
The Shields Family
Barbara and Seymour Ellin
Ginger and George Elvin
Eitan and Malka Evan
Mrs. Marie V. Feder
Mr. and Mrs. Philip Finn
Jane and Jack Fitzpatrick
Nancy Fitzpatrick and Lincoln Russell
Daniel and Shirlee Cohen Freed
Jane and Jim Garrett
Ina R. Gordon
Goshen Wine and Spirits, Inc.
Michael Halperson
Rhoda R. Herrick
Michelle and Jean Heuschen
Susie and Stuart Hirshfield
Valerie and Allen Hyman
Edwin and Lola Jaffe
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Murray S. Katz
Stephen B. Kay and Lisbeth Tarlow
Mr. and Mrs. Bruce Kelly
Mr. James M. Kendrick
Mr. and Mrs. George H. Kidder
Robert and Luise Kleinberg
Shirley and Ely Krellenstein
Mr. and Mrs. Richard Kronenberg
Liz and George Krupp
Mrs. Naomi Kruvant
Norma and Sol D. Kugler
Shirley and Bill Lehman
Bill and Barbara Leith
Mr. and Mrs. Robert J. Lepofsky
Joyce and Edward Linde
Ed and Elaine London
Kathryn H. Lupean and
Diane H. Lupean
Jay and Shirley Marks
Mr. and Mrs. Milo Matejic
Dr. Robert J. and Jane B. Mayer
Thomas and Carol McCann
The Martin Messinger Family
Mrs. August R. Meyer
Evelyn Stefansson Nef
Mrs. Robert B. Newman
Mr. and Mrs. Edward G. Novotny
Mrs. Michael Ohanian and
Mrs. James Mukjian
J. Philip and Patricia H. O'Hara
Hiroko Onoyama
Leo and Eleanor Panasevich
Mr. Harry Patten
Penny and Claudio Pincus
Irene and Abe Pollin
Mr. and Mrs. Millard H. Pryor, Jr.
Mr. and Mrs. Gerald Rauch
William Rawn Associates,
Architects, Inc.
Suzanne and Burton Rubin
Sue and David Rudd

Mr. Robert B. Schechter
Dr. Raymond and
Mrs. Hannah H. Schneider
Mr. and Mrs. Dan Schusterman
Ron Searls and Lore Nielsen
Richard and Carol Seltzer
Arlene and. Donald Shapiro
Hannah and Walter Shmerler
Robert and Scott Singleton
Marjorie and Sherwood Sumner
James and Caroline Taylor
Mr. and Mrs. Wilmer J. Thomas, Jr.
Albert J. and Jacqueline P. Togut
Mr. and Mrs. William M. Vibert
Mrs. Albert E. Walden
Stephen and Dorothy Weber
Robert A. and Claudia Wells
Henny Wenkart
Patricia Plum Wylde
Nicholas and Thalia Zervas
Mr. Edward Zuker

Names listed as of July 23, 2004

Dean W. Freed



The interior of Seiji Ozawa Hall under construction, January 30, 1994

Business Friends Ten
recognizing gifts of $10,000 or more

Banknorth
Berkshire Bank
Blantyre
Canyon Ranch in the Berkshires
Country Curtains
The Red Lion Inn

Boston Symphony Orchestra
Buildings and Grounds Committee

The Boston Symphony Orchestra is grateful to the following individuals whose vision and tireless service on the Buildings and Grounds Committee helped make Seiji Ozawa Hall possible.

George W. Kidder, *President (1987-1994)*,
Boston Symphony Orchestra

1989 to 1992

Francis W. Hatch, Jr., *Chairman*
Dean Freed, *Vice-Chairman*

1992 to 1994

Dean Freed, *Chairman*
Julian Cohen, *Vice-Chairman*

Members over those years:

Bruce A. Beal
Donald C. Bowersock, Jr.
Fran Fahnestock
Jane Fitzpatrick
Thelma Goldberg
Mark R. Goldweitz
Haskell R. Gordon
Susan Grandin
Susan D. Hall
Marilyn Brachman Hoffman
F. Donald Hudson
Muriel Kasdon
Robert D. King
Jean Koch
Mark Ludwig*
Thomas Martin*
William F. Meagher
Rita Meyer
Nathan R. Miller
Patricia Morse
David Nelson
William J. Poorvu
Daphne Brooks Prout
Roger A. Saunders
L. Scott Singleton
Vondal M. Taylor
Mark Tishler, Jr.
Dorothy A. Wilson

**BSO Player Members*



Reflections on Ozawa Hall—Ten Years Later

by William Rawn, FAIA

Seiji Ozawa Hall opened on July 7, 1994. William Rawn Associates, Architects, Inc., of Boston designed the building working closely with Larry Kirkegaard, Acoustician, and Theatre Projects Consultants, Inc. The national American Institute of Architects (AIA) awarded Seiji Ozawa Hall an Honor Award for Architecture in 1995 and an Honor Award for Interiors in 2000, and the building was on the cover of "Architecture" magazine in December 1994.

Here, William Rawn discusses some of the ideas influencing the design and reflects on the ten years since the opening of Seiji Ozawa Hall in 1994.

Without question, the ten years since the opening of Ozawa Hall have been marked by the special loyalty of concertgoers who attend so many performances in the Hall and by the intensity and excellence of the performers—world-class musicians and Tanglewood Music Center students—who have played there. For me, personally, the ten years has been marked by the many generous comments made by friends and strangers alike. Maybe there is an element of good New England manners here. (Who would strongly criticize a building directly to its architect?) But the enthusiastic—and spontaneous—response to the building has been a highlight of my professional career over the past decade.

For an architect, each project is a hands-on learning experience. Only after developing a design, following it through working drawings, and then overseeing the construction can an architect begin to apply that learning to the next project. The act of *building* is as critical as is the act of *designing*. This explains why architects tend to do their best work in their sixties and seventies, the culmination of a career of constant learning. Frank Lloyd Wright applied that learning to great buildings deep into his eighties, and Frank Gehry is now at the top if his game well into his seventies—the opposite of dancers and professional athletes.

The opportunity to design a building like Ozawa Hall so early in my architectural career has had a profound impact on our practice. My life and the lives of my colleagues have been changed by that experience. I know, too, that the buildings we are designing now and in the future reflect the learning gained in the building of Ozawa Hall. For this, I am deeply indebted to Tanglewood.

While I had never designed a concert hall when I began work at Tanglewood, to compensate for that seeming inexperience, early in the project I spent three weeks in Europe studying the spatial qualities of a dozen halls. The acoustics of a hall were obviously most important, and we were confident in our bringing Larry Kirkegaard to the team as acoustician. But it seemed to me that the intimacy and intensity of a concert experience were human qualities critical to the overall success of a hall. While in Europe, I photographed; I measured; I attended concerts to get the "feel" of each hall I visited. Larry Kirkegaard joined me at two of his favorite halls, the Concertgebouw in Amsterdam and the Musikvereinssaal in Vienna, not only to show me first-hand the reasons for their acoustic excellence, but also to share with me his subjective feelings for both halls. Richard Pilbrow (Theatre Projects Consultants, Inc.) pushed us to maintain intimacy by careful organizing of the seating, and his advice informed that trip.

What, then, explains the enthusiastic reaction of so many people to the Hall. I suspect three things:

1. The acoustics are wonderful, if I can say so myself. Credit for that goes to

Larry Kirkegaard. From opening night (and Edward Rothstein's next day article in *The New York Times*) to the recent book, *Concert Halls and Opera Houses* by Leo Beranek, the acoustic accolades have been consistent. Beranek recently developed a rating system (based on interviews with conductors and performers) which showed Ozawa Hall to be thirteenth-best in the world, fourth-best hall in the United States, and one of the four best halls built in the last fifty years. Larry Kirkegaard's vision and brilliance is palpable. His natural love of being the teacher, his understanding of the necessity of teamwork between acoustician and architect, were fundamental to the success of the building. Seiji Ozawa remarked ten years ago that he thought the Hall sounded as good with the big barn doors open as with the doors closed. High praise indeed for Larry's inventive solution to a seemingly insoluble acoustic problem.

2. The Hall feels to be part of the land of the Stockbridge Bowl. Is it the curved roof referencing the soft hills of the Berkshires? Is it the way the Hall nestles into the landscape of the Highwood Estate, choosing not to be placed at the promontory brow of the hill but choosing a site down the Hill? Of course, buildings do not make such choices. Architects do. Bill Porter was Master Planner for the site and he strongly supported our decision to place the Hall in this deferential position. We pointed out that all the music buildings at Tanglewood (the Shed, the Theatre, and now Ozawa Hall) were placed well back from the brow of the Hill. They defer to Tappan House and Highwood Manor House, indeed letting them establish themselves as the Estate Houses on an estate open to 15,000 people. The music buildings literally became the working "barns" ("sheds") of the estate.
3. The interior of the Hall, of course, gets much mention. In a way I always love it when people—strangers and friends alike—engage me in a conversation about the architectural intentions of the interior. A variety of theories

Steve Rosenthal



about precedents and sources abound. While wanting to acknowledge a range of sources for ideas natural to any architect's work, nonetheless one idea has been constant from the beginning. My sense of Tanglewood has always focused on the essential democratic nature of the place: that sense that it is open and accessible to anyone and everyone. I always say: most of the week, whether it is a CEO of a Fortune 500 Company or a family visiting from 2000 miles away, everyone is welcome to wander the "estate" and perhaps hear master classes taught by the world's leading musicians.

We wanted Ozawa Hall to share in that democratic spirit. My model was as much a New England Meeting House as any other architectural form: the clear and simple rectangular room, relatively unadorned, warm and welcoming, capturing a democratic spirit. Attending a wedding in Strafford, Vermont, Meeting House five years ago, I felt very strongly that I was in a space that became a subliminal source of our architectural ideas for Ozawa Hall. Obviously there are differences: the teak and Douglas fir; the joinery; the wood patterns which combine the gridded formality of the balcony fronts with the informality of the summer breezes wafting through those grilles; the fact that from almost any seat you can see outside, not only to the sky but to the green of trees and lawn. All these elements modulate the strict interpretation of Ozawa Hall as Meeting House. But the spirit remains. To see how audience and performers react to the Hall, reaffirms this special democratic—and perhaps very American—spirit of the place.

What I love today is what has happened in the Hall and how people have used the Hall in ways almost unimaginable. The way people congregate in the arcades at intermission, catching up with their friends, gazing quietly at the landscape; the way the Tanglewood Music Center (TMC) concerts have become so popular with visitors and cognoscenti alike (remember how we worried about small audiences for TMC recitals and how we organized the space so that it could feel "full" even with a small audience); how the Hall accommodates the inventions of the Contemporary Music Festival, or, more recently, the never-imagined inventions of a Mark Morris dance performance. This sense of a living and growing Hall, always expanding its vision, always surprising, is special.

There is a saying in the law that "hard cases can make bad law." In a similar but more positive vein, the experience at Ozawa Hall has proved to me that a supportive and collaborative client makes great buildings. And here all the credit goes to the BSO organization. George Kidder, then President, asked Dean Freed (the BSO Trustee who chaired the BSO's Building and Grounds Committee at that time; now a BSO Life Trustee), the late BSO Overseer Haskell Gordon, and Dan Gustin (at that time the BSO's Manager of Tanglewood and BSO Assistant Managing Director) to be the three-person committee directing me, my colleagues Alan Joslin and Clifford Gayley, and John Fish of Suffolk Construction Company. In addition, Kidder asked Robert Campbell to be architectural adviser to that committee. The four-member BSO group (which sadly was reduced to three by Haskell's untimely death halfway through the project) brought a spirit of teamwork that inspired us, pushed us, nurtured us. That collaborative spirit—call it the architectural equivalent of musical ensemble—is celebrated by this building.

To the BSO, to all the musicians who have performed there, and to the audiences who have supported the Hall for the past ten years, I offer my deepest thanks.

Seiji Ozawa Hall

Tanglewood, Lenox, MA
William Rawn Associates, Architects, Inc.

HONORS AND AWARDS

American Institute of Architects (national), Honor Award in Architecture (1995)*
American Institute of Architects (national), Honor Award in Interior Architecture (2000)*
American Institute of Architects (New England chapter), Honor Award in Architecture (1994)
Boston Society of Architects, Honor Award for Design Excellence (1994)
Boston Society of Architects, Honor Award in Interior Architecture (2000)
United States Institute for Theatre Technology, Honor Award in Architecture (1995)

* * * * *

Architecture magazine, cover story (December 1994)
Interiors magazine 16th Annual Awards Issue, Best in Recreation and Entertainment Design (1995)
Concert Halls and Opera Houses: Music, Acoustics, and Architecture by Leo Beranek, ranked as 13th-best hall in the world; one of the four best halls in the world completed in the last fifty years; and one of the four best halls of all time in the United States (2003)

* * * * *

American Wood Council, Merit Award: Wood Design (1996)
Brick Institute of America, American Institute of Architects, Brick in Architecture Award (1995)
Architectural Woodwork Institute, Award of Excellence (1995)
National Association of Home Builders, Grand Award Winner (1995)
International Association of Lighting Designers, Citation for Lighting Design (1995)

*Very rarely does a single building win two Honor Awards from the national American Institute of Architects

Dean W. Freed



The south side arcade of Seiji Ozawa Hall during construction, December 6, 1993

Creating a "New" Tanglewood

BY Robert Campbell

Robert Campbell, architectural critic for The Boston Globe, was Architectural Advisor to the BSO's Design Committee for the building of Seiji Ozawa Hall. He originally wrote this essay for the souvenir book "A Room For Music" produced in conjunction with the Hall's opening in 1994.

It began with the land. In December 1986 the size of Tanglewood suddenly and unexpectedly doubled, with the acquisition, from the Mason Harding family, of the Highwood estate next door.

You couldn't walk out onto this new piece of land without noticing a long, gentle slope of field, back behind the house, that terminated in a natural backdrop of pines. You couldn't help feeling that Providence must have created that slope in the hope that someone, some day, would sit there listening to music, as it drifted out from somewhere among the pines. Even before Highwood became available, the decision had already been made to build a new concert hall at Tanglewood. The old Theatre-Concert Hall, across the lawn from the Koussevitzky Music Shed, was becoming derelict and inadequate. A preliminary design for a new concert hall was actually created by another architect. When Highwood became available all this work came to a screeching halt. The BSO realized, at once, that it needed professional help to assess the potential of the new property. It hired the nationally known Cambridge firm of Carr, Lynch, Hack & Sandell as site planners. Bill Porter and Catherine Verhulst of that office took charge of the job. They quickly confirmed everyone's early intuition: the grassy slope at Highwood was the right place for the new concert hall.

Porter and Verhulst pointed out other things, too. They noticed that a single unbroken ridge of lawn extended from the old Tanglewood property right through the new estate, all of it with a view of the Stockbridge Bowl to the south. They called this ridge the "performance plateau" and conceived it as a means of uniting the old campus with the new. They noticed that if the new concert hall were placed down the slope from this plateau, it would stand in the same relation to Highwood Manor House as the Shed does to the Tanglewood Manor House. There would be a sort of visual rhyme: Tanglewood Manor and its Shed, Highwood Manor and its concert hall. The new estate would immediately feel like Tanglewood.

Porter and Verhulst did many other things. They surveyed the property and declared most of it a protected wetland. With what remained, besides the site for the concert hall, they created a new string of roads and parking lots, carefully nestled among the existing woodlands, to relieve pressure on the old traffic patterns. They renovated the former carriage barn into offices and studios for some of Tanglewood's staff and faculty. They removed the Box Lot parking from the performance plateau and raised the grade of this part of the lawn by several feet, using material excavated for the new concert hall, in order to improve views into the shed. They developed a landscape plan for all of Tanglewood, new and old. And they found locations for, and then designed, new gates, rest rooms, utilities, practice studios, snack booths, ticket booths, paths, plantings, a new gift shop, a new lawn café, and much else that was needed to transform the Highwood estate into a true working part of Tanglewood.

But the centerpiece of the new Tanglewood would be, of course, the new concert hall. Because of the new site, it was decided to make a fresh start in planning

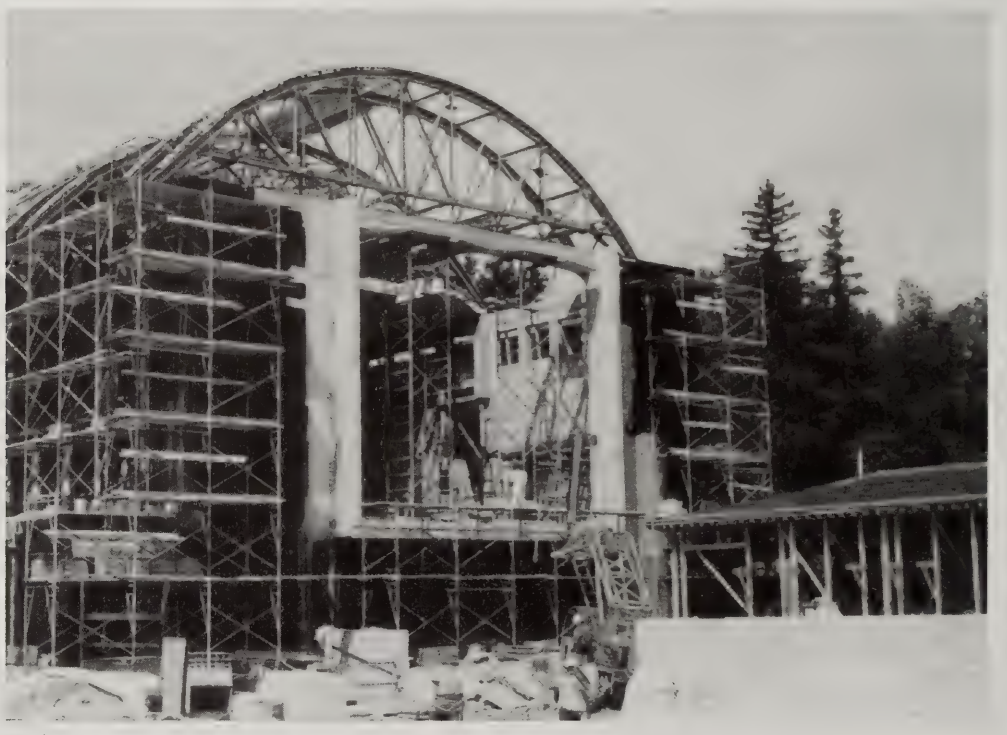
for this facility. Several nationally known architects were interviewed before the selection of a relative newcomer, William Rawn of Boston, as the designer. Rawn impressed the selection committee by the time and care he devoted to visiting and studying Tanglewood, and especially by the verbal eloquence with which he was able to invoke Tanglewood's essential magic.

Endless debates ensued. How many seats should the new hall have? Twelve hundred, give or take, it was finally decided. Where, precisely, should it stand? Rawn persuaded everyone it should be pushed far enough up the slope so as not to feel remote. Should it, like its predecessor, serve for both opera and concerts? No, it was determined: Now that it would be possible to preserve the old Theatre-Concert Hall, it made better sense to convert the older building for opera in the future.

But the critical issue of the debate was over a different issue. Should the new hall be suitable for recording purposes? If so, it would have to be a much heavier, much more solid acoustic shell than anything else at Tanglewood. It would be a new and different kind of building altogether, and a costlier one too. The decision eventually fell in favor of recording, and the building began, in Rawn's office, to assume its present shape.

It was exciting to watch the hall as it evolved over time in a long series of discussions, drawings, and models. Two BSO Board members, Dean Freed and the late Haskell Gordon, participated in virtually every meeting and contributed a great deal to the shaping of the hall. So did the BSO's Tanglewood Manager Dan Gustin and Tanglewood Music Center Administrator Richard Ortner, among many others. Rawn traveled through Europe to look at famous halls. He returned with a determination to create not an auditorium, in which the performers on the stage are quite separate from the audience, but rather a more congenial, more sociable space in which the performers and the audience would gather together as if in a large room. The audience would sit on three sides, and up on balconies too, so that its members could look across at one another, enjoying the ritual pleasure of as-

Dean W. Freed



The east end of Seiji Ozawa Hall during construction, August 2, 1993

sembling. They would sit in informal chairs, as if on a Shaker porch. A big opening at the rear would open to the sloping lawn, in the Tanglewood tradition, where hundreds could sit and see and hear. Above this opening, there would be a musician's gallery, a place for a fanfare before the performance.

Too often, when an architect and an acoustician collaborate, one or the other dominates. In the case of Seiji Ozawa Hall something very different occurred. Rawn and his acoustician, Lawrence Kirkegaard—himself trained as an architect—developed a give-and-take working relationship in which each seemed to be trying to optimize the other's goals. The building acquired the massive walls and ceiling that Kirkegaard needed to reflect the bass notes. But it also acquired a remarkable sense of light and air. Glass-block windows served to contain the sound, while simultaneously permitting views out to the sky. Broken-up surfaces of wall and ceiling, necessary for blending and dispersing the sound, took the form of handsome architectural coffers, bays, and corrugations.



Dean W. Freed

Looking east, with the windows over the stage and all sub-floors in place, January 14, 1994

As it finally took form, and as it now has been built, Seiji Ozawa Hall is a building with an exterior that is a reddish blend of several shades of brick. The brick isn't the usual machine-cut type but a more irregular, richly textured variety made by casting each brick separately. It is trimmed in red sandstone imported from India, with Alaskan yellow cedar at the exterior galleries. The round vaulted roof is lead-coated copper. The overall impression is of a building that looks both durable and purposeful, commanding its site without looking in any way grand. It is angled slightly toward the Highwood manor house—an angle, as it happens, that is identical with that of the Shed. Connected with it, at the rear, is a smaller pavilion for the musicians, framed and surfaced in wood, where dressing and practice rooms ring four sides of an interior courtyard with a continuous porch for informal socializing. The musicians' pavilion is like a tugboat pushing the liner of Ozawa Hall. Together, the two buildings share a modest entry court.

Indoors, Seiji Ozawa Hall is made of stucco walls painted a warm off-white. Two tiers of balcony line three sides, faced with railings in teak. The ceiling is of pre-cast concrete coffers whose natural color is the same as that of the walls. Above the ceiling, beneath the copper vault, is the mechanical room, with fans for air changes and modest air-conditioning of the stage and its instruments. On the stage, the musicians sit on a stepped terrace floor, the elements of which can be telescoped back beneath one another when a flat floor is needed. The terrace is Kirkegaard's invention and allows the orchestra members to be easily visible to one another and to the audience.

Behind the stage is a balcony for choruses. If desired, the hall can be reversed

for intimate performances, in which case this balcony becomes seating for a small audience, and the musician performs against a temporary movable backdrop. Invisible behind all this, within the walls and above the ceiling, is the structural skeleton of steel columns, beams, and trusses.

Seen purely as architecture, Ozawa Hall is hard to categorize simply. Architect Rawn has little patience with passing fads or styles, but he does possess a strong urge to accommodate new buildings within the traditions of the past. Ozawa Hall's interior is a traditional shoebox shape, like Symphony Hall in Boston. Details like the coffered ceiling and gridded balcony rails can't exactly be called ornamental, but they do embody a memory, simplified as befits a country setting, of the gilded and sculptured interiors of the past. Outdoors, the wood galleries recall the long lazy porches of resorts and summer camps, and the big brick shape suggests the great rural mills of New England. Taken as a whole, Seiji Ozawa Hall reminds this writer of only one other building, a personal favorite, the tiny but monumental church of Santa Maria dei Miracoli in Venice, another powerful, round-vaulted, self-confident shape.

Summer has come to Tanglewood now. The leaves are on the trees and the breeze drifts cool off the Stockbridge Bowl. The unsuspecting visitor will arrive, unaware that the beloved Tanglewood is, suddenly, twice as big, twice as wonderful. It will be as if you sat down to a small-screen black and white movie, only to watch it explode into wide-screen color. On that new and larger screen, Seiji Ozawa Hall takes its place as the central figure in the newest act of the ever-unfolding drama that is Tanglewood.



Seiji Ozawa Hall

Just (Some of) the Facts

Seiji Ozawa Hall's Florence Gould Auditorium is an 1,180-seat enclosed concert space designed to accommodate a variety of performance, rehearsal, and recording activities at Tanglewood, the BSO's summer home. Folding doors at the west end of the building permit the Hall to open directly onto a lawn which provides space for at least 2,000 additional listeners. With the doors closed, the Hall is also designed to serve as a recording facility. The Leonard Bernstein Performers Pavilion adjacent to the main structure contains back-of-house facilities encompassing a conductor's suite, dressing rooms, instrument storage space, practice rooms, and a recording booth, all organized around a cloister-like courtyard that can serve as a gathering place for the Tanglewood Music Center Fellows.

Groundbreaking:	September 12, 1992
Inaugural Concert:	July 7, 1994
Architect:	William Rawn Associates, Architects, Inc., Boston, MA
Acoustician:	R. Lawrence Kirkegaard & Associates, Downer's Grove, IL
Theater Consultant:	Theatre Projects Consultants, Inc., Ridgefield, CT
Structural Engineer:	LeMessurier Consultants, Cambridge, MA
Landscape Consultant:	Michael Van Valkenburgh Associates, Inc., Cambridge, MA

General Contractor: Suffolk Construction Company, Inc., Boston, MA

Project Size: 36,200 gross square feet (sf)

Interior Breakdown: Ground Floor Seating 6600 sf; Stage 2100 sf; Backstage 2300 sf; 1st Balcony 3300 sf; 2nd Balcony 3900 sf; Ground Floor Arcade 3600 sf; 1st Balcony Arcade 4700 sf; Basement 1900 sf; Bernstein Performers Pavilion Interior Spaces 4800 sf; Bernstein Performers Pavilion Courtyard 3000 sf

Interior Finish Materials: General Floors: tongue and groove vertical grain Douglas fir plank
Stage Floors and Risers: tongue and groove maple plank
Arcade Floors: colored concrete
Walls: stucco on concrete masonry units
Ceiling: architectural pre-cast concrete planks partially finished with K-13 acoustic insulation
Balcony and Arcade Structures: Douglas fir timber and decking
Trim, Rails, and Millwork: vertical grain Douglas fir with oil finish
Interior Balcony Grill: plantation-grown teak
Stairs and Rails: Douglas fir tread risers and rails with painted steel
Acoustic Panels: paper can over fiberglass panels or felt
Acoustic Drapes: synthetic velour
Stage Surround Fabric: aniline dyed scrim

(Leonard Bernstein Performers Pavilion)
Floors: stained plywood, vinyl, cysl mat, or southern yellow pine decking
Ceiling and Walls: stained Douglas fir rough framing and plywood

Exterior Finish Materials: Walls: face brick with flashed finish
Arcade Structure and Grill: Alaskan yellow cedar
Roof: lead-coated copper
Windows: clear glass block or laminated glass in teak frames
Doors: plantation-grown teak with 1/2" laminated glass

(Leonard Bernstein Performers Pavilion)
Walls: stained Douglas fir plywood with Alaskan yellow cedar trim and battens
Roof: asphalt shingles
Windows: pine sash and frame





OZAWA HALL 10TH ANNIVERSARY
CELEBRATION GALA

SEIJI OZAWA HALL
FLORENCE GOULD AUDITORIUM

Sunday, August 1, at 8:30 p.m.

TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA AND JOHN WILLIAMS, conductors

STEPHANIE BLYTHE, mezzo-soprano
KYLE FERRILL, baritone
YUNDI LI, piano
MAYUMI MIYATA, shō
BOSTON SYMPHONY CHAMBER PLAYERS

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

COPLAND
"In the Beginning" (1947), for unaccompanied
mixed chorus with mezzo-soprano solo
(Text from *Genesis* I:1–II:7)

STEPHANIE BLYTHE, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER conducting

TAKEMITSU
"Ceremonial: An Autumn Ode," for shō and orchestra

MAYUMI MIYATA, shō
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA conducting

Tanglewood



SEIJI OZAWA HALL

10th ANNIVERSARY SEASON

Due to illness, Malcolm Lowe will be replaced by Tamara Smirnova in the performance of Wagner's *Siegfried Idyll.*

The performance will be conducted by Gil Rose.

BERNSTEIN
"Opening Prayer"

KYLE FERRILL, baritone
TANGLEWOOD MUSIC CENTER ORCHESTRA
JOHN WILLIAMS conducting

ØØØ

LISZT
"La Campanella"

CHOPIN
Scherzo No. 2 in B-flat minor, Opus 31

YUNDI LI, piano

ØØØ

WAGNER
"Siegfried Idyll"

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Haldan Martinson, violin
Cathy Basrak, viola*
Jules Eskin, cello
Edwin Barker, double bass
Elizabeth Ostling, flute*
John Ferrillo, oboe
Richard Svoboda, bassoon
William R. Hudgins, clarinet
Craig Nordstrom, clarinet*
James Sommerville, horn
Daniel Katzen, horn*
Charles Schlueter, trumpet

*assisting Boston Symphony Orchestra member

ØØØ

VERDI
Overture to "La forza del destino"

TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA conducting

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Steinway and Sons, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

In Tribute to Florence Gould

Florence Gould

Florence Lacaze Gould, for whom the Florence Gould Auditorium in Seiji Ozawa Hall is named, was born in San Francisco to French parents in 1895. The San Francisco earthquake of 1906 destroyed her father's printing house, and the family returned to France. Florence arrived not speaking a word of French, but she was quick, intelligent, and musically gifted, and by the age of sixteen she was studying voice at the Paris Conservatory. Although she asserted throughout her life that she "had not a drop of American blood," she remained a U.S. citizen until her death in 1983.



Photo courtesy of the Trustees, Florence Gould Foundation

Florence Lacaze Gould onboard the *S.S. Normandie* during its maiden voyage, 1935.

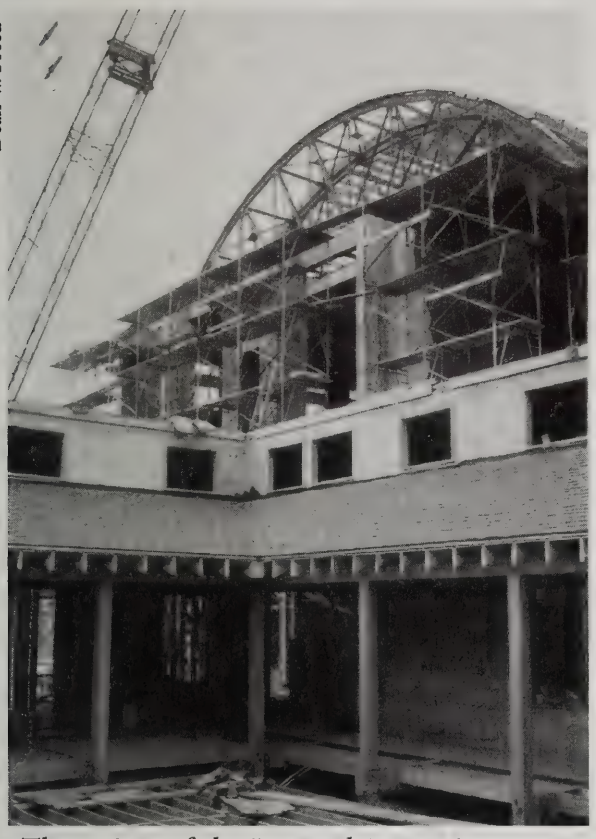
Florence returned to San Francisco with her new husband, an American architect, at the outbreak of World War I, but the marriage did not last and she returned to France in 1917. Following the Armistice, she recommenced her musical studies, and was often to be found singing in the salons of Paris, along with the likes of the famous Parisian entertainer Collette. It was at such an event that she caught the eye of Frank Jay Gould, son of the American railroad magnate Jay Gould. The two were married in 1923 and, at her husband's request, Florence gave up her singing career.

The Goulds were at the center of social life in the South of France during the 1920s and 1930s, where they attracted an international crowd of socialites, artists, and writers. They remained in France throughout World War II, during which time Florence served as a nurse and established a famous literary salon that became a center of intellectual life in wartime Paris. It was also at this time that she became a patron of contemporary painters, Braque and Picasso among them, and began amassing an extraordinary collection of modern art.

Frank Gould died in 1956, leaving an enormous fortune to his wife. Florence Gould continued her philanthropy to the arts, and was awarded the Legion d'Honneur by French President Charles de Gaulle in 1961. The guests of her salon tended no longer to be rebellious, avant-garde intellectuals, but, instead, great established personages, many of them members of the Academie. She also surrounded herself with the leading European and American art collectors, dealers, and cultural leaders. At the time of her death, her art collection included works by Bonnard, Cassat, Cezanne, Corot, Degas, Gaugin, Toulouse-Lautrec, Manet, Monet, Pissarro, Renoir, and Van Gogh. The majority of the proceeds from the sale of her estate was given to the Florence Gould Foundation, the principal purpose of which is to foster Franco-American amity and collaboration. The Florence Gould Foundation endowed the auditorium of Seiji Ozawa Hall, naming it in honor of Mrs. Gould, in 1990, and similarly has named other cultural facilities throughout the United States and in France. The Foundation also has endowed a Fellowship at the Tanglewood Music Center for the benefit of talented young French musicians.

An Introduction to Tonight's Program

Everyone working at Tanglewood in the summer of 1994 knew from the very start—even before a single note of music was sounded within its walls—that Seiji Ozawa Hall would be a special place. The warmth of the materials; the intimacy of the ambiance, which, by virtue of sightlines and seating plan, encouraged an extraordinary connectedness between performers and audience members alike; the positioning of the Hall within the Tanglewood landscape, surrounded by trees, grass, the day or night sky—everything *felt* just right, with that unique sense of an unmistakable aura. And then that first summer bore out the Hall's acoustical excellence as well, with its encompassing warmth (there's that word again), intimacy, clarity, and presence, an acoustic hospitable to music of all kinds, and to performance groups of any size, ranging from solo performers to duo-recitalists to ensembles large and small.



Dean W. Freed

The atrium of the Leonard Bernstein Performers Pavilion during construction, August 13, 1993

Now, ten years later, Seiji Ozawa Hall has exceeded all expectations, drawing not only thousands of satisfied listeners each season—many of whom can't help but marvel repeatedly at the building itself, as well as at the music being performed—but also encouraging return visits from the artists who feel privileged to play here. And as the reputation of the venue itself has grown, so, too, has the annual number of events that take place within it. The tightly packed schedule of rehearsals and performances each summer means that there is music sounding in Ozawa Hall nearly every hour of every day throughout July and August. Each year, besides serving as the principal concert venue of the Tanglewood Music Center (the BSO's summer institute for young musicians on the verge of professional careers), Ozawa Hall also houses performances by members of the BSO, by the Boston Symphony Chamber Players, by the Tanglewood Festival Chorus, by the Boston University Tanglewood Institute, and by a distinguished series of international guest artists who perform at Tanglewood on weeknights and occasional Sunday nights throughout the summer under the auspices of the Boston Symphony Orchestra.

Tonight's concert celebrates the opening of Seiji Ozawa Hall ten years ago, on July 7, 1994. The program for this evening speaks not only to the significance of that event, but to the Hall's history as well, by offering a wide range of music—for solo voice, solo piano, chorus, chamber ensemble, and orchestra—reflecting the diversity of programming heard here in the past decade, and by bringing together performers who have either figured in the Hall's history to date, or who represent a new generation of the talent being continually fostered within the Hall's Florence Gould Auditorium. Seiji Ozawa, John Williams, the Boston Symphony Chamber

Players, and the Tanglewood Festival Chorus, led by its founding conductor John Oliver, of course need no introduction. Seiji Ozawa and John Williams both participated in the 1994 inaugural concert, which included a new work commissioned by the BSO from Mr. Williams especially for that occasion (his Concerto for Cello and Orchestra, featuring Yo-Yo Ma).

Among tonight's other participants, Stephanie Blythe—who was a Tanglewood Music Center Vocal Fellow in 1993 and 1994—has established herself as one of today's most sought-after mezzo-sopranos. In fact, Ms. Blythe was the first singer to perform in Seiji Ozawa Hall, when, as a TMC Fellow in 1994, she participated in a private "test concert" prior to the official opening. Representing an even younger generation of artists are the Chinese pianist Yundi Li, who has won the attention of an international audience just within the past year, and the American baritone Kyle Ferrill, who is in his second summer as a TMC Vocal Fellow. Further reflecting the wide range of international artists who have performed in Seiji Ozawa Hall is Mayumi Miyata, who has devoted herself to bringing the shō—a Chinese or Indo-Chinese reed instrument constructed from bamboo pipes of varying lengths—to international recognition, and who tonight collaborates with Seiji Ozawa in music by a composer Mr. Ozawa has long championed.

Dean W. Freed



Releasing the hoisting sling of a pair of trusses, June 22, 1993

Several of the composers whose music is programmed this evening are likewise germane to the history of Seiji Ozawa Hall and Tanglewood. Both Leonard Bernstein and Aaron Copland were brought to Tanglewood as Music Center faculty members when Serge Koussevitzky established the Berkshire Music Center (as it was then called) in 1940. Both remained esteemed figures at Tanglewood for decades, Bernstein, in particular, serving as a guide and spiritual mentor to successive generations of Music Center Fellows (including Seiji Ozawa in 1960) for the remaining half-century of his life.

The inaugural concert in July 1994 opened with Seiji Ozawa leading benedictory music of J.S. Bach. The first three works on tonight's program are likewise, and fittingly, benedictory in nature—Copland's *In the Beginning* (1947), which sets the Biblical tale of the Creation from *Genesis* for unaccompanied chorus with solo mezzo-soprano; Takemitsu's *Ceremonial: An Autumn Ode*, for shō and orchestra, which was commissioned by Seiji Ozawa and the Saito Kinen Festival for performance at the very first Saito Kinen Festival in 1992; and Bernstein's *Opening Prayer* for baritone and orchestra, which was written originally for the reopening of Carnegie Hall in December 1986 and later incorporated as the middle movement (under the title "Benediction") of Bernstein's *Jubilee Games*. (*Jubilee Games* was composed for the fiftieth anniversary of the Israel Philharmonic, which premiered the original two-movement form of that work in September 1986.) Sung in Hebrew,

the text of *Opening Prayer*—which was also included in the Ozawa Hall inaugural concert ten years ago—comes from the Bible (*Numbers* 6:24-26):

The Lord bless thee, and keep thee:
The Lord make his face shine upon thee, and be gracious unto thee:
The Lord lift up his countenance upon thee, and give thee peace.

Also worth noting in this context is Wagner's *Siegfried Idyll*, which—though employing themes from the composer's massive *Der Ring des Nibelungen*—was composed for a much more quiet, thoughtful, and intimate purpose, as a birthday gift for his wife Cosima, the work first being performed at the foot of the staircase in the Wagner home near Lake Lucerne on the morning of Cosima's birthday, December 25, 1870. Beyond that, we also hear music of Chopin and Liszt performed by the young Yundi Li, and, to close the proceedings, Verdi's rousing overture to the opera *La forza del destino* (1869), programmed to showcase the virtuosic excellence of the Tanglewood Music Center Orchestra under Seiji Ozawa, who led it with such devotion for so many years during his tenure as the BSO's music director.

Thus tonight's program looks back on the distinguished history of Seiji Ozawa Hall even as it takes its own place on the extraordinary list of events that have transpired here over the past ten years. Just how much Ozawa Hall itself has contributed to the inspiration evident in so many past performances can only be conjectured. Tonight's concert will doubtless speak for itself. But with the past ten years of music-making in Ozawa Hall now a matter of historical fact, the promise of future decades seems safely—and perhaps even unquestionably—assured.

—Marc Mandel

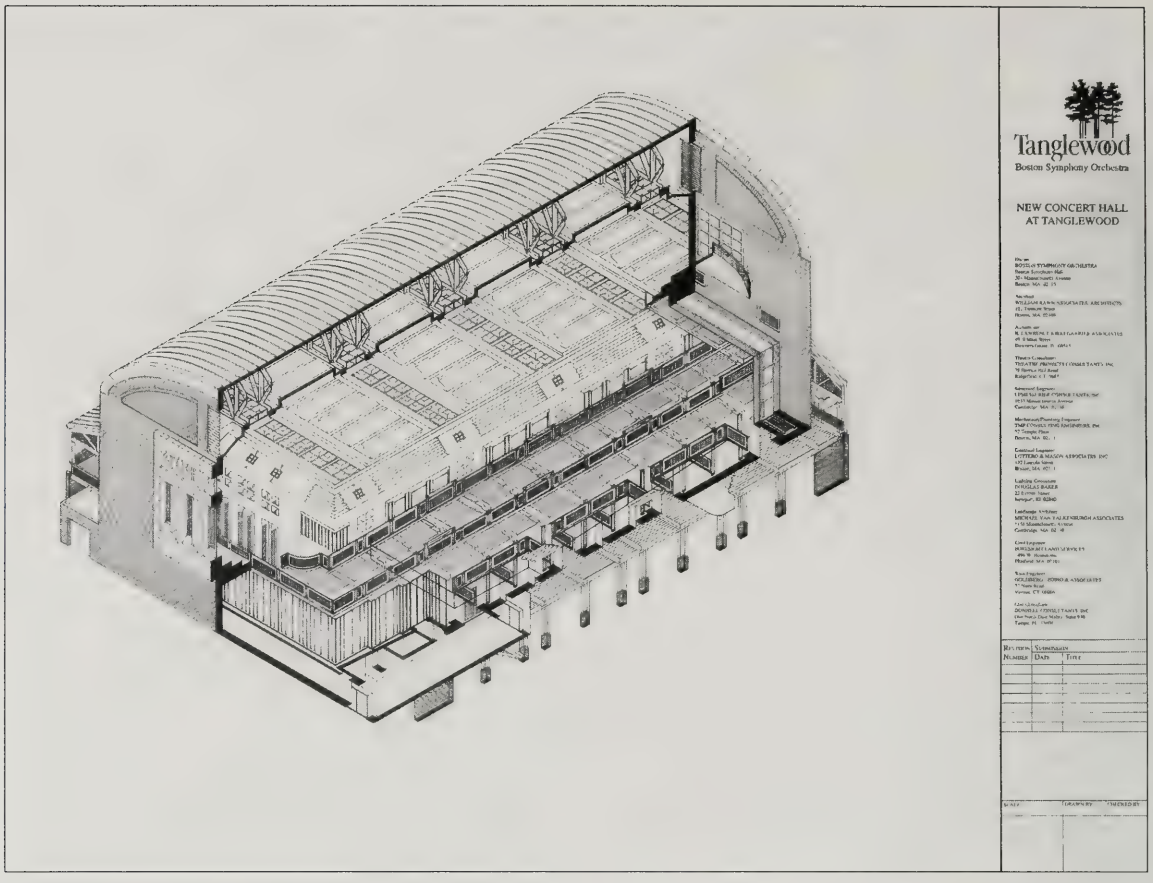




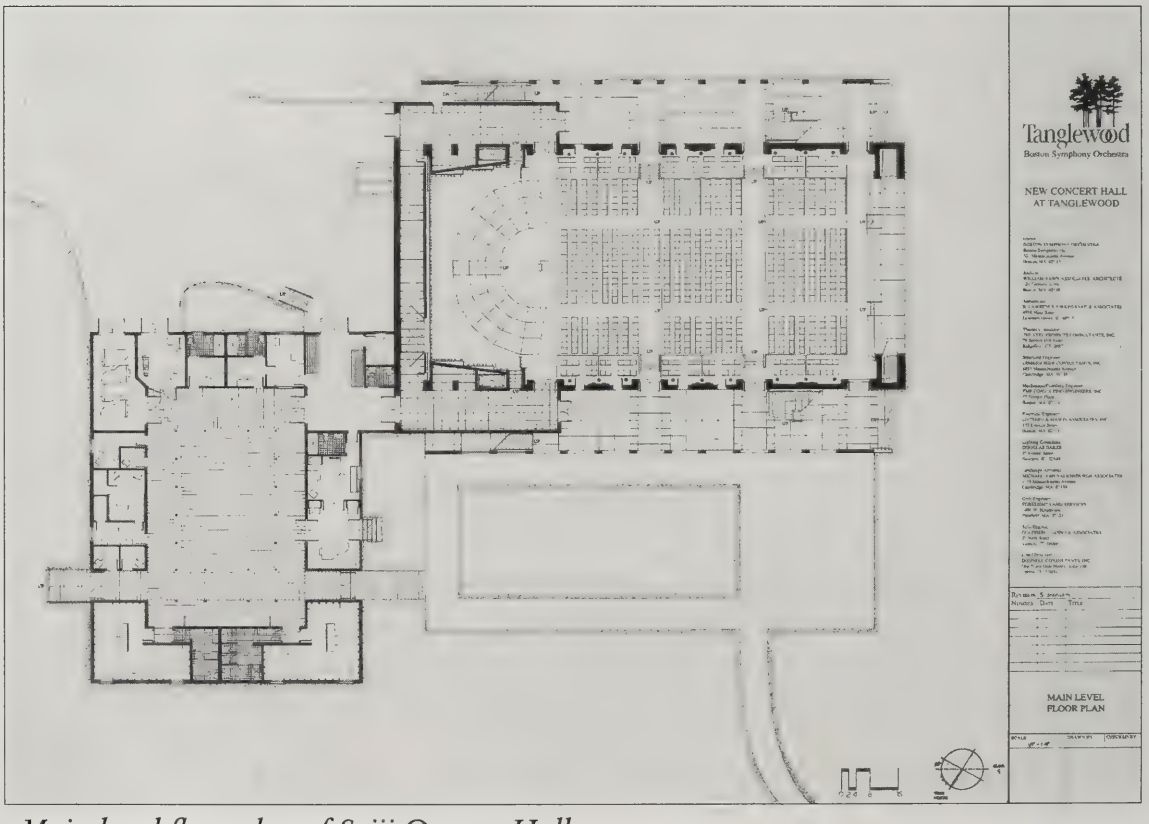


THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.



Architectural axonometric of Seiji Ozawa Hall



Main level floor plan of Seiji Ozawa Hall

Artists

Seiji Ozawa



Seiji Ozawa was music director of the Boston Symphony Orchestra for 29 seasons (1973-2002)—the longest-serving music director in the orchestra's history. He is now music director of the Vienna State Opera, the culmination of an association of more than 35 years he has enjoyed with Vienna's most distinguished musical institutions. He began the appointment in the 2002-03 season, having conducted regularly at the Vienna State Opera for many seasons, and as an annual and favored guest of the Vienna Philharmonic Orchestra (VPO). Mr. Ozawa is also artistic director and founder of the Saito Kinen Festival—Japan's preeminent music and opera festival—and of the Saito Kinen Orchestra (SKO). In the 2003-04 Vienna State Opera season, Mr. Ozawa led a new production of *Der fliegende Holländer* as well as performances of Mozart's *Le nozze di Figaro*, *Così fan tutte*, and *Don Giovanni*, Janaček's *Jenůfa*, and Krenek's *Jonny spielt auf*. This season he also conducts the VPO on tour to New York for its annual Carnegie Hall performances, and on tour to Asia with concerts in Beijing, Shanghai, Taipei, and Seoul. In Vienna he conducted several VPO programs, among them a pair of concerts with cellist Mstislav Rostropovich, including the world premiere of a concerto by Krzysztof Penderecki together with the Dvořák Cello Concerto. Other highlights of 2003-04 season have included the Saito Kinen Orchestra's seventh European tour and a return to the Berlin Philharmonic. Mr. Ozawa also devotes attention to teaching and training. While he was the BSO's music director, he also served as artistic director of the Tanglewood Music Center. In 2000, in Japan, he founded the Ozawa Ongaku-Juku, an academy for aspiring young orchestral musicians. Born in 1935 in Shenyang, China, Seiji Ozawa graduated with first prizes in both composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors in Besançon, France, where he came to the attention of Charles Munch, then music director of the Boston Symphony, who invited him to Tanglewood, where he won the Koussevitzky Prize as outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Ravinia Festival, summer home of the Chicago Symphony (1964-69); music director of the Toronto Symphony (1965-69); and music director of the San Francisco Symphony (1970-76). He first conducted the Boston Symphony in 1964 and became its music director in 1973, leaving a legacy of brilliant achievement evidenced through touring, award-winning recordings, television productions, and commissioned works. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. French President Jacques Chirac named him Chevalier de la Légion d'Honneur in 2001, and he has been honored as "Musician of the Year" by *Musical America.* In February 1998, fulfilling a longtime ambition of joining musicians across the globe, he led the opening ceremonies at the Winter Olympics in Nagano, Japan, conducting the SKO and six choruses located on five different continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony. In 1994 he received Japan's first-ever Inouye Award (named after Japan's pre-eminent novelist), recognizing lifetime achievement in the arts. The year 1994 also saw the opening of Seiji Ozawa Hall at Tanglewood. Mr. Ozawa holds honorary degrees from Harvard University, the University of Massachusetts, Wheaton College, and the New England Conservatory of Music.

John Williams



In January 1980 John Williams—who this year celebrates his 25th anniversary as a member of the BSO family—was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to work in television in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 90 films, including the *Harry Potter* movies, *Catch Me If You Can*, the *Star Wars* movies, *A.I. Artificial Intelligence*, *Angela's Ashes*, *Saving Private Ryan*, *Amistad*, *Schindler's List*, *Jurassic Park*, *Born on the Fourth of July*, the Indiana Jones films, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. His most recent film scores are *Harry Potter and the Prisoner of Azkaban* and Steven Spielberg's *The Terminal*. He has received 42 Academy Award nominations, and has been awarded five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and platinum records. Mr. Williams served as Grand Marshal of the 2004 Tournament of Roses parade. Upcoming projects include *Star Wars: Episode III*. This summer at Tanglewood he leads the Boston Symphony, Boston Pops, and Tanglewood Music Center orchestras, as well as performances next Sunday and Monday nights of his own arrangement of *My Fair Lady* for vocalists and jazz ensemble.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City; the NBC News theme "The Mission"; "Liberty Fanfare," for the rededication of the Statue

TANGLEWOOD 2004
TALKS & WALKS

A series of informal conversations presented by guest artists and members of the Tanglewood family in the Tent Club near the Shed on Thursdays. Doors open at noon. The talks begin at 1 p.m. and are followed at 1:45 p.m. by walking tours of the Tanglewood grounds led by Tanglewood volunteer tour guides. Individual tickets are sold on the day of the talk for $10 at the Tent Club between 12:30 and 1 p.m., subject to availability. Please bring a picnic lunch; beverages and dessert are available for purchase.

July 15	Kurt Masur, Conductor
July 22	James Sommerville, BSO Principal Horn
July 29	David Kneuss, Director, TMC Opera (*A Midsummer Night's Dream*)
August 5	Tan Dun, Composer and Conductor
August 12	Deborah Voigt, Soprano
August 19	James DePreist, Conductor
August 26	Marc Mandel, BSO Director of Program Publications

of Liberty; "We're Lookin' Good!," for the Special Olympics in celebration of the 1987 International Summer Games; the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* on Deutsche Grammophon.

Stephanie Blythe



An alumna of the Tanglewood Music Center, where she was a Vocal Fellow in 1993 and 1994, and winner of the 1999 Richard Tucker Award, mezzo-soprano Stephanie Blythe returned this season to Seattle Opera for the title role in *Carmen*, to the Metropolitan Opera as Jocasta in *Oedipus Rex*, and to the Opera Company of Philadelphia as the title role in *La Grande Duchesse.* Next season she returns to the Metropolitan Opera as Eduige in *Rodelinda* and makes her debut at Opera Colorado in the title role of *Giulio Cesare.* She also sings the title role in *Mignon* with the Opera Orchestra of New York and returns to Seattle Opera for Wagner's complete *Ring* cycle in the summer of 2005. Ms Blythe's past opera engagements include Baba the Turk in *The Rake's Progress*, Cornelia in *Giulio Cesare*, Mother Marie in *Dialogues des Carmélites,* and Mistress Quickly in *Falstaff* at the Metropolitan Opera, where she is a an alumna of the Lindemann Young Artists Program. She has also sung Mistress Quickly and Ino/Juno in *Semele* at the Royal Opera House, Covent Garden; Cornelia and Mistress Quickly at the Paris Opera, Isabella in *L'italiana in Algeri* at Santa Fe Opera and the Opera Company of Philadelphia, Fricka in new productions of *Das Rheingold* and *Die Walküre* at Seattle Opera, and Malcolm in *La donna del lago* with the Opera Orchestra of New York . Ms. Blythe has worked with such conductors as Yves Abel, James Conlon, Charles Dutoit, Mark Elder, Valery Gergiev, James Levine, Sir Charles Mackerras, John Nelson, Antonio Pappano, Mstislav Rostropovitch, Patrick Summers, and Michael Tilson Thomas. On the concert stage she works with such orchestras as the New York Philharmonic, the Orchestra of the Age of Enlightenment, the Ensemble Orchestre de Paris, Los Angeles Philharmonic, San Francisco Symphony, Boston Symphony, Philadelphia Orchestra, Orchestra of St. Luke's, Minnesota Orchestra, and Atlanta Symphony. This summer she appears at the Ravinia Festival and the Aspen Music Festival. Ms. Blythe's first solo CD, an album of Handel and Bach arias, was recently released by EMI. She premiered *Vignettes: Ellis Island*, a song cycle written especially for her by Alan Smith, in a U.S. recital series co-presented by the Marilyn Horne Foundation; the cycle was also featured in a special WNYE television program entitled "Vignettes: An Evening with Stephanie Blythe and Warren Jones." Ms. Blythe has been presented in recital in Lincoln Center's "Great Performers" series at Alice Tully Hall; in Washington, D.C., by the Vocal Arts Society and at the Supreme Court at the invitation of Supreme Court Justice Ruth Ginsberg; by the 92nd Street Y in New York, by the Cleveland Art Song Festival, and by the Philadelphia Chamber Music Society. Future recitals include a return to the Cleveland Art Song Festival and Alice Tully Hall. Ms. Blythe has appeared with Boston Symphony in two performances of Beethoven's Ninth Symphony, at Tanglewood in 1998 and 2003. This fall she appears with James Levine and the Boston Symphony in performances of Mahler's Symphony No. 8.

Kyle Ferrill



Baritone Kyle Ferrill has performed extensively in oratorio, opera, and recital. He has sung the baritone solos in such works as Bach's *Christmas Oratorio*, Britten's *Cantata Misericordium*, Fauré's *Requiem*, Handel's *Messiah*, and cantatas of J.S. Bach. Mr. Ferrill's opera credits include Count Almaviva in Mozart's *Le nozze di Figaro*, King Cadmus in Eccles's *Semele*, the title role in Puccini's *Gianni Schicchi*, the Secret Police Agent in Menotti's *The Consul*, and Top in Copland's *The Tender Land*. Besides opera and oratorio, he has a special interest in song literature and new music. This is Mr. Ferrill's second year as a Vocal Fellow of the Tanglewood Music Center. Mr. Ferrill received his master's degree in vocal performance from Florida State University and is currently working on his doctoral treatise, on the subject of Phyllis Curtin. In fall 2004 he will join the voice faculty at Mercer University in Macon, Georgia.

Yundi Li



Yundi Li made his U.S. debut at Carnegie Hall in June 2003 as part of Steinway's 150th anniversary gala concert. He made his American concerto debut in July 2003 with the Philadelphia Orchestra performing Chopin's Piano Concerto No. 1. Also that summer he was honored at a special reception at the home of the Ambassador of China in Washington, D.C., where he performed Liszt for State Department officials and guests. He also gave recitals at Paris, Verbier, Salzburg, and Hong Kong, and appeared with the NHK Symphony in Tokyo and Osaka. Highlights of his 2003-04 season included appearances at the Kennedy Center in Washington, D.C., concerts and a tour of Japan with Paavo Järvi and the Cincinnati Symphony, a tour of Germany with the Moscow Philharmonic led by Yuri Simonov, concerts in Budapest with Iván Fischer and the Budapest Festival Orchestra, and concerts with the Israel Philharmonic, San Francisco Symphony, and Malaysian Philharmonic, as well as recitals in Berlin, Tokyo, Amsterdam, Shanghai, Pamplona, Bilbao, Hamburg, Munich, Boston, Vancouver, San Francisco, New York, and Warsaw. Yundi Li's career so far was crowned by his victory in 2000 at the Warsaw Chopin

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall

Competition. He was born in 1982 in Chongqing, People's Republic of China. Following accordion lessons at age four, he began playing piano at seven. By age nine he decided to become a professional pianist, and he began winning competitions in his own country and at a number of youth competitions in the U.S. Yundi Li was one of the youngest winners in the history of the Chopin Competition and also the first person in fifteen years to be awarded a first prize. As an exclusive Deutsche Grammophon recording artist, his debut recording was of Chopin solo piano works, and his second album is of Liszt recital works—the Liszt disc being named "Best of the Year" by the *New York Times*. A recording of Chopin scherzos is planned for release in fall 2004, to be followed by a new recording each year until 2009. Yundi Li currently lives in Hannover, Germany, where he studies with Arie Vardie at the Hannover Conservatory of Music.

Mayumi Miyata



Mayumi Miyata is one of the first artists to bring the shō, the traditional Oriental instrument, to worldwide recognition. Through her performances at the invitation of international festivals around the world, her artistry has helped expand awareness of the shō both in Japan and overseas. Having graduated from Kunitachi College of Music in piano, Ms. Miyata studied Gagaku (ancient Japanese court music) and from 1979 performed in the Gagaku ensemble at the National Theater of Japan. Since 1993 she has been active as a soloist in traditional music as well as proving that the shō has a valid place in contemporary music. While the shō is traditionally associated with Gagaku, Ms. Miyata is highly acclaimed for her performances of contemporary compositions by many of the world's leading composers. She worked particularly closely with John Cage, having performed the world premiere of all of Cage's *Two*^{3} for shō and conch in Italy in 1992. In 2000 she played in the first performance of his *108* for orchestra and shō with the WDR Symphony Orchestra in Cologne. In April 2001 she gave the world premiere of Cage's complete *One*^{9} for solo shō as part of a recital series in Tokyo which also included the Japan premiere of Cage's *Two*^{3}, and a recital devoted to the complete version of the Gagaku suite *Choshi*. Other composers with whom Ms Miyata is associated are Torū Takemitsu (whose *Ceremonial: An Autumn Ode* she premiered with the Saito Kinen Orchestra under the baton of Seiji Ozawa) and Toshio Hosokawa. Ms. Miyata performed in the world, Japanese, and Stuttgart Opera premieres of Helmut Lachenmann's *Das Mädchen mit den Schwefelhölzern* ("The Little Match Girl"). She has also premiered works by Paul Méfano, Klaus Huber, Pierre-Yves Artaud, Zsigmond Szathmáry, Toshi Ichiyanagi, Maki Ishii, and Joji Yuasa. Recent appearances have included a tour as soloist with the NHK Symphony and Czech Philharmonic orchestras, as well as appearances at the Alte Oper Frankfurt, at the Berlin Philharmonie as part of the Berlinerfestwochen, with the Orchestre Symphonique de la Monnaie in Hosokawa's *Utsurohi Nagi*, with the New York Philharmonic and André Previn in Takemitsu's *Ceremonial: An Autumn Ode*, and at the Festival d'Avignon. She performed the Japanese National Anthem at the Opening Ceremony of the Nagano Winter Olympic Games in 1998, and she has participated in festivals throughout Europe. Recital appearances have brought her to the Brooklyn Museum in New York, Paris, Amsterdam, La Scala's Piccolo Teatro, Milan, and the Konzerthaus in Vienna. Her discography includes works of Cage, Hosokawa, and Takemitsu.

Boston Symphony Chamber Players



One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include the Boston Symphony's first-desk string, woodwind, brass, and percussion players. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature; they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished guest artists as pianists Emanuel Ax, Garrick Ohlsson, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory of Music, regular appearances at Tanglewood, and a busy schedule of touring and recording. In addition to appearances throughout the United States, the group has toured Europe and Japan on numerous occasions; they have also performed in South America and the former Soviet Union. Among the Chamber Players' recordings on Nonesuch are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and Dvořák's string sextet; the Brahms string quintets; John Harbison's *Words from Paterson* with baritone Sanford Sylvan; a Copland album with pianist Gilbert Kalish; and a disc of music by Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright. Deutsche Grammophon has reissued, on a single compact disc, the Chamber Players' recordings of Stravinsky's Octet for Winds, *Pastorale*, *Ragtime*, and Concertino for Twelve Instruments, and Johann Strauss waltzes as arranged for chamber ensemble by Schoenberg, Berg, and Webern.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. It gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall, and it performed its Jordan Hall debut program this past May in Boston. The Tanglewood Festival Chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams. With Bernard Haitink and the BSO they have recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody and *Nänie* for Philips. Their recordings with Seiji Ozawa include Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's

Gurrelieder, and Bartók's *The Miraculous Mandarin*, all on Philips; Beethoven's Choral Fantasy, on Telarc; Mendelssohn's incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's Requiem, Fauré's Requiem, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Myfanwy Callahan
Anna Carr
Catherine C. Cave
Anna S. Choi
Lorenzee Cole
Karen Ginsburg
Bonnie Gleason
Laura C. Grande
Kathy Ho
Emily Jaworski
Nancy Kurtz
Barbara Levy
Laura Mennill
Renee Dawn Morris
Kieran Murray
Joei Marshall Perry
Livia Racz
Melanie W. Salisbury
Johanna Schlegel
Joan P. Sherman

Mezzo-sopranos
Maisy Bennett
Betty B. Blume
Lauren A. Boice
Abbe Dalton Clark
Diane Droste
Barbara Naidich Ehrmann
Katherine Barrett Foley
Paula Folkman
Dorrie Freedman
Irene Gilbride
Jessica Hao
Gale Livingston
Catherine Playoust
Kathleen Schardin
Rebekah Skirball
Ada Park Snider
Julie Steinhilber
Marguerite Weidknecht

Tenors
Brad W. Amidon
Brian Anderson
Stephen Chrzan
J. Stephen Groff
David M. Halloran
Stanley Hudson
James R. Kauffman
Thom Kenney
Kwan H. Lee
Ronald Lloyd
Henry Lussier
John R. Papirio
Dwight E. Porter
Peter Pulsifer
Marc Velez
Kurt Walker
Andrew Wang
Joseph Y. Wang
Matthew Wang

Basses
Daniel E. Brooks
Paulo C. Carminati
Kirk Chao
Youngmoo Kim
William Koffel
Bruce Kozuma
James Mangan
Stephen H. Owades
David Perkins
Daniel Perry
Michael Prichard
Peter Rothstein
Karl Josef Schoellkopf
Kenneth D. Silber
Christopher Storer
Peter S. Strickland
Bradley Turner
Thomas C. Wang
Matthew Wright

Felicia A. Burrey, Manager
Julie G. Moerschel, Assistant Manager
Frank Corliss, Rehearsal Pianist



Tanglewood Music Center Orchestra

Ozawa Hall 10th Anniversary Celebration Gala

Violin I
Gulrukh Abdikadirova
Rebecca Corruccini
Andréa Armijo Fortin
Alessandra Jennings*°♦
Jill Jermyn
Beatrice Kohlloeffel
Eva Kozma
Cristian Macelaru
Yuki Numata
Yin Shen
Simeon Simeonov
Arnaud Sussmann
Alexis Sykes
Martha Walvoord
Annie Yano

Violin II
Amanda Chamberlain
Anne Donaldson
Jory Fankuchen*°♦
Sonja Harasim
Carrie Kennedy
Sunyoung Lee
Jeff Leigh
Gregory Maytan
Joel Pargman
Markus Placci
Benjamin Russell
Daniela Georgieva Shtereva
Benjamin Ullery

Viola
Megan Fergusson
Stephanie Fong
Jill Fratianne-Tinkham
Allison Kanter
Cindy Mong
Ryan Mooney
John Posadas
Laura Routt*°♦
Karina Schmitz
Miranda Sielaff
Nadia Sirota
Francois Vallieres
Emily Yaffe
Landon Yaple

Cello
Peter Lorenzo Anderegg*°♦
Marieve Bock
Christine Christensen
Christine Chu
Semiramis C.S. Costa
Holgen Gjoni
Christopher Hopkins
Ryan Murphy
Daniel Oliver
Elise Pittenger
Sally Pollard
Alan Rafferty
Sara Sitzer
Clara Yang

Double Bass
Edward Botsford
Logan Coale
Zachary Cohen
Alexander Hanna
Jory Herman
Eric Thompson III*°♦
Thomas Van Dyck

Piccolo
Jennifer Bleick
Sarah Frisof°
Elizabeth Landon♦
Mercedes Smith

Flute
Jennifer Bleick
Sarah Frisof°
Elizabeth Landon*
Mercedes Smith♦

Oboe
Stefan Farkas*
Nicholas Masterson
Brent Ross♦
Courtney Secoy°

English Horn
Brent Ross

Clarinet
Timothy Carter♦
Erin Simmons
Erin Svoboda°
Robert Woolfrey*

Bass Clarinet
Amy Advocat

Bassoon
Stevi Caufield*
Carin Miller°
Karl Vilcins♦

Contrabassoon
Brooke Bartels

Horn
Roslyn Black
Linda Campos°
Matthew Muehl-Miller
Alex Rosenfeld♦
Kelly Schurr*
Anneka Zuehlke

Trumpet
Ryan Barwise°
John Freeman♦
Paul Jeffrey*
Matthew Muckey
Christopher Scanlon

Trombone
Brian Logan°
Tom Otto
Bron Wright*♦

Bass Trombone
Angel Subero

Tuba
Alexander Lapins

Harp
Barbara Poeschl-Edrich*
Ina Zdorovetchi°♦

Timpani
Robert Dillon

Percussion
Keith Carrick♦
Matthew Grubbs
John Kulevich°
Timur Rubinshteyn
Karl Williams

Celeste
Ji-Hye Chang°

*Principal for Bernstein
°Principal for Takemitsu
♦Principal for Verdi

Fellows of the 2004 Tanglewood Music Center

Violin

Gulrukh Abdikadirova, Tashkent, Uzbekistan
Miriam H. and S. Sidney Stoneman Fellowship

Andréa Armijo Fortin, Quebec City, QC, Canada
Annette and Vincent O'Reilly Fellowship

Amanda Chamberlain, South Jordan, UT
Lucy Lowell Fellowship/ Edward G. Shufro Fund Fellowship

Rebecca Corruccini, Davis, CA
Rapaporte Foundation Fellowship

Anne Donaldson, Birmingham, AL
Stokes Fellowship

Jory Fankuchen, Oakland, CA
Gerald Gelbloom Memorial Fellowship/ TMC Fellowship

Sonja Harasim, Houston, TX
Miriam Ann Kenner Memorial Scholarship/ Robert Baum and Elana Carroll Fellowship

Alessandra Jennings, Ann Arbor, MI
Haskell and Ina Gordon Fellowship

Jill Jermyn, Stony Brook, NY
Charles E. Culpeper Foundation Fellowship

Carrie Kennedy, Houston, TX
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship

Beatrice Kohlloeffel, Erlangen, Germany
Dr. Marshall N. Fulton Memorial Fellowship/ TMC Fellowship

Eva Kozma, Targu Mures, Romania
Helene R. and Norman L. Cahners Fellowship/TMC Fellowship

Sunyoung Lee, Little Ferry, NJ
Caroline Grosvenor Congdon Memorial Fellowship

Jeff Leigh, Charleston, IL
Ethel Barber Eno Scholarship/ Philip and Bernice Krupp Fellowship

Cristian Macelaru, Timisoara, Romania
Rita Meyer Fellowship

Gregory Maytan, Chapel Hill, NC
Frelinghuysen Foundation Fellowship

Yuki Numata, Vancouver, BC, Canada
Frederic and Juliette Brandi Fellowship

Joel Pargman, Bremerton, WA
Anonymous Fellowship/TMC Fellowship

Markus Placci, Bologna, Italy
Richard Smith Memorial Fellowship/ TMC Fellowship

Benjamin Russell, San Diego, CA
Velmans Foundation Fellowship

Yin Shen, Zhoushan, Zhejiang, China
Stephen and Persis Morris Fellowship/ TMC Fellowship

Daniela Georgieva Shtereva, Plovdiv, Bulgaria
Mr. and Mrs. David B. Arnold, Jr. Fellowship/ TMC Fellowship

Simeon Simeonov, Plovdiv, Bulgaria
Evelyn S. Nef Fellowship

Arnaud Sussmann, Nice, France
Florence Gould Foundation Fellowship

Alexis Sykes, Brooklyn, NY
Harold G. Colt, Jr. Memorial Fellowship

Benjamin Ullery, St. Paul, MN
Claire and Millard Pryor Fellowship

Martha Walvoord, Holland, MI
Edward H. and Joyce Linde Fellowship/ TMC Fellowship

Annie Yano, New York, NY
Max Winder Memorial Fellowship

Viola

Megan Fergusson, North Easton, MA
Brookline Youth Concerts Awards Committee Fellowship/Harry and Marion Dubbs Fellowship

Stephanie Fong, Oakland, CA
Luke B. Hancock Foundation Fellowship

Jill Fratianne-Tinkham, Cincinnati, OH
Athena and James Garivaltis Fellowship

Allison Kanter, Deerfield, IL
K. Fred Netter Memorial Fellowship

Cindy Mong, San Diego, CA
Northern California Fellowship

Ryan Mooney, Seattle, WA
Ann and Gordon Getty Foundation Fellowship

John Posadas, Henderson, KY
Marie Morrison Memorial Fellowship

Laura Routt, Edmonds, WA
Judy Gardiner Fellowship

Karina Schmitz, Lansdale, PA
Stanley Chapple Fellowship

Miranda Sielaff, St. Paul, MN
James A. Macdonald Foundation Fellowship

Nadia Sirota, Boston, MA
Theodore Edson Parker Foundation Fellowship

Francois Vallieres, Montréal, QC, Canada
William F. and Juliana W. Thompson Fellowship

Emily Yaffe, West Hartford, CT
Linda J.L. Becker Fellowship

Landon Yaple, Capistrano Beach, CA
Morris A. Schapiro Fellowship

Cello

Peter Lorenzo Anderegg, West Stockbridge, MA
Bay Bank/BankBoston Fellowship

Marieve Bock, Montréal, QC, Canada
Mr. and Mrs. Jay Marks Fellowship/ TMC Fellowship
Christine Christensen, Hilleroed, Denmark
Wilmer and Douglas Thomas Fund Fellowship
Christine Chu, Berkeley, CA
Carolyn and George R. Rowland Fellowship
Semiramis C.S. Costa, Paraiba, Brazil
Saville Ryan/Omar Del Carlo Fellowship
Holgen Gjoni, Korca, Albania
Friends of Armenian Culture Society Fellowship
Christopher Hopkins, Fairbanks, AK
Bill and Barbara Leith Fellowship
Ryan Murphy, St. Louis, MO
Fassino Family Fellowship
Daniel Oliver, Atlanta, GA
Robert and Luise Kleinberg Fellowship
Elise Pittenger, Baltimore, MD
Darling Family Fellowship
Sally Pollard, Canberra, ACT, Australia
Harry and Mildred Remis Fellowship
Alan Rafferty, Albuquerque, NM
The Stephen and Dorothy Weber Fellowship
Sara Sitzer, Saint Louis, MO
James and Caroline Taylor Fellowship
Clara Yang, State College, PA
Edward S. Brackett, Jr. Fellowship

Bass
Edward Botsford, Bethesda, MD
Pokross/Fiedler/Wasserman Fellowship
Logan Coale, West Linn, OR
Albert L. and Elizabeth P. Nickerson Fellowship
Zachary Cohen, New York, NY
Surdna Foundation Fellowship
Alexander Hanna, Bowling Green, OH
Steve and Nan Kay Fellowship
Jory Herman, Spring, TX
Rosamund Sturgis Brooks Memorial Fellowship
Eric Thompson III, Decatur, GA
Jan Brett and Joe Hearne Fellowship
Thomas Van Dyck, Philadelphia, PA
George and Ginger Elvin Fellowship

Flute
Jennifer Bleick, New Ulm, MN
Daphne Brooks Prout Fellowship
Sarah Frisof, Cleveland, OH
Juliet Esselborn Geier Memorial Fellowship
Elizabeth Landon, Canton, PA
Country Curtains Fellowship
Mercedes Smith, Houston, TX
Merrill Lynch Fellowship

Oboe
Stefan Farkas, Freeport, NY
Fernand Gillet Memorial Fellowship
Nicholas Masterson, Ringgold, GA
Kingsbury Road Charitable Foundation Fellowship
Brent Ross, Canfield, OH
Daniel and Shirlee Cohen Freed Fellowship/ Augustus Thorndike Fellowship
Courtney Secoy, Fort Worth, TX
Ushers/Programmers Instrumental Fellowship in honor of Bob Rosenblatt

Clarinet
Timothy Carter, Southwest Harbor, ME
Marion Callanan Memorial Fellowship/ Mr. and Mrs. Belvin Friedson Fellowship
Erin Simmons, Lincolnton, NC
Sydelle and Lee Blatt Fellowship/ Aso O. Tavitian Fellowship
Erin Svoboda, Melrose, MA
Edwin and Elaine London Family Fellowship
Robert Woolfrey, Toronto, ON, Canada
Starr Foundation Fellowship

Bass Clarinet
Amy Advocat, Brooklyn, NY
Dr. Raymond and Hannah H. Schneider Fellowship/TMC Fellowship

Bassoon
Brooke Bartels, Jacksonville, NC
Sherman Walt Memorial Fellowship/Honorable and Mrs. Peter H.B. Frelinghuysen Fellowship
Stevi Caufield, Louisville, KY
Denis and Diana Osgood Tottenham Fellowship/ TMC Fellowship
Carin Miller, New York, NY
Red Lion Inn/Blantyre Fellowship
Karl Vilcins, Long Beach, NY
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship

Horn
Roslyn Black, Regina, SK, Canada
Ruth S. Morse Fellowship
Linda Campos, Grand Prairie, TX
Jane W. Bancroft Fellowship
Matthew Muehl-Miller, Charleston, IL
John F. Cogan, Jr. Fellowship/TMC Fellowship
Alex Rosenfeld, Philadelphia, PA
William Randolph Hearst Foundation Fellowship
Kelly Schurr, Evanston, IL
Tappan Dixey Brooks Memorial Fellowship
Anneka Zuehlke, Vienna, VA
Susan Kaplan Fellowship

Trumpet
Ryan Barwise, Katy, TX
Armando A. Ghitalla Fellowship
John Freeman, Charlotte, NC
Andre M. Côme Memorial Fellowship
Paul Jeffrey, Toronto, ON, Canada
Messinger Family Fellowship
Matthew Muckey, Sacramento, CA
Arthur and Barbara Kravitz Fellowship/ Mr. and Mrs. Daniel Pierce Fellowship
Christopher Scanlon, South Windsor, CT
Morningstar Family Fellowship/ TMC Fellowship

Trombone
Brian Logan, Pearland, TX
Dr. John Knowles Fellowship
Tom Otto, Boston, MA
Annette and Vincent O'Reilly Fellowships
Bron Wright, Bolton, MA
Alfred E. Chase Fellowship

Bass Trombone
Angel Subero, Pto. Ordaz, Venezuela
Omar Del Carlo Fellowship

Tuba
Alexander Lapins, McLean, VA
Donald Law Fellowship

Timpani/Percussion
Keith Carrick, Mt. Airy, MD
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
Robert Dillon, West Bloomfield, MI
Anna Sternberg and Clara J. Marum Fellowship
Matthew Grubbs, Germantown, TN
BSAV/Carrie L. Peace Fellowship
John Kulevich, Scituate, MA
Barbara Lee/Raymond E. Lee Foundation Fellowship
Timur Rubinshteyn, Derry, NH
Miriam H. and S. Sidney Stoneman Fellowship
Karl Williams, Montréal, QC, Canada
Edward G. Shufro Fund Fellowship

Harp
Barbara Poeschl-Edrich, Boston, MA
John and Susanne Grandin Fellowship
Ina Zdorovetchi, Chisinau, Moldova
Kathleen Hall Banks Fellowship/ TMC Fellowship

Piano
Ji-Hye Chang, Wonjoo-city, Korea
R. Amory Thorndike Fellowship/ Felicia Montealegre Bernstein Fellowship
Kimball Gallagher, Boston, MA
Billy Joel Keyboard Fellowship
Elizabeth Morgan, Oakland, CA
Wilhelmina C. Sandwen Memorial Fellowship
Elizabeth Pridgen, Atlanta, GA
Mr. and Mrs. Joseph L. Cohen Fellowship
Berenika Zakrzewski, Sault Ste. Marie, ON, Canada
Leonard Bernstein Fellowship

Voice
Jason Abrams, Auburn, NY
Valerie A. Hyman Fellowship/ June Ugelow Fellowship
Randall Bills, Fresno, CA
Renee D. Sanft Fellowship Fund for the TMC/Bernice and Lizbeth Krupp Fellowship
Anne-Carolyn Bird, Seattle, WA
Pearl and Alvin Schottenfeld Fellowship/ TMC Fellowship
Charles Blandy, Troy, NY
Nat Cole Memorial Fellowship/TMC Fellowship
Sarah Blaskowsky, New York, NY
Catherine and Paul Buttenwieser Fellowship/ Mary H. Smith Scholarship
Benjamin de la Fuente, Evanston, IL
Mr. and Mrs. Robert E. Remis Fellowship/ Leah Jansizian Memorial Scholarship
Kyle Ferrill, Greenwood, IN
Clowes Fund Fellowship
Lexa Ferrill, Rochester, MI
Kandell Family Fellowship/TMC Fellowship
Ryan Harper, Toronto, ON, Canada
Kingsbury Road Charitable Foundation Fellowship
Alexander Hurd, New Canaan, CT
Dorothy and Montgomery Crane Scholarship/ Richard F. Gold Memorial Scholarship
Kathryn Leemhuis, Columbus, OH
Naomi and Philip Kruvant Family Fellowship
José Lemos, Boston, MA
Eugene Cook Scholarship/TMC Fellowship
Peter McGillivray, Prince Albert, SK, Canada
Andrall and Joanne Pearson Scholarship/ TMC Fellowship
Paula Murrihy, Tralee, Ireland
Lola and Edwin Jaffe Fellowship
Benoit Pitre, Montréal, QC, Canada
Lia and William Poorvu Fellowship
Erika Rauer, Dover, DE
Jerome Zipkin Fellowship
Stefan Reed, Lynchburg, VA
Ruth and Jerome Sherman Memorial Fellowship/Cynthia L. Spark Scholarship
Robert Stafford, San Francisco, CA
The Everett and Margery Jassy Fellowship/ TMC Fellowship

Charles Temkey, Patchogue, NY
Dr. Raymond and Hannah H. Schneider Fellowship/Taco Inc. Fellowship
Max Wier, San Antonio, TX
The Ushers and Programmers' Harry Stedman Vocal Fellowship
Lawrence Wiliford, Toronto, ON, Canada
William E. Crofut Family Scholarship/ Tisch Foundation Scholarship

Vocal Piano
Kristin Ditlow, Harleysville, PA
Peggy Rockefeller Memorial Fellowship
Jocelyn Dueck, Kleefeld, MB, Canada
Marie Gillet Fellowship
Hee-Kyung Juhn, Santa Barbara, CA
Stephanie Morris Marryott & Franklin J. Marryott Fellowship
Christine McLeavey, West Kingston, RI
Leonard Bernstein Fellowship
Casey Jo Ahn Robards, Highland, IL
Paul Jacobs Memorial Fellowship

Composition
Marcin Bela, Krakow, Poland
Patricia Plum Wylde Fellowship/ TMC Fellowship
Grace Choi, Seoul, Korea
Margaret Lee Crofts Fellowship
Joshua Feltman, Oakland, CA
ASCAP Foundation Leonard Bernstein Composer Fellowship
Judd Samuels Greenstein, New York, NY
William and Mary Greve Foundation– John J. Tommaney Memorial Fellowship
Emily Hall, Brighton, England
Otto Eckstein Family Fellowship
Joshua Penman, Brookline, MA
Wallace-Reader's Digest Fund Fellowship

Conducting
Hélène Bouchez, Lyon, France
Maurice Abravanel Scholarship/ Mrs. Vincent Lesunaitis Fellowship
Alan Pierson, Chicago, IL
Dan and Gloria Schusterman Fellowship/ Evelyn and Phil Spitalny Fellowship
Joseph Wolfe, London, England
Seiji Ozawa Fellowship

Library
Colleen Hood, Baltimore, MD
C. D. Jackson Fellowship

Audio Engineering
Anne Matthews, Miami, FL
Leo L. Beranek Fellowship/TMC Fellowship

***The New Fromm Players** is an ensemble of young musicians drawn from recent TMC alumni who have distinguished themselves in the performance of new music. During the TMC season these artists will concentrate almost exclusively on this literature, performing works by the TMC composition Fellows and works demanding lengthy and intensive preparation during the Festival of Contemporary Music. The New Fromm Players ensemble has been funded by a generous grant from the Fromm Music Foundation.*

The New Fromm Players
Elizabeth Mahler, violin, Amherst, NY
Marc Rovetti, violin, Hartford, CT
Mark Berger, viola, Gibbon, MN
Guy Fishman, cello, Haifa, Israel
Louis DeMartino, clarinet, Staten Island, NY
Molly Morkoski, piano, New York, NY



The Boston Symphony Orchestra gratefully acknowledges the generosity of the following donors who supported the campaign to build Seiji Ozawa Hall. This campaign, successfully completed in 1994, raised over $10 million dollars and made possible the creation of this extraordinary venue.

DISTINGUISHED FOUNDERS

Jack and Jane Fitzpatrick
The Florence Gould Foundation
The Kresge Foundation
Liz and George Krupp
Norio Ohga
Sony Corporation of America

FOUNDERS

Anonymous (1)
J.P. and Mary B. Barger
The Robert E. Baum Family, Ronald, Gregory, Tiffany Baum
Richard S. and Betty O. Burdick
Mrs. A. Werk Cook
Charles E. Culpeper Foundation
Haskell and Ina Gordon
Susan Morse Hilles
Marilyn Brachman Hoffman
Mr. and Mrs. H. Eugene Jones
Natalie and Murray S. Katz
In memory of Frank McCorkle Moody by the Gloria N. Moody Foundation
National Endowment for the Arts Challenge Program
William F. and Juliana W. Thompson

BENEFACTORS

Anonymous (1)
Baldwin Piano & Organ Company
Beatrice and Peter Frelinghuysen
Fujisankei Communications Group
Ann and Gordon Getty Foundation
The Joseph Gluck Foundation
Rita and Herbert Z. Gold
Carol R. and Avram J. Goldberg
Lola and Edwin Jaffe
Charles and Dorothy Jenkins
In memory of Israel and Rivoli Kalish
Edna and Béla Kalman
The Allen and Elizabeth Kluchman Family
Robert G. McClellan, Jr.
Estate of Frances B. Nalle
Claire and Millard Pryor
Frederick W. Richmond Foundation
David and Diana Rockefeller
Elaine and Harvey Rothenberg
William and Margaret Rousseau
Mrs. George Rowland
Dr. Raymond and Hannah H. Schneider
Mrs. Arthur Stanton
Mrs. Anson Phelps Stokes, Jr.
Suntory Limited

SPONSORS

Anonymous (1)
Banknorth Massachusetts
Berkshire Bank
Berkshire Life Insurance Co. of America
Herbert and Jeanine Coyne
Mr. and Mrs. George M. Elvin
Filene's
The Frelinghuysen Foundation
John and Susanne Grandin
Mr. and Mrs. Francis W. Hatch
Mr. and Mrs. James H. Maxymillian
Daphne Brooks Prout
Mr. and Mrs. Peter van S. Rice
Time-Warner, Inc.
Mr. and Mrs. John Williams
Enid and Mel Zuckerman, Canyon Ranch

WHEN YOU GIVE,
great music lives on

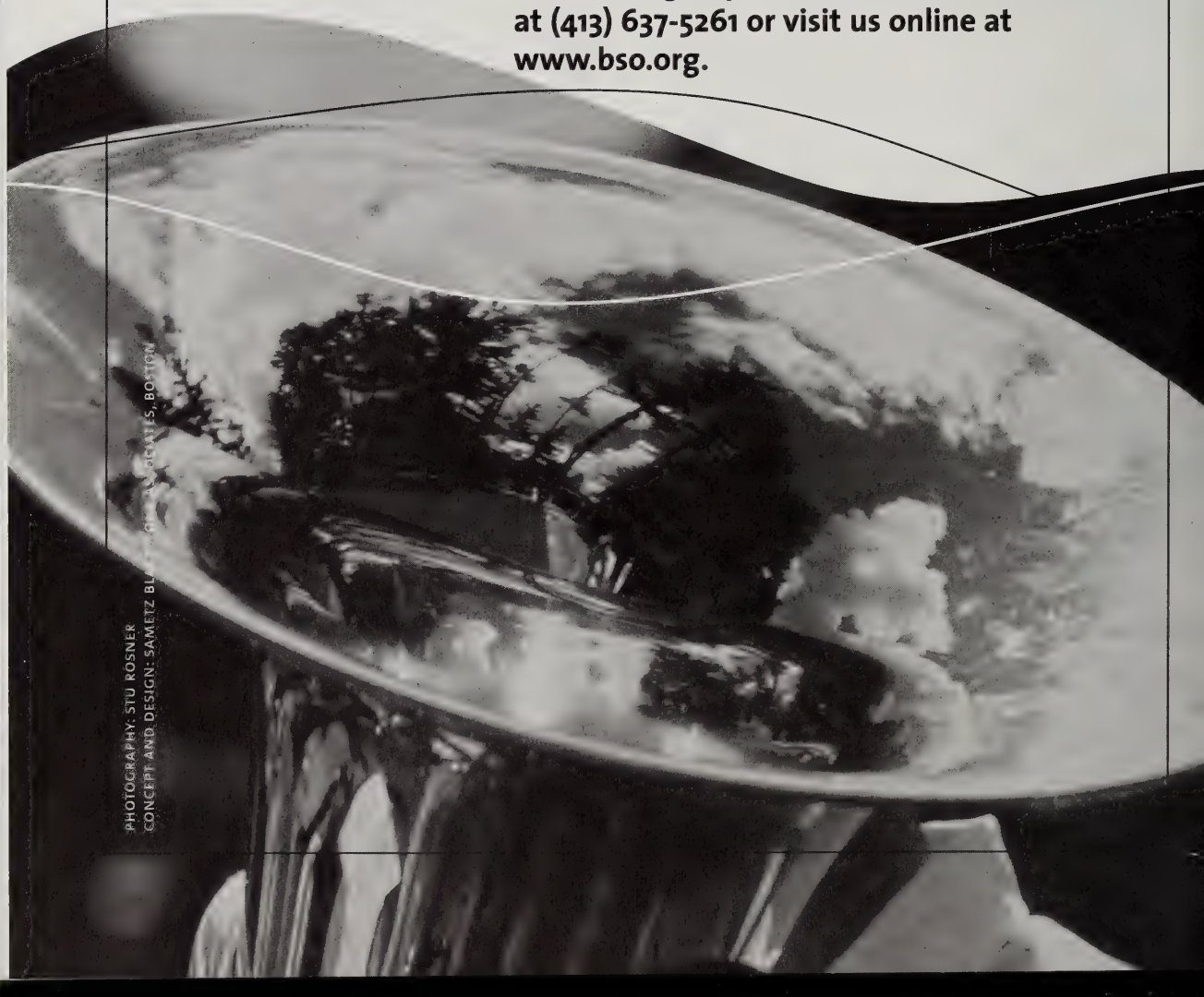
When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMETZ BL[illegible]

CONTRIBUTORS

Anonymous (4)
Angela P. and Herbert B. Abelow
Harlan and Lois Anderson
Mr. and Mrs. David B. Arnold, Jr.
Dr. Norman and Nancy Atkin
Richard L. Benson
Marlene and Dr. Stuart H. Brager
Jay and Jane Braus
The Bristol-Myers Squibb Foundation
Peter and Anne Brooke
In memory of Marian Voorhees Buttenheim
Mr. and Mrs. Abram T. Collier
Neil J. and Linda Benedict Colvin
Johns H. Congdon
Putnam L. Crafts, Jr.
Crane & Company, Inc.
Ursula and Channing Dichter
In honor of Isabel G. and Monroe B. England, Sr., from Elise V. and Monroe B. England, Jr.
L. Antony Fisher
Nancy J. Fitzpatrick
Dr. Donald Giddon and Phoebe L. Giddon
Mrs. Herbert Gilman
The Joseph Gluck Foundation
Klaus and Bobbie Hallig
Mr. and Mrs. Peter Herbst
Mrs. Wallace Hoge
Joan J. Horan
Kajimoto Concert Management Co., Ltd.
The Karp Family
Naomi and Philip Kruvant and family
Thomas H. Lee
Legacy Banks
Mr. and Mrs. R. Willis Leith, Jr.
Joyce and Edward Linde
Mr. and Mrs. David M. Naseman
Mrs. Robert B. Newman
The Petricca Family
Dr. Eduardo Plantilla and Dr. Lina Plantilla
In memory of Helen Polonsky
Mr. and Mrs. William J. Poorvu
Mr. and Mrs. Howard Rosenkrantz and Family
Sue and David Rudd
Ruth and Alan Sagner
Roger Alfred Saunders
Mr. and Mrs. Eugene Schnell
Sharon R. Simons
Jerry and Nancy Straus
Dr. Robert Trattner
The Carl A. Weyerhaeuser Charitable Trusts
Mr. and Mrs. J.Thomas Wilson
R. Lyman and Meredith Wood

ENDOWED SEATS

Paula L. Abedon
In memory of Gene Abel
In memory of Herb and Etta Abeles
In memory of Anne Rosenthal Abrahams
William and Candace Achtmeyer
Mr. and Mrs. Sidney Albert
Carole and Norman R. Alexander
Harold and Larie Alexander, Koppers Chocolate
Richard M. and Laura Allen
William A. and Elinor C. Along
In memory of Richard Annesley Atkins
In memory of Lina E. Austin
Rose and Norman Avnet
In honor of Mr. Richard H. Baer
Jean M. Bahlman
In memory of Sidney H. Balter
In memory of Gilbert V. and Emily F. Bangs, by Emily L. Bangs
Benjamin and Leah Barber and family, in memory of Hans Maeder
Rose Barell
Steven and Dorothy Baum and Family
Tess, Jeffrey, and Susan Becker
Helene and Adolph J. Berger
Judy and Bob Bergner
Henrietta and Jerome Berko
The Berkshire Gas Company
Berkshire Bank
Deborah Davis Berman and the late Michael H. Davis
In honor of Dr. and Mrs. Milton Berman
Mr. and Mrs. Allen J. Bernstein
Elayne P. Bernstein
Harriet and Bernard Bernstein
Joyce S. Bernstein
Ann and Neal Blackmarr
Dr. Charles and Linda Bleich
Eleanor, Ed, and Emily Bloom
Nicholas and Ruth Boraski
Mr. and Mrs. Donald C. Bowersock
Mr. and Mrs. John M. Bradley
In memory of Henry Brenner by Anne Brenner and family
Alexander John Fitzpatrick Brown
Ann Fitzpatrick Brown
In honor of the David Mabon Brown Family
Sandra L. Brown
Helene R. Cahners
Frank L. Carey, Jr.
Jodie and Matthew Carone
Jane Coffin Childs
Phyllis and Lee Coffey
John F. Cogan, Jr., and Mary L. Cornille
Eunice and Julian Cohen
In memory of Gilbert Cohen
In honor of Ileen Smith Cohen and Leonard Howard Cohen
Mr. and Mrs. Abram T. Collier

ENDOWED SEATS *continued*

In memory of André M. Côme
Victor Constantiner
Mr. and Mrs. C. Jeffrey Cook
Charles L. Cooney and Margaret Mary Reiser
Mr. and Mrs. Albert C. Cornelio
Dr. and Mrs. Martin Corwin in memory of Mr. and Mrs. Jack Rosenthal
Marie L. Cotton
Robert J. Cotton
In honor of Alice Mitchell Crafts
In memory of Alice Parsons Crozier
In memory of Gertrude R. Cuddy
Ann and Clive Cummis
Jacqueline DaCosta
Marion Dailey
Mr. D. Ronald Daniel
Mr. and Mrs. Robert Warren Davis
In memory of John Ellsworth Dawson
In memory of Christos and Sophia Delihas
Ursula and Channing Dichter
Charles and JoAnne Dickinson
Ruth and Hugh Downs
Ann and Linda Dulye
Frank A. Duston
In honor of Doriot Anthony Dwyer
Mr. and Mrs. Goetz B. Eaton
In memory of Dr. Ann Lynn Edelman
Estelle and Leonard Edelson
Dr. and Mrs. Stuart M. Eichenfield in memory of our parents
Mr. and Mrs. Benjamin England
Elise V. England
Monroe B. England, Jr.
Seymour and Muriel Epstein
In memory of Henry Erdos
Mr. and Mrs. Harold Falik
Micki and Reginald Fecteau
Robert M. Feldman
Hailey, Kyra, Wyatt, and Remy in honor of Margot and Richard Ferber
Ethel Finkelstein
Dr. M. N. Finkelstein
In memory of Beth S. Fisher
In memory of Jonathan Parker Bishop Fiske
Casey Rothstein Fitzpatrick
Nancy Fitzpatrick
In memory of Kathleen Nelson Floyd
In honor of Virginia Ford and Ewan Watts Fletcher
Dale E. Fowler and Sarah Ann Fowler
In memory of Lorraine and Irving Frankel
Daniel and Shirlee Cohen Freed
Patti and Dean Freed
Beatrice P. Frelinghuysen
Peter H.B. Frelinghuysen
Carolyn and Roger Friedlander
Lucille and Belvin Friedson
In memory of Judy Gardiner
Athena and James G. Garivaltis
In appreciation to Mr. and Mrs. George T. Garlock
Dr. Merwin Geffen and Dr. Norman Solomon
In memory of Juliet E. Geier
Herman and Molly Geller
In memory of Mr. and Mrs. J. Arthur Giard, Sr.
Mr. and Mrs. Theodore Ginsberg
Milton B. and Evelyn Harter Glick
Barbara and Bruce Godt
Silva and Arnold Golber
In memory of Dr. William N. and Edith Goldberg
Bert and Evee Goldstein
Roz and Sy Goldstein
In honor of Ralph L. Gomberg
Joan and Alan Goodman in honor of Daniel and Ilisa
Donna and Bob Goodman in memory of Sarah Goodman
Lenore and Steven Gordon
Joan, Charles and Emily Gross for Evelyn F. Gross
In memory of Harold K. Gross
Robinson and Nancy D. Grover
In memory of Albert Joseph and Florence Marie Guerina
John C. and Chara C. Haas
Philip Haas, Jr.
Hope and Warren Hagler in memory of his parents
In memory of Alice Buckner Hall
Bobbie Hallig
Klaus Hallig
George and Daphne Hatsopoulos
Elizabeth Sams Hawes
Marjorie and Samuel Hendler
Hill Engineers, Architects, Planners Inc
Glen Hiner
Berte and Alan Hirschfield
Mrs. Wallace Hoge
Deanna Holden
Charles P. Hooker and Lyndall Bagg Hooker
Joan J. Horan
William R. and Patsy L. Housholder
George Loudman Howell
Mr. and Mrs. Byron C. Huse
Daniel Idzik and Kathleen Osborne
In memory of Ignacy and Jozefa Iwanicki and Leon and Mary Pawlikowski
Werner Janssen, Jr.
In memory of Harry Jerome
Brenda and John C. Johnson
In memory of Clara and Lawrence Jones
In honor of Hans and Grete Kahn
Béla T. Kalman
Edna S. Kalman
Louise and George Kaminow
Leonard and Marsha Simon Kaplan
Linda F. Vogel Kaplan
Hirsch Kaplan
Joyce and Ivan Kates and Rita and Philip Kaye

ENDOWED SEATS *continued*

Nancy and Howard Kaufman
Charles Kavalovski in honor of Margo Garrett Kavalovski
Nan and Stephen Kay
Winifred Murray Kelley
In honor of the James Cox Kennedy Family
In honor of Julia and Otho Kerr
In memory of Priscilla P. Kidder
Barbara B. Kiley
James F. Kiley
Athena D. and Richard W. Kimball
Charles C. Kimball II
Rabbi Ralph and Brenda Kingsley
In memory of Abraham Kleinberg
Kay Knight and Logan Clarke
In memory Jean Koch
In memory of Serge Koussevitzky
In memory of Vivien Krasner
Norma and Irving Kronenberg in memory of Sarah Izzy Gukowsky
Frances Kruger
Joseph Kruger
Bernice Krupp
Philip Krupp
The Kruvant Family
Joan and Harold Kuskin
Jeffrey S. Lang
Marilyn and William D. Larkin
Mrs. William S. Lasdon
Honorable and Mrs. Peter I. B. Lavan
Lee Bank
In memory of Ann Lee
In honor of Arthur V. Lee
Barbara Lee / Raymond Lee Foundation
In honor of Jean Austin Lee
Eugene and Augusta Leibowitz
Mildred A. Leinbach
In memory of Sarah Ann Leinbach
Lenox National Bank
Lenox Savings Bank
In memory of Benedict and Victoria Leonardi
Mr. and Mrs. Robert J. Lepofsky
Jane and Henry Lesser
Mr. Maurice A. Lesser
In Memory of David A. Levine
Judie and Coleman B. Levy
Clarice and Theodore Ley
Elaine and Leonard S. Lipton
Susan and Sanford Lipton
Phyllis and Walter F. Loeb and Family
Susan E. Loftus
Elaine and Ed London and Family
In memory of Elizabeth McLanahan Loomis
Joan Lorber
In memory of Larry Lubin
Bernard Ludwig Family
The Lupean Family
Gloria and Leonard Luria
Barbara and Kenneth Mahler in memory of Benjamin Saunders and Philip Mahler
Michael J. Malinowski in memory of Dale T. Kimmett
Gayle Ellen Maloney
Edward and Barbara Mandell
Elizabeth Darcy Mann
Rev. Cabell B. Marbury
Vladys Markowicz, Michael and Caryl Dundorf and family, in memory of Stanley M. Markowicz
Shirley and Jay Marks
In memory of David Martin
In memory of Beth D. Matheson
In memory of Louise McCall McCampbell
Betsey and David McKearnan
The McNutt Family
Mead Westvaco Corporation
In memory of Nellie Irene Meek
Mr. and Mrs. Ronald McKnight Melvin
Phyllis and Irving Mendelson
Audree and George Menken
Florence and Seymour Mensch
Martin and Joan Messinger and Family
In memory of Carole Meyers
In memory of Tilly and Louis Michaels from Jane and Henry Lesser
In memory of Ernest J. Milano
In memory of Frank Miller, Sr.
Vera and Stanley T. Miller
Mr. and Mrs. James Michelman, in memory of Edgar and Marjorie Minton
Alice Handelman Model
Peter and Dottie Moon
In memory of Timothy and Mary Moriarty
In memory of Jane E. Morss by John and Jennifer Morss
Linda M. Nelson
Stuart K. Nelson
Mr. and Mrs. K. Fred Netter
Gertrude Neubauer
Mr. and Mrs. Albert L. Nickerson
In memory of Lillian Coleman Norton
In memory of Paul Coleman Norton
Eleanor O'Connor
Dr. and Mrs. Martin S. Oppenheim
Barbara and Daniel Palant, William, Stefanie, and Jonathan
In honor of Eleanor J. Panasevich
In honor of Leo Panasevich
Richard and Laura Pasternak
Carrie Peace
Mrs. Carl D. Pearl
Mr. and Mrs. Andrall E. Pearson
Vivian and Sanford Perlis
Helen Perry
Thomas Perry
In memory of George and Kitty Perryman
Robert M. and Susan Ochs Phillips
The Pittsfield Cooperative Bank
M. Terri Poli and J. Craig Weakley
James Stewart Polshek and Partners

ENDOWED SEATS *continued*

In memory of Dr. Michael Pleshette from Linda Poskanzer
In memory of Mary and Carl Pratt
Robert K. and Kathryn C. Quattrochi
Mary Ann and Bruno A. Quinson
Charlotte and Irving W. Rabb
Andrew Raeburn
Mr. and Mrs. Gerald Rauch
Carolee and Nathan Reiber
Leslie and Juergen Reiche
Robert and Ruth Remis
Drs. Robin Richman and Bruce Auerbach
Mary Whipple Rivollier and Elie Rivollier, Jr.
Lawrence M. Rosenthal
Jacqueline R. and Theodore S. Rosky
In honor of Dr. and Mrs. Nealie Ross
Elaine and Harvey Rothenberg
Michael O'Shea Rothstein
Sarah Elsom Rothstein
Gene R.and Merl L. Rouse
Suzanne and Burton Rubin
Phyllis and Sam Rubinovitz
Lincoln Russell
Morgan Harpin Russell
RMS/IVS
Ruth and Alan Sagner
In memory of Ingrid V. Sanders
Robert M. Sanders
Mrs. Helen Sangster
Mrs. George Lee Sargent
In memory of Lee Schaenen
Aaron and Martha Schecter
In honor of Dr. Raymond and Hannah H. Schneider
Aaron and Abby Schroeder
Francis P. Sears
William A. Selke and Martha F. Selke
In memory of Arline Shapiro
Stanley and Sydelle Shapiro
Anne and Barry Sheridan
Rita Shewer
In memory of Nancy M. Silverman
Joseph and Adrienne Silverstein
Robert and Scott Singleton
Kenneth and Phyllis Sisson
Walter and Sabina Slavin
Mary Jean and Frank P. Smeal
In memory of Jane Fulton Smith
Mary H. Smith
Irwin and Florence Speyer
In memory of Louis Speyer
Seth Sprague Educational and Charitable Foundation
Winifred and Charles Stakely
Irma Mann Stearns
Norman S. Stearns, M.D.
Dan and Helene Sterling
Linda and Ronald Stillman
Margaret W. Stimpson
Esta-Lee and Harris E. Stone
Sybil F. and Steven A. Stone
Mr. and Mrs. John Hoyt Stookey
Dr. Martha Stutzel from Orville and Ursula Poland
Makoto and Kimiko Suzuki
Marcy Syms and Company
Drs. Edgar and Priscilla Taft
Marilyn and William Tarlow
Sheila and Martin Terens
Mercy and Dick Thorndike
In memory of Olivia Lowell Thorndike
Denis and Diana Tottenham
Mr. and Mrs. Robert B. Trask
The C. Robert Tully Family
Howard and Sandra Tytel
Marion Hiers Verdiramo and Vincent L. Verdiramo
G. C. Voigt, M.D.
Mary and Nicholas Vuolo
In memory of Mary Burry Wardall
Leo Wasserman Foundation, David R. and Muriel K. Pokross
Patrick and Michael Watson
In celebration of Mabel Lamborn Watts and Charles Henry Watts
Dorothy and Stephen Weber
Robert and Claudia Wells
Jacqueline and Frederic Werner
In honor of Claire R. Whitcomb by Carol Andrea Whitcomb
In memory of Frank W. Whitcomb by Carol Andrea Whitcomb
In memory of Mr. and Mrs. Abraham White
In honor of Kay Whitty
In memory of Leonard E. and Ruth E. Willett
In memory of William T. and Mary B. Wilson
In memory of Max Winder
In memory of Jay Wishingrad
Sally and Stephen Wittenberg and Family
In memory of Wallace W. Wolf
Cornelius Ayer Wood and Rosalyn Kempton Wood
Brandon Robert Young
Nicholas and Thalia Zervas

BOSTON SYMPHONY ORCHESTRA

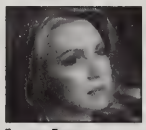
Tanglewood Jazz Festival 2004



September 3–5

SEPTEMBER 3 FRIDAY

8pm *Ozawa Hall*
Eliane Elias
Eddie Palmieri and La Perfecta II
Live WGBH Broadcast

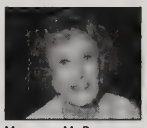

ELIANE ELIAS

SEPTEMBER 4 SATURDAY

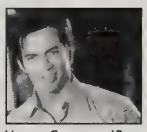
1pm *Theatre*
Savion Glover and Jimmy Slyde
An all-jazz tap program with jazz quintet


SAVION GLOVER

3pm *Ozawa Hall*
Marian McPartland with guest Taylor Eigsti
Piano Jazz
Live Broadcast


MARION MCPARTLAND

8pm *Shed*
Harry Connick, Jr. and Orchestra
"Only You" Tour


HARRY CONNICK,JR.

SEPTEMBER 5 SUNDAY

2pm *Ozawa Hall*
Marsalis Music Presents:
Branford Marsalis Quartet
Harry Connick, Jr. Quartet (no vocals)
Doug Wamble Quartet
Miguel Zenón


BRANFORD MARSALIS

8pm *Ozawa Hall*
Dave Brubeck with Symphonette and Quartet


DAVE BRUBECK

TICKETS: $16–$80

To order, call SymphonyCharge at (888) 266-1200 or order online at *www.bso.org*.

TDD/TTY (617) 638-9289 For services, ticketing, and information for persons with disabilities call (617) 638-9431.

All programs and artists are subject to change. Each ticket ordered by phone/internet is subject to a $5 handling fee. Please note, no refunds or exchanges.

Fidelity INVESTMENTS
Sponsor of the Tanglewood Jazz Festival

JazzTimes.com ...more than a magazine
The Exclusive Music Magazine of the Tanglewood Jazz Festival



SEIJI OZAWA HALL

10th ANNIVERSARY SEASON

2004 Tanglewood

Fourth of July Celebration

Sunday, July 4, 2004

2:00 Grounds Open

2:45–3:30 Tom Murphy
MANOR HOUSE LAWN

3:45–4:30 The Waldo & Woodhead Show
CHAMBER MUSIC HALL

4:00 Nathaniel Hawthorne at 200
Professor Arthur Collins pays a birthday tribute to the novelist who from April 1850 to November 1851 dwelt in the Red Cottage on present-day Hawthorne Road and there wrote *The House of the Seven Gables*.
MANOR HOUSE LAWN

4:45–5:30 Randy Judkins
CHAMBER MUSIC HALL

5:45–6:30 Grand Finale with Tom Murphy, Waldo & Woodhead, and Randy Judkins
CHAMBER MUSIC HALL

2:30–7:00 On the lawn
Le Masque & Makiaje: Fantastic Face Painting by Majalehn

Hurdy Gurdy, monkey & me

Back to *Life!* Chair Massage

❖ ❖ ❖

7:00 **DIANA KRALL**
Ollabelle
KOUSSEVITZKY MUSIC SHED

Please note: In case of inclement weather, the performances scheduled for the Manor House Lawn next to the Visitor Center will take place in the Chamber Music Hall.

Fireworks will take place over the Stockbridge Bowl following the evening concert.

Diana Krall

With her latest album, *The Girl In The Other Room*, Diana Krall not only illustrates her understanding of the breadth of possibilities in the jazz idiom but also reveals her talent as a songwriter. Indeed, the title song of the record is a Krall original. The album is the first co-produced by Krall and her long-time producer Tommy LiPuma and includes Krall's interpretations of Mose Allison's "Stop This World," "Love Me Like a Man," Tom Waits' "Temptation," Elvis Costello's "Almost Blue," Joni Mitchell's "Black Crow," as well as "I'm Pulling Through." In addition to the title song, the album also contains several more Krall originals: "I've Changed My Address," "Narrow Daylight," "Abandoned Masquerade," "I'm Coming Through," and "Departure Bay." This last song not only contains vivid and touching images of her hometown of Nanaimo on Vancouver Island but is also a wrenching description of her family's first Christmas without her mother and a final verse that welcomes new love and hope for the future. Musically composed by Krall alone, these songs mark a lyrical collaboration with her new husband, Elvis Costello. Diana Krall grew up in the western part of Canada and began studying the piano when she was four years old. By the time she was 15, she was playing jazz in a local restaurant/bar, encouraged particularly by her father, a stride piano player. Awarded a scholarship to Boston's Berklee College of Music, Diana Krall spent two years in Boston, then moved to Los Angeles, where she met John Clayton, pianist/singer Jimmy Rowles, and Ray Brown, the legendary bassist who served as her musical mentor. After three years, she moved to Toronto, and in 1993, the Montreal-based Justin Time Records released her debut album, *Stepping Out*. In 1994, she signed with GRP and recorded *Only Trust Your Heart*, which marked the beginning of her association with Tommy LiPuma, who has produced all of Krall's subsequent albums for GRP, Impulse!, and Verve, including *All for You: A Dedication to the Nat "King" Cole Trio* (1995), *Love Scenes* (1997), *When I Look In Your Eyes* (1998), *The Look of Love* (2001), and *Live in Paris* (2003). The album that put her over the top commercially was *When I Look in Your Eyes*. In addition to spending 52 weeks in the #1 position on *Billboard*'s jazz chart, it won Grammys for Best Jazz Vocal Performance and Best Engineered Album, Non-Classical, and received a nomination in the Album of the Year category. *When I Look in Your Eyes* eventually went platinum in the United States (where it sold over one million units), double platinum in Canada, platinum in Portugal, and gold in France. Her next album, *The Look of Love*, entered the Billboard 200 at #9 and sold 95,000 copies in the U.S. alone in its first week. Diana Krall has appeared in several Tanglewood jazz festivals and in May 2000 made her debut with Keith Lockhart and the Boston Pops Orchestra in a performance taped for *Evening at Pops*.

Ollabelle

Drawing both inspiration and materials from a deep well of rural American roots music—including gospel, blues, bluegrass, and country—Ollabelle reimagines these sounds for contemporary audiences, honoring the spirit and substance of the original sources while allowing this music to live and flourish in a post-modern era. Ollabelle began as a humble side project for each of its musicians before quickly evolving into a musical entity with a life—and sensibility—all its own. Amy Helm (voice) is a Woodstock native who has been singing professionally, primarily in blues bands, since her teens. Currently a resident of Brooklyn, Byron Isaacs (voice,

bass) has both toured and recorded as a bass player with other artists, but is an accomplished singer/songwriter in his own right. Tony Leone (voice, drums) is an accomplished jazz drummer with a long résumé of gigs but a previously underutilized singing voice. Hailing from Sydney, Australia, Fiona McBain, (voice, acoustic guitar), also a professional singer, moved to New York City in 1999 to pursue a career as a singer/songwriter. Canadian-born pianist/songwriter/vocalist Glenn Patscha (voice, organ, Wurlitzer, piano) served a long and eventful apprenticeship in New Orleans where he played and recorded with some of the city's best jazz musicians. Renaissance man Jimi Zhivago (voice, electric guitar, acoustic guitar, dobro, mandolin), a veteran of New York's downtown music scene, is a multi-instrumentalist/songwriter/record producer with countless recording credits and many good stories. The seeds of Ollabelle were sown in New York's East Village in the aftermath of September 11, 2001, at the bar 9C, where the individual musicians had been playing in various configurations. For this group of six performers, Sunday nights at 9C mutated into something unexpected. Jimi Zhivago introduced his bandmates to Steve Rosenthal, owner of the Magic Shop studio in New York and co-owner, with Zhivago, of Stanton Street Records, a local indie label. Inspired by the spirit and sound of the traditional country singer Ola Belle Reed, the six musicians decided to call their group "Ollabelle." They recorded an album combining traditional blues and gospel songs, and Rosenthal sent a copy to T Bone Burnett, the man behind the *O, Brother, Where Art Thou?* soundtrack. Five days later Burnett signed the group to DMZ/Columbia Records.

❖ ❖ ❖

Tom Murphy was born and raised in Pottsville, Pennsylvania, where he graduated from Pottsville High. After receiving his bachelor's degree from East Stroudsburg University, he moved to Stowe, Vermont, where he spent two years as a professional acrobatic skier. Sidetracked by the smell of the grease paint and the bright footlights, he turned his energies to the stage. He co-founded two international touring comedy troupes, Mountain Mime and Klown Shoes, and shared his talent as a teacher in Denmark, France, Germany, Austria, and in the United States (as a faculty member at the Boston University Theater Institute and three years at Ringling Brothers' Clown College). Mr. Murphy has been featured in a Showtime special from "The Just for Laughs Festival" in Montreal. In Paris he was awarded "Number One Clown" at the 1987 international circus competition, Cirque De Demain. After finishing a three-month engagement at the International Resorts Hotel in Atlantic City, he traveled to Hollywood to make his film debut in *Ava's Magical Adventure* starring Timothy Bottoms and Patrick Dempsey. For the past half-decade Mr. Murphy has been touring primarily in Europe and the United States, where he has built a solid reputation as a Theater Clown, continuing the slapstick tradition of Keaton, Lloyd, and Chaplin. No stranger to Broadway, in 1984 he co-produced with clarinetist Jean Kopperud a show entitled *The Ladder and the Clarinet at the Symphony Space*—it was just a bit shy of critical acclaim. In November 1998 Mr. Murphy performed his solo show on Broadway at the New Victory Theater, a thirteen-performance, sold-out engagement that also earned critical acclaim. In both 1999 and 2000 he was awarded "Artist of the Year" by Germany's *Künstler* Magazine.

Waldo & Woodhead have performed together for twenty years on six continents in theaters, festivals, films, family videos, and international television broadcast from Paris, Istanbul, Zurich, and Santiago. Selected appearances include: the Summer Olympics in Barcelona, Spain, the International Children's Festival in Hong Kong, the

Wintergarten in Berlin, Germany, Caesar's Palace in Las Vegas, New York's Lincoln Center, and, of course, at Tanglewood.

Arthur N. Collins is Professor Emeritus (English), University at Albany, State University of New York, where he taught from 1951 to 1985. In his retirement Professor Collins moved to the Berkshires where he met and wed the late Stephanie Barber, co-founder of Music Inn and the School of Jazz. An experienced amateur actor, he has organized and presented a series of public readings of poetry to benefit the Lenox Library. He and actress Maureen Stapleton have shared the platform with such readers as lyricist Dory Previn, poet and actress Peggy Penn, and voice teacher Kristin Linklater. A veteran of hikes up Monument Mountain commemorating the first meeting of Nathaniel Hawthorne and Herman Melville, Professor Collins for three years celebrated Melville's birthday by impersonating him in the study at Arrowhead.

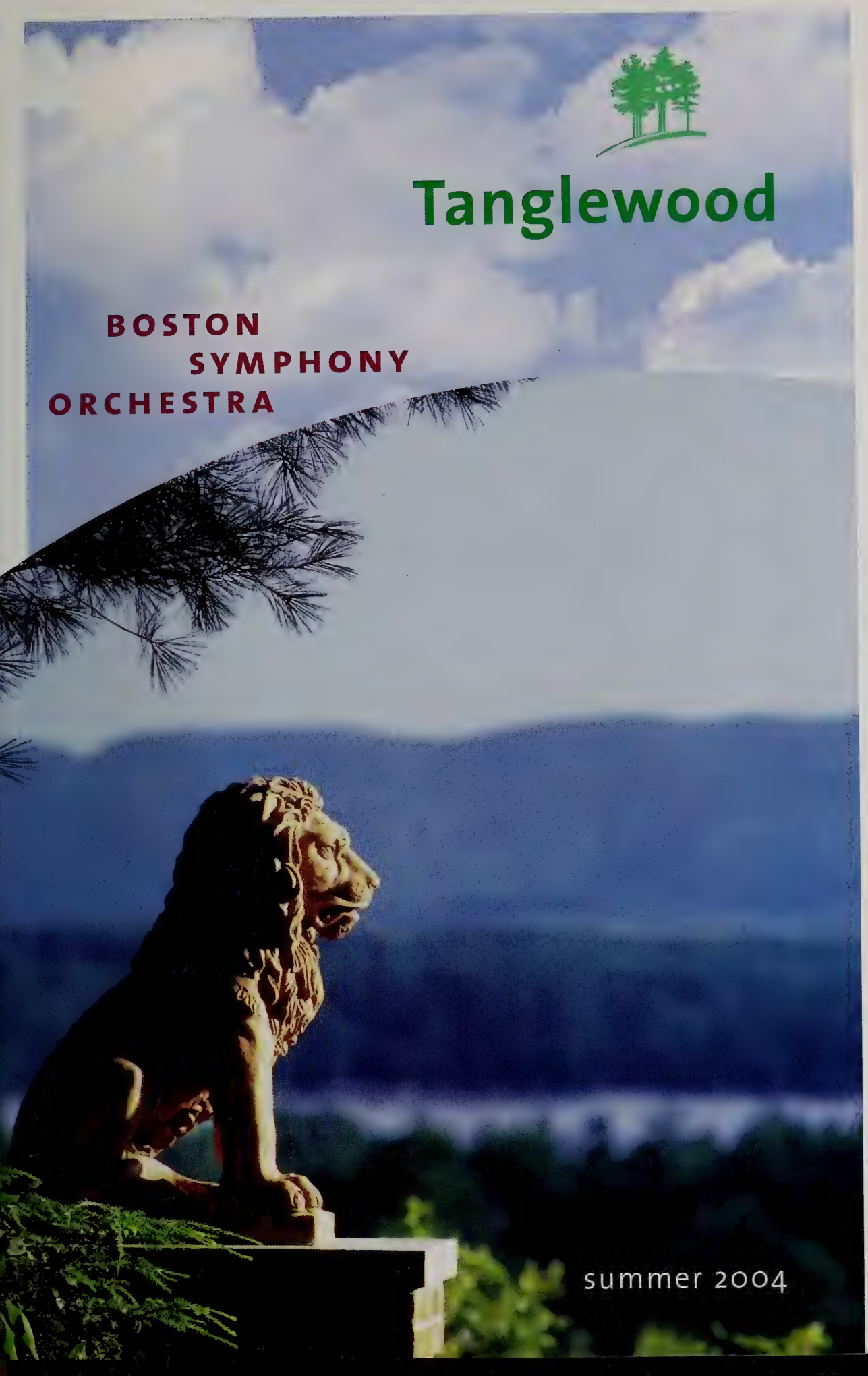
Maine native **Randy Judkins** is a unique, inspirational performer and speaker who has presented programs to students, parents, teachers, and business people in over 24 states as well as in Canada and Europe. A faculty member of the Connecticut Assets Network (dedicated to building healthy communities and assisting youth), Randy has appeared in a *CBS This Morning* segment filmed on location in Burlington, Vermont; has instructed at the Ringling Brothers' Clown College in Florida; has served as a character consultant for Tri-Star Pictures and *Circus of the Stars* trainer in Hollywood; and has taught character and physical comedy classes at New York's Juilliard School of Drama. In 2002 Randy founded "The Maine Hysterical Society," a comedy trio specializing in original satirical songs and Downeast folklore. In April 2003 he was the narrator for *Peter and the Wolf* and *Casey at the Bat* with the Portland (Maine) Symphony Orchestra. His presentational style is a mix of theatre, circus skills, and involvement with the audience.

Theatre Nouveau artistes offer **Fantastic Face Painting** (Makiaje) for its sixteenth season at Tanglewood's July 4th celebration. This fine facial artistry consists of hand-blended, colour-coordinated, folk-arte Renaissance designs and masques. Each one, an improviZensation, is delicately dramatic, uplifting one's creative spirit. As artistic director, **Majalehn** is also developing a *theatre nouveau* (new theatre with an evocative vision) and offers "*the new danse of theatre*" sessions, an unusually unique movement-theatre discipline, interweaving theatre, music, and danse as profound performance artistry.

Hurdy Gurdy, monkey & me's Tony Lupo evokes the days of yesteryear when children would gather to hear the magical instrument and watch the animal's antics. With appearances on national and local television, and at fairs, festivals, shopping malls, conventions, fundraisers, colleges, and businesses throughout New England, Hurdy Gurdy, monkey & me have created thousands of special memories for children and adults alike.

Enjoy a Chair Massage! **Back To *Life!* Chair Massage Practitioners** is a local company serving western Massachusetts and New England since 1998. They provide an innovative approach to increasing workplace quality of life as well as serving the public at leading cultural and special events. BTL returns to the Tanglewood Lawn this July Fourth to provide fifteen-minute massage sessions designed to relax and rejuvenate you. Experienced and skilled practitioners use hands-on acupressure and Swedish-style massage techniques while patrons sit comfortably in specially designed massage chairs. Releasing accumulated tension will help you go on to enjoy the show.

Children 14 and under: eight minutes for $10.00 • Adults: fifteen minutes for $20.00
20% of the proceeds will benefit the Tanglewood Music Center.
Look for us at the tree line inside the main entrance to the right.


Tanglewood
BOSTON
SYMPHONY
ORCHESTRA
summer 2004



Masks and Statues collected by Albert Gordon since 1965

ORIGINS GALLERY

formerly TRIBAL ARTS GALLERY, NYC

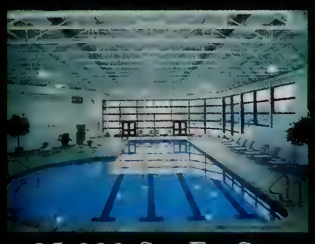
Ceremonial and modern sculpture
for new and advanced collectors

Open 7 Days
413-298-0002

36 Main St. POB 905
Stockbridge, MA 01262

The Resort. The Golf. And Now, The Spa.

Let us help you truly enjoy the Berkshires. Whether spending the day or enjoying a stay in one of our 107 rooms, Cranwell has something for everyone. Unmatched views, perfect golf swings, revitalizing massages, candlelight dining and restful nights.



35,000-Sq.-Ft. Spa



18-Hole Golf Course



Three Restaurants

CRANWELL
RESORT, SPA & GOLF CLUB

Lenox, Massachusetts
1-800-CRANWELL
visit us at cranwell.com

Golf Digest Schools

HISTORIC HOTELS of AMERICA
NATIONAL TRUST for HISTORIC PRESERVATION

AAA Four Diamond Award

Edith Wharton called it

"My first real home."

The New York Times calls it

"Magnificent."



THE MOUNT

Estate & Gardens

Don't miss the final season of our Designer Showhouse,
featuring stunning interiors created by world-class designers.
Stroll through exquisite gardens, enjoy lunch and a glass of wine on the terrace,
and attend provocative lectures on Monday and Thursday afternoons.

www.EdithWharton.org

Route 7 at Plunkett Street, Lenox Daily 9-5 413-637-6900

BOSTON SYMPHONY ORCHESTRA

One Hundred and Twenty-Third Season, 2003-04
TANGLEWOOD 2004

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Avram J. Goldberg
Thelma E. Goldberg
Edna S. Kalman
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Mark G. Borden
Alan Bressler
Michelle Courton Brown
William Burgin
Dr. Edmund B. Cabot
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Ranny Cooper
Martha H.W. Crowninshield
Joan P. Curhan
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
J. Richard Fennell
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Steven E. Karol
Stephen Kay
Edmund Kelly
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Mrs. William D. Larkin, Jr.
Robert J. Lepofsky
Alexander M. Levine
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Barbara E. Maze
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Mrs. Micho Spring
Charles A. Stakeley
Jacquelynne M. Stepanian
Wilmer Thomas
Samuel Thorne
Bill Van Faasen
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Robin Wilson
Richard Wurtman, M.D

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Business Leadership Association

Board of Directors

Charles K. Gifford, *Chairman*
Edmund F. Kelly, *President*

Leo L. Beranek, James F. Cleary, *and* Harvey Chet Krentzman, *Chairmen Emeriti*

Robin A. Brown
Michael J. Costello
Robert W. Daly
Francis A. Doyle
William R. Elfers
Lawrence K. Fish
John P. Hamill
Ernest K. Jacquet
Michael J. Joyce
Steven E. Karol
Edmund F. Kelly
Christopher J. Lindop
Carmine A. Martignetti
Thomas J. May
J. Kent McHose
Joseph C. McNay
Louis F. Orsatti
Patrick J. Purcell
Lynda A. Schubert
Roger T. Servison
Malcolm L. Sherman
Ray Stata
William C. Van Faasen
Paul M. Verrochi

Ex-Officio Peter A. Brooke • Diddy Cullinane • Nicholas T. Zervas

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*



Walter H. Scott

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Karen Leopardi, *Artist Assistant/Secretary to the Music Director* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Artistic Administration Coordinator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • Julie G. Moerschel, *Assistant Chorus Manager* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Taunia Soderquist, *Payroll Administrator* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Gregg Carlo, *Coordinator, Corporate Programs* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Coordinator* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs*

EDUCATION AND COMMUNITY PROGRAMS/ARCHIVES

Myran Parker-Brass, *Director of Education and Community Programs*
Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/ Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • John Dorgan, *Group Sales Coordinator* • Michelle Giuliana, *Web Editor* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Cheryl McKinney, *Subscription Representative* • Michael Moore, *Assistant Call Center Manager* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

Ronald T. Brouker, *Supervisor of Tanglewood Crew* • Robert Lahart, *Electrician* • Peter Socha, *Head Carpenter*

Tanglewood Facilities Staff Robert Casey • Steve Curley • Rich Drumm • Bruce Huber

TANGLEWOOD SUMMER MANAGEMENT STAFF

Thomas Cinella, *Business Office Manager* • Peter Grimm, *Seranak House Manager* • David Harding, *Front of House Manager/Manager of Customer Service* • Marcia Jones, *Manager of Visitor Center*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Two "Special Focus" Exhibits at the Tanglewood Visitor Center
Celebrating Two Anniversaries at Tanglewood This Summer

Two "Special Focus" exhibits have been mounted by the BSO Archives at the Tanglewood Visitor Center this summer.



"John Williams and the BSO: A 25-Year Collaboration" celebrates Mr. Williams's 25-year relationship with the Boston Symphony Orchestra. Mr. Williams was the nineteenth Conductor of the Boston Pops from 1980 to 1993, then became Laureate Conductor of the Boston Pops and Artist-in-Residence at Tanglewood. The exhibit features photographs and other materials documenting this 25-year association, including concert activities, tours, recordings with the Boston Pops Orchestra, and the recordings he made of the original film scores for *Schindler's List* and *Saving Private Ryan* conducting members of the BSO in Symphony Hall. The photo here is of Mr. Williams backstage at Carnegie Hall on the occasion of his debut as Boston Pops Conductor, on January 22, 1980 (photograph by Peter Schaaf).

This year's second "Special Focus" exhibit, "A Room for Music: Seiji Ozawa Hall Turns Ten!," celebrating the hall's tenth anniversary this summer, focuses on the building and construction of Seiji Ozawa Hall. Featuring photographs, construction plans, and other memorabilia, this exhibit explores the hall's architectural design and the festivities that opened this award-winning venue ten years ago on July 7, 1994. The photo, from June 22, 1993, shows a steel truss being lifted into place by crane (photograph by BSO Life Trustee Dean Freed).



Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships which underwrite the costs of tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the 20th and 21st centuries. This year's first TMC Orchestra concert is under the direction of Ingo Metzmacher, who, in his first collaboration with the TMC, leads music of Dallapiccola (honoring that composer's centennial), Schoenberg, and Berlioz. Also this summer the TMCO per-

Programs copyright ©2004 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates

Memories of Tanglewood...
You can take them with you!

Visit our

Tanglewood Music Store

Located at the Main Gate
Hours—same as the Glass House at the Main Gate
Wide selection of classical music
Weekly concert selections
BSO and guest artists

- Compact discs
- Sheet music, instrumental and vocal
- Full scores
- Books

Glass House Gift Shop

Located at the Main Gate and Highwood Gate
Exciting designs and colors

- Adult and children's clothing
- Accessories
- Compact discs
- Stationery, posters, books
- Giftware

MasterCard/VISA/American Express/Diners Club/Discover Card

MAIN GATE:
Closed during performances
Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



forms under the batons of Kurt Masur, Rafael Frühbeck de Burgos, Robert Spano, and James DePreist. In addition, Seiji Ozawa returns to the TMCO podium leading music of Takemitsu and Verdi as part of the August 1 gala concert marking the 10th anniversary of Seiji Ozawa Hall. Also in 2004, the Mark Morris Dance Group returns for its second annual week-long collaboration with the TMC intertwining music and dance, culminating in two joint MMDG/TMC performances of works choreographed by Mark Morris to music of Vivaldi, Bartók, and Bach. With Britten's Shakespeare-inspired opera *A Midsummer Night's Dream,* the TMC Opera Program returns this summer to the work of Benjamin Britten, a composer historically associated with Serge Koussevitzky and the Music Center. Conductor Robert Spano once again directs the annual Festival of Contemporary Music, this year featuring works of Bernard Rands (celebrating his 70th birthday year) and Elliott Carter (marking his 95th birthday year), with music by the Finnish composers Salonen, Sallinen, Saariaho, and Lindberg also highlighting the 2004 FCM programs. In another of the TMC's new music programs, TMC composers will work throughout the summer with gifted young film and video artists, creating short collaborative works to be presented during the Festival. Ongoing TMC programs include seminars in the string quartet and piano quartet, and a series of free concerts, the "Steinway Series" on Monday afternoons in the Chamber Music Hall, highlighting works for solo piano and piano chamber music.

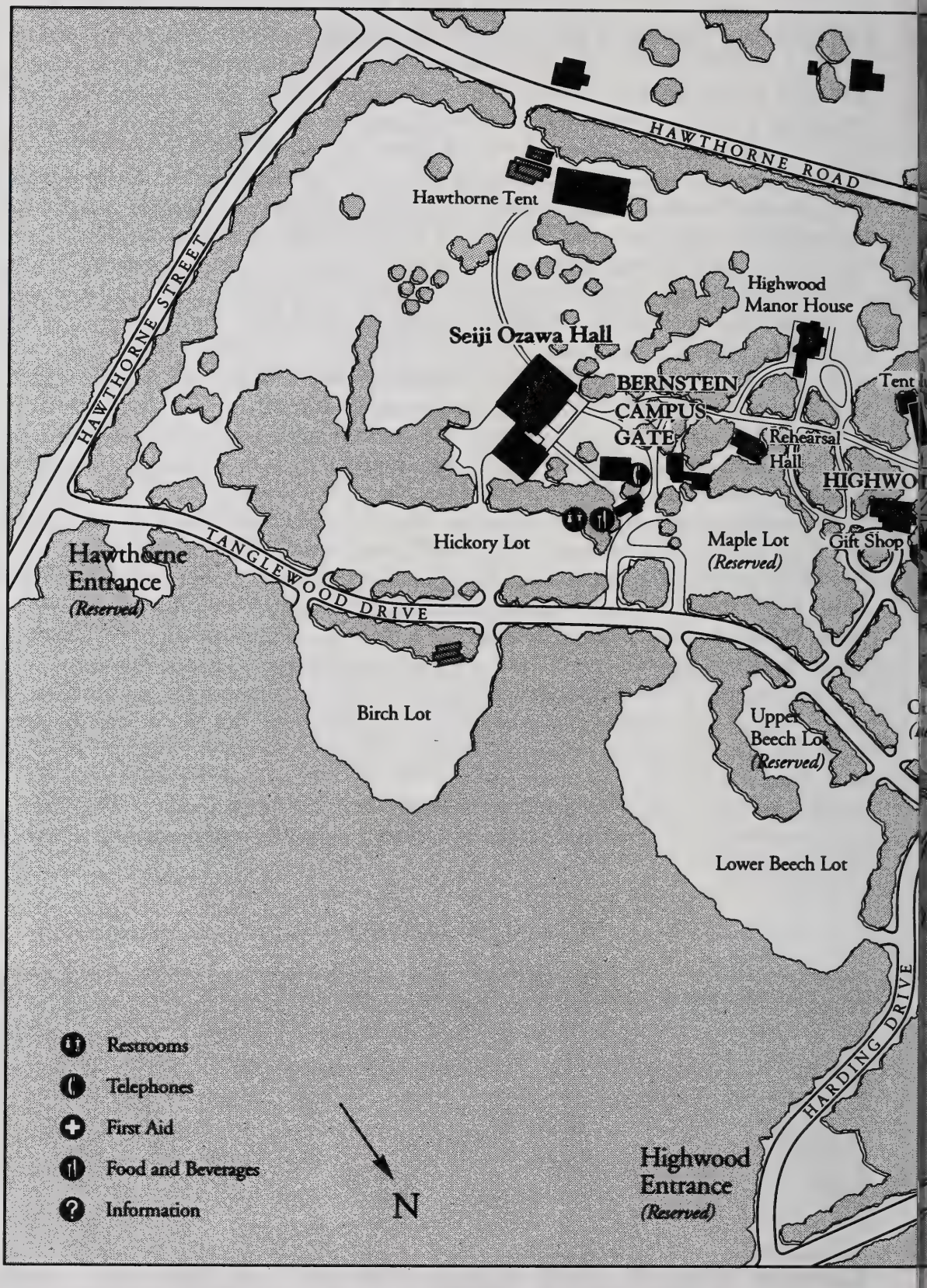
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

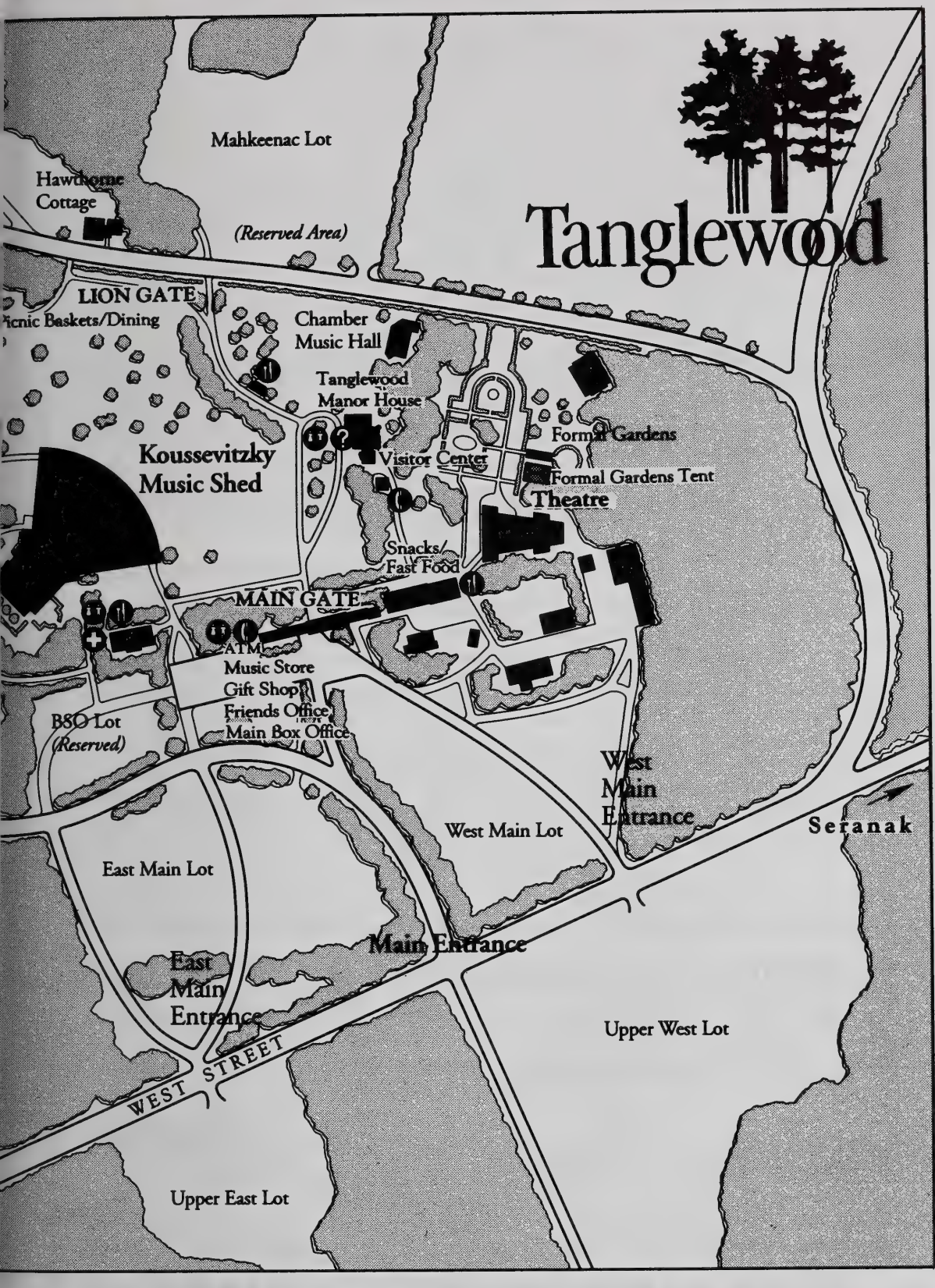
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
Tent
HIGHWO
Gift Shop
Hickory Lot
Maple Lot
(Reserved)
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
Seranak
West Main Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

BSAV TANGLEWOOD ADMINISTRATIVE COMMITTEE 2004

Chair
Ursula Ehret-Dichter
Immediate Past Chair
Melvin R. Blieberg
Secretary
Mary M. Blair
Nominating
Muriel Lazzarini

•

COMMUNITY/
AUDIENCE SERVICES
Paul Flaum, *Vice-Chair*
Berkshire Night
Nancy Glynn
Berkshire Education Resource Center
Sylvia S. Stein and
Harry G. Methven
Tour Guides
William C. Sexton
Michael Geller
Ushers/Programmers
Dan Ruge
Visitor Center
Michael Geller
Brochure Distribution
Larry Kassman

•

DEVELOPMENT
Gabriel Kosokoff, *Vice-Chair*
Event Services
Liz Shreenan
John L. Powell
Friends Office
Alan Benjamin
Gail B. Harris
Glass House
Diana and Stanley Feld
BSAV Boston/Tanglewood Event
William Ballen and
Sharon L. Shepard
Seranak Gardens and Flowers
Jack T. Adler
Anita Busch
Special Events
Marie Feder
Julie Weiss
Tent Club
Carolyn and William Corby

•

EDUCATION
William Ballen, *Vice-Chair*
BSAV Encore Bus Trip
Marcia A. Friedman
Historical Preservation
Bonnie Sexton
Polly Pierce
Words about Music (ReDiscovering Music)
Gabriel Kosakoff
Ronald Winter
Talks & Walks
Rita Kaye
Joyce Kates
Training Coordinator
Marilyn Flaum
Alexandra Warshaw
Watch & Play
Margery Steinberg
Judy Borger
Youth Activities
Brian Rabuse
Andrew T. Garcia

•

MEMBERSHIP
Rita Blieberg, *Vice-Chair*
Administrative Events
Marsha Burniske
Elizabeth Boudreau
Database/New Members
Norma Ruffer
Edmund L. Dana
Membership Meetings
Joyce Kates
Rita Kaye
Newsletter
Victoria Morss
Personnel Coordinator
Mary Spina
Ready Team
Arnold and Lillian Katz
Karen M. Methven
Retired Volunteers Club
Judith M. Cook
Passes/Tickets
Pat Henneberry

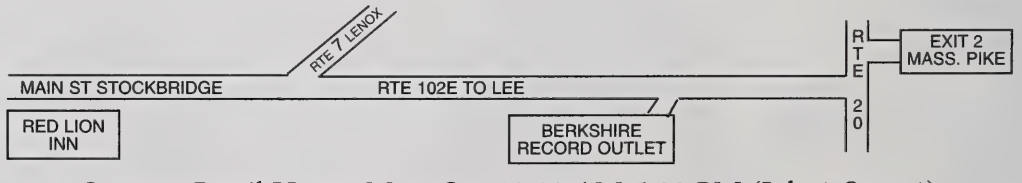
•

TMC
Ginger Elvin, *Vice-Chair*
TMC TimeOff
Barbara Koz Paley
Augusta (Gus) Leibowitz
Opening Ceremonies
Marjorie T. Lieberman
Student Parties
Larry Phillips
Bobbi Rosenberg
TOP Picnic
Arline Breskin
Rosalie Beal

CLASSICAL CD DELETIONS & OVERRUNS

Top quality LPs, tapes, CDs, videos and books from $2.00. Over 15,000 Classical titles at a fraction of their original prices.

Just 3.8 miles East of Stockbridge on Rte. 102 (follow map below)



Summer Retail Hours: Mon.-Sat. 10:00 AM-5:30 PM (July 1-Sept. 1)

BERKSHIRE RECORD OUTLET

Rte. 102, Lee, MA Website: www.berkshirerecordoutlet.com (413) 243-4080

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT SPORTS ACTIVITIES, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.



TDK®

At TDK, we understand that music is both timeless and priceless. That's why we're so serious about creating high performance, totally reliable CD and DVD burners and recording media. Whether burning your own mixes or archiving world-class performances, you can count on TDK to keep the music alive. The proof is in the company we keep: the Boston Symphony Orchestra, Milan's La Scala Opera Theater and the countless other audio professionals who depend on TDK.

Check out the full line of Indi DVD and veloCD burners, as well as 100% certified CD and DVD recording media at The Digital Sweetspot™, www.tdk.com.

As the sponsor of the 16th annual Tanglewood Free Lawn Passes for Children program, TDK is proud to bring the gift of music to thousands of children.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant, for the sixteenth consecutive year, from TDK, the world leader in digital recording playback solutions. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center. THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

BOSTON SYMPHONY ORCHESTRA

TANGLEWOOD 2004

James Levine
Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames
David and Ingrid Kosowsky chair

*Valeria Vilker Kuchment
Theodore W. and Evelyn Berenson Family chair

*Tatiana Dimitriades
Stephanie Morris Marryott and Franklin J. Marryott chair

*Si-Jing Huang
Catherine and Paul Buttenwieser chair

*Nicole Monahan
Mary B. Saltonstall chair

*Wendy Putnam
Kristin and Roger Servison chair

*Xin Ding
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

‡Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Alexander Velinzon

§Gerald Elias

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*Participating in a system of rotated seating
‡On sabbatical leave
§Substituting, Tanglewood 2004

*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Acting Principal
Marian Gray Lewis chair, fully funded in perpetuity
§Marianne Gedigian

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair
Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal

Voice and Chorus

John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor

Anna E. Finnerty chair, fully funded in perpetuity

Personnel Managers

Lynn G. Larsen
Bruce M. Creditor

Stage Manager

John Demick
Position endowed by Angelica L. Russell

Country Curtains®
RETAIL SHOP



You'll Find Our Shop Cozy & Inviting...

Full of new looks and fresh decorating ideas for making your home warm and inviting!

At The Red Lion Inn
Main Street
Stockbridge, MA
413-298-5565
www.countrycurtains.com

Open Every Day!

After the Performance...



Late Night Fare in the Courtyard

☆

Cocktails at the Back of the Bank Bar

☆

Live Entertainment in The Lion's Den

Telephone 413 298-5545 for reservations.

THE RED LION INN
Food & Lodging Since c.1773
Stockbridge, Massachusetts 01262
www.redlioninn.com

Wine Spectator
AWARD OF EXCELLENCE
2003

A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 123rd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened more than a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882


SHAKESPEARE
& COMPANY
As You Like It
Comedy of Errors
Lettice and Lovage
Full Gallop
Othello
Vita & Virginia
Romeo and Juliet
Free Outdoor
Bankside Festival
Mad love
Tina Packer, Artistic Director
Lenox Village • 413-637-3353 • shakespeare.org

Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun in 1917 with the Victor Talking Machine Company (the predecessor to RCA Victor), continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hun-

Purchased in 1995



$1,580,000

Sold in 2003



$8,015,000

Probably the best investment you'll ever make.

The Townhouse Brokers

Leslie J. Garfield & Co., Inc.

505 Park Avenue, New York, New York 10021 (212) 371-8200 www.lesliejgarfield.com

NATHANIEL HAWTHORNE REVISITED

This summer marks the bicentennial of Nathaniel Hawthorne's birth on July 4, 1804. The local influence of Nathaniel Hawthorne—the author of *Tanglewood Tales*—is clearly linked to Tanglewood: all who enter Tanglewood via the Lion Gate see the replica of the "little red cottage" where the Hawthorne family lived from May 1850 until November 1851, and where he wrote *The House of the Seven Gables.* In the distance rises Monument Mountain, where Hawthorne met Herman Melville on a summer outing in August 1850. Their relationship inspired Melville's literary ambitions, as reflected in the epic scale of his masterpiece, *Moby-Dick,* dedicated to Hawthorne "In Token of my Admiration for his Genius."

BSO Archives



Materials dating from Nathaniel Hawthorne's stay at the little red cottage are on view in the Tanglewood Visitor Center as part of the display documenting the early history of the Tappan family estate (Tanglewood). The cottage was destroyed by fire in 1890. A replica duplicating the original exterior was dedicated in July 1947. (The interior now provides classroom and studio space for the Tanglewood Music Center.) The photo shows the 1947 dedication ceremony, with Serge Koussevitzky seated second from left on the porch.

To commemorate the Hawthorne bicentennial, the Lenox Library has published *Hawthorne Revisited*, a collection of essays exploring this Berkshire literary legacy (available at the library and in the Tanglewood shops). On Sunday morning, August 8, the meeting of Hawthorne and Melville will be celebrated in a hike up Monument Mountain; anyone interested should meet at 10 a.m. that day in the parking lot on Route 7 at the base of the mountain. On Saturday, October 9, at 8 p.m., a gala celebration in Ozawa Hall sponsored by Shakespeare & Company and hosted by Mike Wallace will feature Jane Fonda, Marisa Tomei, and David Strathairn performing and reading from Hawthorne's works. For more information on this event, call (413) 637-1199, ext. 113.

2004 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA

Sponsored by the Tanglewood Association of the Boston Symphony Association of Volunteers

Free to the public: Wednesday at 10:30 a.m. and Saturday at 1:30 p.m.

Free to Sunday ticket-holders: Sunday at 12:30 p.m.

Tours continue through Sunday, August 29.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

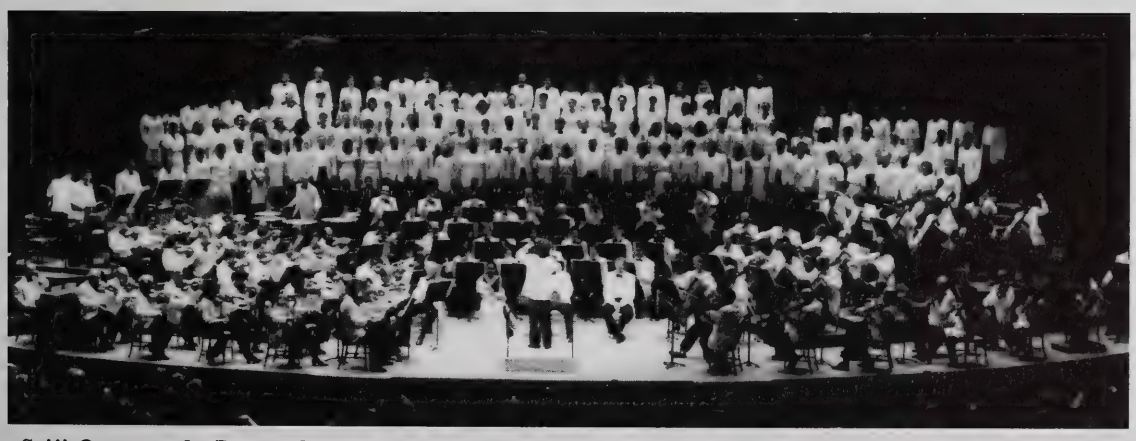
dredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

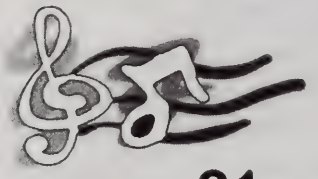
Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions that continued during 2002-03 with the world premieres of new works by Elliott Carter, Sofia Gubaidulina, John Harbison, and Tan Dun. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

Walter H. Scott



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood



every 21 seconds
the music stops

and a life changes due to traumatic brain injury

The Berkshire Brain Injury Support Group of the Massachusetts Brain Injury Association offers support, education, prevention, and advocacy throughout the Berkshire Hills.

www.mbia.net 1-800-242-0030

THE NATIONAL SHRINE OF THE DIVINE MERCY
Eden Hill, Stockbridge, MA

DAILY HISTORIC TOURS

AREA'S LARGEST
CATHOLIC GIFT SHOP
OPEN DAILY 9-5PM



Daily Masses • Confessions • Special Events
www.marian.org/shrine 413-298-3931
www.divinemercygiftshop.org

Beauty in the Berkshires

Berkshire Cosmetic and Reconstructive Surgery Center

Dr. George A. Csank, M.D., FACS
Dr. Basil M. Michaels, M.D., FACS

- *Board-Certified Plastic Surgeons*
- *Complete Operating Theatre*
- *Private and Confidential*
- *Licensed Esthetician*
- *Laser Surgery Center*
- *Laser Facial*
- *Botox and Restylane*
- *Facelift*
- *Breast Augmentation*
- *Liposuction*

413-496-9272
berkshirecosmeticsurg.com



Wide Open MRI • CT Scanning
Bone Density • Mammography • Ultrasound
X-Ray • Consultations and Second Opinions

Jerome M. Auerbach, M.D.
Robert B. Geehr, M.D.
Stuart J. Masters, M.D.

All Board Certified Radiologists serving Berkshire County since 1976.

berkshire radiological associates

Diagnostic Outpatient & Women's Imaging

610 North Street
Pittsfield, MA 01201
(413) 443-9338
www.berkshireradiology.com

Some call him a pianist.

Others, a computer engineer.

That's what happens

when you graduate from WPI.



Sergio Salvatore, Class of 2002
Recording Artist
Engineer, Sony Music Entertainment, Inc.

"I've always had two passions: jazz and computers. When I was looking at colleges, I wanted to find a place where I could combine these interests into one academic program. WPI was the perfect fit. The projects and courses I completed there made me a better engineer – and a better musician – and prepared me for opportunities I could never have imagined." -Sergio Salvatore

WPI

The University of
Science and Technology.
And Life.SM

Learn more about WPI's unique approach to education:
www.wpi.edu/arts 508-831-5286

Founded in 1865 Worcester, Massachusetts

BARD SUMMERSCAPE

July 8 – August 22, 2004

Experience a performing arts festival like no other. Bard SummerScape presents world-class opera, music, and theater you won't hear anywhere else, in a venue you can't find anywhere else: the Frank Gehry–designed Richard B. Fisher Center for **the Performing Arts, hailed by critics as "an acoustic jewel" and "a virtuoso piece."**



OPERA

East Coast Professional Premiere

The Nose

July 28 – August 7
An opera by Dmitrii Shostakovich
American Symphony Orchestra
Conducted by Leon Botstein
Directed by Francesca Zambello
Set design by Rafael Viñoly
Costume design by Georgi Alexi-Meskhishvili
Lighting design by Mark McCullough

THEATER

American Premiere
St. Petersburg's Alexandrinsky Theatre presents

The Inspector General

July 8–11
A play in two acts by Nikolai Gogol
Directed by Valery Fokin

MUSIC THEATER

World Premiere

Guest from the Future

July 22 – August 1
Music by Mel Marvin
Libretto by Jonathan Levi
Directed by David Chambers

Moscow: Cherry Tree Towers

August 12–15
A musical in two acts by Dmitrii Shostakovich
Directed by Francesca Zambello

BARD MUSIC FESTIVAL

Fifteenth Season

Shostakovich and His World

August 13–22
Two weekends of concerts, panels, and other events bring the musical world of Russian composer Dmitrii Shostakovich vividly to life.

Bard SummerScape 2004 also features a Russian film festival, puppet theater, late-night cabaret, and other special events.

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

For tickets and information, call 845-758-7900 or visit summerscape.bard.edu.

Bard College Annandale-on-Hudson, N.Y.

Photo: ©Bilyana Dimitrova

Fifteenth Annual Bard Music Festival

SHOSTAKOVICH AND HIS WORLD

AUGUST 13–15 AND 20–22, 2004

The Bard Music Festival's fifteenth season explores the musical world of Russian composer Dmitrii Shostakovich (1906–75) with concerts, panels, and special events.

FRIDAY, AUGUST 13
PROGRAM ONE DMITRII SHOSTAKOVICH: THE MAN AND HIS WORK
8:30 p.m. Works by Shostakovich

SATURDAY, AUGUST 14
10:00 a.m. Panel CONTESTED ACCOUNTS: THE COMPOSER'S LIFE AND CAREER

PROGRAM TWO THE FORMATIVE YEARS
1:30 p.m. Works by Shostakovich, Stravinsky, Glazunov, Prokofiev, Skriabin, Gnesin, Shteynberg

PROGRAM THREE FROM SUCCESS TO DISGRACE
8:00 p.m. Works by Shostakovich. American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 15
10:00 a.m. Panel MUSIC IN THE SOVIET UNION

PROGRAM FOUR THE PROGRESSIVE 1920s
1:30 p.m. Works by Shostakovich, Shcherbachov, Myaskovsky, Popov

PROGRAM FIVE THE ONSET OF POLITICAL REACTION
5:00 p.m. Works by Shostakovich, Shebalin, Kabalevsky, Khachaturian, Dzerzhinsky, Khrennikov

FRIDAY, AUGUST 20
10:00 a.m. Symposium ART AND CULTURE IN THE SOVIET ERA

PROGRAM SIX "GOOD MORNING MOSCOW": ONE DAY IN THE LIFE OF SOVIET POPULAR MUSIC
8:00 p.m. Performance

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

SATURDAY, AUGUST 21
PROGRAM SEVEN MUSIC AS POLITICS
10:00 a.m. Performance with commentary
Shostakovich's *Antiformalist Rayok*

PROGRAM EIGHT IN THE SHADOW OF 1948
1:30 p.m. Works by Shostakovich, Ustvolskaya, Weinberg, Sviridov, Shaporin

PROGRAM NINE AFTER THE THAW: A COMPOSER LOOKS BACK
8:00 p.m. Works by Shostakovich. American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 22
10:00 a.m. Panel THE COMPOSER'S LEGACY: SHOSTAKOVICH IN THE CONTEXT OF MUSIC TODAY

PROGRAM TEN A NEW GENERATION RESPONDS
1:30 p.m. Works by Shostakovich, Denisov, Tishchenko, Gubaidulina, Schnittke

PROGRAM ELEVEN IDEOLOGY AND INDIVIDUALISM
5:00 p.m. Works by Shostakovich. Bard Festival Chorale; American Symphony Orchestra, Leon Botstein, conductor

For ticket information call 845-758-7900 or visit www.bard.edu/bmf

Ticket prices range from $20 to $55. Panels and symposium are free.

Bard College
Annandale-on-Hudson
New York

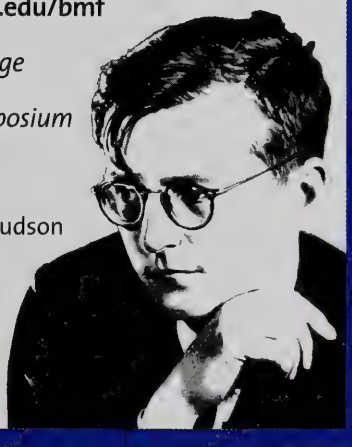


Image courtesy of Forega

The food's cold. You're cool.

The picnic hamper skates into the 21st century on in-line wheels.

Insulated compartments for your alfresco feast, roomy coal chute pockets for everything else.

In fresh green nylon with silver accents, hideaway backpack straps, and telescoping handle.

The Rolling Cooler. Only $39.95. Only at Crate and Barrel and crateandbarrel.com.

Crate&Barrel Home



For the store nearest you, call 800.996.9960

Table of Contents

"A PRAIRIE HOME COMPANION" with GARRISON KEILLOR 3
Live broadcast from the Koussevitzky Music Shed
Saturday, July 3, at 5:45, with special guests Sam Bush,
Calvin Trillin, Inga Swearingen, and the Existential Bass Quartet

Celebrating Dvořák at Tanglewood: Dvořák's Chamber Music, ... 9
by Hugh Macdonald

Prelude Concert of Friday, July 9, at 6 (Ozawa Hall) 12
Members of the Boston Symphony Orchestra; Randall Hodgkinson, piano
MUSIC OF DOHNÁNYI AND DVOŘÁK

Boston Symphony concert of Friday, July 9, at 8:30 16
Kurt Masur conducting; Lincoln Center Jazz Orchestra with
Wynton Marsalis; Tanglewood Festival Chorus, John Oliver, conductor;
Laquita Mitchell, Cynthia Renée Hardy, Brian Robinson, and
Robert Honeysucker, vocal soloists
MARSALIS "ALL RISE"

Boston Symphony concert of Saturday, July 10, at 8:30 38
Rafael Frühbeck de Burgos conducting; Leon Fleisher, piano;
Tanglewood Festival Chorus, John Oliver, conductor
ALL-RAVEL PROGRAM

Boston Symphony concert of Sunday, July 11, at 2:30 45
Ingo Metzmacher conducting; Emanuel Ax, piano
MUSIC OF MOZART AND SHOSTAKOVICH

THIS WEEK'S ANNOTATORS

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and then of the San Francisco Symphony and New York Philharmonic.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 17, 23; August 7, 21 — Marc Mandel, BSO Director of Program Publications
July 10, 30; August 14, 28 — Robert Kirzinger, BSO Publications Associate

WHEN YOU GIVE,
great music lives on

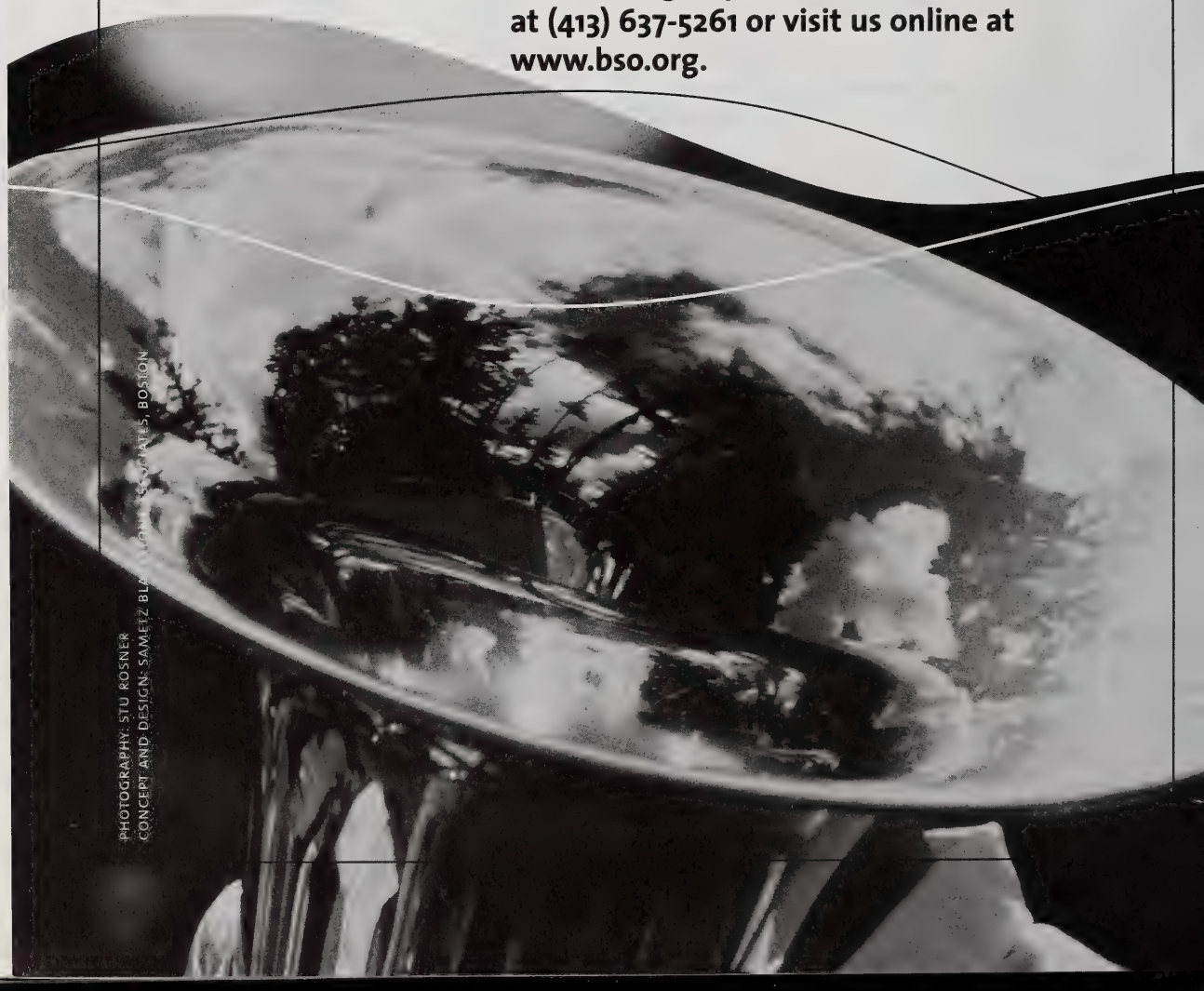
When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMETZ BL

2004 Tanglewood

Saturday, July 3, at 5:45
Live Broadcast from the Koussevitzky Music Shed

Minnesota Public Radio and the
Boston Symphony Orchestra present

A Prairie Home Companion®

with GARRISON KEILLOR

SAM BUSH
CALVIN TRILLIN
INGA SWEARINGEN
THE EXISTENTIAL BASS QUARTET

National sponsors of **A Prairie Home Companion®** are Lands' End Direct Merchants and Select Comfort.

Please note that unauthorized Video or Audio Recording of *A Prairie Home Companion* is not permitted.

PLEASE TURN OFF ANYTHING THAT CHIRPS.

Microphones within the theater pick up your applause and laughter as part of our live radio broadcast. So please turn off your pagers, telephones, or watch alarms—they are audible over the air.

A Note From the Host

ARE YOU PREPARED TO HOST THIS SHOW?

Everything is all set for this live broadcast of "A Prairie Home Companion"—the Shoe Band is tuned up and Rich Dworsky's fingers are poised over the ivories and stage manager Albert Webster is about to point the Big Finger that means DO SOMETHING and suddenly the host of the show loses his nerve and wanders offstage in search of a Metamucil and—Big Albert is looking straight at you! He's motioning for you to hop up on stage and take over the show! It's your big chance! Fame and fortune lie ahead! But could you do it? Take the Host Readiness Quiz and find out.

1. You have to sing the opening theme—how does it go? Oh hear that old _____ from down the avenue, I smell the_____, I look around for you. My sweet old someone, coming through that door, it's Saturday and the band is playing—Honey, could we ask for more?

2. The opening titles—Tim Scott and Sue Russell, right? No? And the sound effects

man—Fred Keith? Keith Fredricks? Or Fred Thompson?

3. You have to give credit to the underwriters, Lands' End and Select Comfort, makers of— A. Digital Pillows; B. 8-Hour sleeping pills; C. Math pajamas; D. Sleep Number bed

4. Time to turn to the Shoe Band now and introduce their first tune. Pat Donohue is the guitarist and Gary Raynor plays bass. But who is the drummer? A. Arnold Toynbee; B. Arnold Benedict; C. Arnold Kinsella; D. Tom Arnold

5. Time for the Powdermilk Biscuit commercial. They're made from whole wheat raised by Norwegian bachelor farmers, they give shy persons the strength to get up and— A. Do unto others what they should've done unto you; B. Dream the impossible dream; C. Shoot some seltzer down your pants; D. Do what needs to be done.

6. Guy Noir is the man still trying to find the answers to life's persistent questions in his office on the 12th floor of the _____ Building, whenever he's not sitting in the _____ and commiserating with _____ the bartender.

7. The couple who appear in the Catchup Advisory Board commercials: A. Jim and Cathy; B. Jack and Betty; C. Jim and Barb; D. Hi and Lois

"It's not just catching... it's a total fishing experience."



BERKSHIRE
FISHING CLUB

Try Us for the Day and Enjoy...

- 125 Acres of Pristine, Undeveloped Private Lake
- Excellent Bass Fishing Conditions
- Spinning Reel and Fly Fishing Classes Available
- Family Fun – Canoeing, Kayaking or Hiking

For more information, please contact:

Phone: 413.243.5761
www.berkshirefishing.com



SURPRISE YOUR EYES

SMITH COLLEGE
MUSEUM OF ART

American and Western European masterworks.

Contemporary gems and art from diverse cultures.

The Cunningham Center for the Study of Prints, Drawings and Photographs.

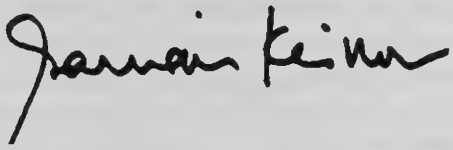
Artist designed restrooms. Museum Shop and Café.

Hours, exhibitions and admission: 413.585.2760 or **www.smith.edu/artmuseum**

8. Bebopareebop Rhubarb Pie—nothing gets the taste of shame and humiliation out of your mouth quite like it—and the jingle goes: One little thing can revive a guy / And that is a piece of rhubarb pie / Serve it up, nice and hot_____ A. Maybe you'll like it and maybe not; B. Maybe you'll be grateful for what you've got; C. Maybe things aren't as bad as you thought; D. Maybe your whole transmission is shot.

9. The intermission comes in the middle of the show, then the greetings from listeners, then the News from Lake Wobegon where it's been a quiet week. No problem for you, though. All you need to do is read the entire monologue off the clear plastic teleprompter. True or False?

10. Time to read the closing credits and sing the closing theme song, which is A. "Fool Such As I"; B. "Next Time I'm In Town"; C. "Goodnight Ladies"; D. "Red River Valley" E. "Bye Bye Love"



ANSWERS: (1) piano, onions (or lilacs, roses, pine trees, tulips, anything that's in season) (2) Tim Russell, Sue Scott, and Fred Newman—Tom Keith appears only on the St. Paul broadcasts, (3)d, (4)c, (5)d, (6) Acme, Five Spot, Jimmy, (7)c, (8)c, (9)false, (10) any of them, they've all been used at different times.



A PRAIRIE HOME COMPANION was first broadcast on July 6, 1974, in St. Paul. It originated for several years from the St. Paul Arts & Science Center across the street from the theater, and did summer shows in the yard that faces Exchange Street. It moved to the Fitzgerald Theater in 1978. It is carried on more than 550 stations and on the Armed Forces Network Europe, the Far East Network, and in dozens of European cities via the Astra satellite network.

THE CAST

GARRISON KEILLOR was born in Anoka, Minnesota, and graduated from the U of M. He lives in St. Paul. He is the author of numerous books and a member of the American Academy of Arts & Letters. **TIM RUSSELL** is heard on WCCO-AM 830 as Entertainment Editor for "The Morning News with Dave Lee." Voted "Best Radio Host" by *Mpls/St. Paul* magazine, this is his tenth season as a regular on PHC. **SUE SCOTT** joined the show in 1992. She has performed with the Great American History Theatre, Mixed Blood Theater, and the Illusion, and in the one-woman show, *The Search for Signs of Intelligent Life in the Universe*. **FRED NEWMAN** is an actor, writer, and sound designer. After writing the book *Mouth Sounds*, he helped create the voices, music, and sound effects for the Nickelodeon/ Disney series "Doug." He can be seen and heard daily on Public TV's *Between the Lions*.

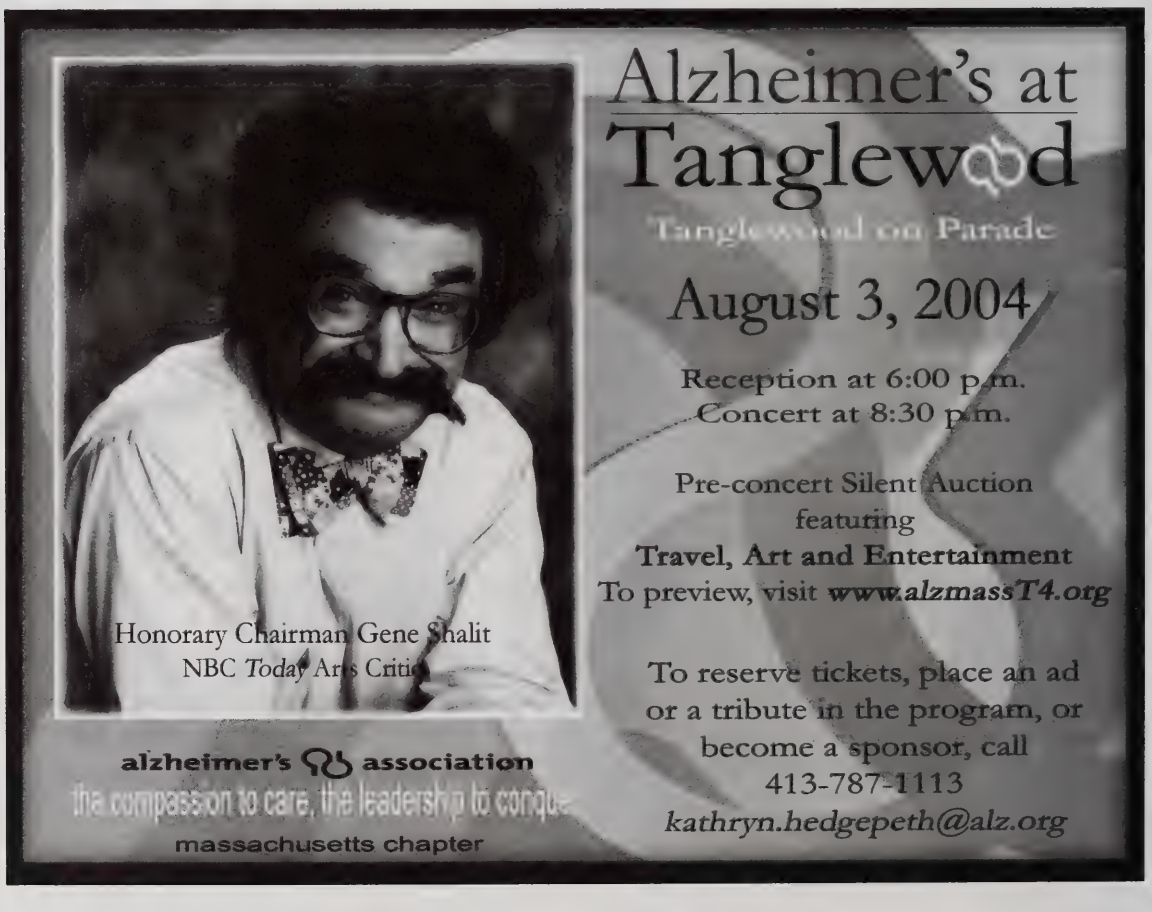
THE SHOE BAND is led by PHC music director **RICHARD DWORSKY**, a regular since 1986. He has been a studio musician for 30 years and has worked with the Children's Theater Company in Minneapolis, singer Al Jarreau, Kristin Chenoweth, the Hopeful Gospel Quartet, and has recorded on the Windham Hill label. His latest CD is "So Near and Dear to Me" (Prairie Home Productions, LLP). **PAT DONOHUE** (guitar) is a St. Paul guy, a National Finger Picking Guitar Champion, and songwriter. His latest CD is "Radio Blues" (Prairie Home Productions, LLP). **GARY RAYNOR** (bass) has performed with Sammy

Davis Jr., the Count Basie Band, and the Minnesota Klezmer Band. He teaches jazz bass at the U of M.

SAM BUSH made his recording debut, *Poor Richards Almanac*, when he was seventeen, after holding the title as the National Junior Fiddle Champion for three consecutive years. When he was nineteen he founded New Grass Revival (NGR), a band that combined a variety of music styles like rock, pop, reggae, jazz, country, and bluegrass for eighteen years. NGR released ten albums and disbanded on New Year's Eve in 1989 by opening for the Grateful Dead. After NGR, Bush led Emmylou Harris's Grammy-winning Nash Ramblers for five years. Bush, who plays mandolin, fiddle, and guitar, has recorded on albums by Lyle Lovett, Garth Brooks, Trisha Yearwood, Left Over Salmon, and many others, and he has released four solo records. Bush's latest release is *Ice Caps: Peaks of Telluride* (Sugar Hill).

Kansas City native **CALVIN TRILLIN**, who has published solidly reported pieces in *The New Yorker* for 35 years, has been called "perhaps the finest reporter in America." Trillin, who now lives in New York, left Kansas City after high school, went to Yale, spent time in the Army, and then became a writer for *Time* magazine, later becoming a staff writer for *The New Yorker* magazine. After fifteen years of producing 3,000-word pieces every three weeks from somewhere in the U.S.—pieces about the murder of a farmer's wife in Iowa, or the definitive history of a Louisiana restaurant—he spent seven years as a columnist for *The Nation*, writing what *USA Today* called "simply the funniest regular column in journalism." The column was syndicated to newspapers for nine years, and since 1990, Calvin has written a piece of comic verse weekly for *The Nation*. His many published books include collections of his columns, comic novels, short story collections, and antic books on eating. His latest book is called *Obliviously On He Sails: The Bush Administration in Rhyme*, published last week.

INGA SWEARINGEN began her career as a singer/songwriter, accompanying herself in alternate tunings on the guitar, and later made a transition to singing jazz. In July 2003 she was recognized at Switzerland's Montreux Jazz Festival during the 2003 Shure Montreux



Jazz Voice Competition, receiving the Prize of the Public from the audience and First Place from the judges. Her debut CD is called *Learning How To Fly* (2003). Inga is currently pursuing a master's degree in choral conducting at Florida State University.



A Prairie Home Companion®'s staff
Writer, Artistic Director: Garrison Keillor
Managing Director: Kate Gustafson Sanderson
Technical Director: Scott Rivard
Sound Reinforcement & Talent Producer: Sam Hudson
Stage and Tour Manager: Albert Webster
Assistant Technical Director: Thomas Scheuzger
Lighting Design: Janis Kaiser

Producers:
Kathryn Slusher, *Music, Special Projects*
Tiffany Hanssen, *Special Projects*
Jason Keillor, *Sound Eng. Special Projects*

Writers:
Jeff Alexander, *Staff Writer/Web Editor*
Holly Harden, *Assistant Producer*
Jessica Nordell, *Writer/Special Projects*
Andrew Palmer, *The Writer's Almanac*

Touring & Research: Russ Ringsak
Production Assistants: Kelly Schaub, Kathy Roach, David O'Neill, Andrea McAvey
Logistics Manager: Debra Beck
Marketing Director: Amanda Stanton-Geddes
Touring Manager: Caroline Hontz
Website Producer: Eric Walter

Write to us at:

A Prairie Home Companion®
611 Frontenac Place
Saint Paul, MN 55104

Listener E-mail: phc@mpr.org
Produced by Prairie Home Productions
Presented by Minnesota Public Radio
Distributed nationwide by
Public Radio International





2004 season

Days in the Arts

Through the Boston Symphony Orchestra's Days in the Arts (DARTS) program, students spend a week immersed in the arts. In the morning, students participate in hands-on workshops. In the afternoon, they travel to Tanglewood, the BSO's summer home, and other cultural institutions such as Jacob's Pillow, the Norman Rockwell Museum, and Shakespeare & Co.

Financial support is essential to the continued success of DARTS. Please consider making a generous contribution to DARTS this summer and help more than 400 children explore how the arts can enrich their lives.

For more information, contact Alexandra Fuchs, Director of Tanglewood Annual Funds, at (413) 637-5298, or Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5260.







The BSO gratefully acknowledges the following donors*:

ANNUAL OPERATING GIFTS TO DARTS

$50,000 and above
Dr. Carol Reich and Mr. Joseph Reich

$10,000 - $49,999
Anonymous (1)
Associated Grantmakers of Massachusetts Summer Fund
The Connors Family
Irene E. and George A. Davis Foundation
Mr. and Mrs. Daniel Freed
Stephen B. Kay and Lisbeth Tarlow
The Richard A. and Helene H. Monaghan Family Foundation
National Endowment for the Arts
New Balance Foundation
Thomas A. Pappas Charitable Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Mary Ann Pesce
The William E. and Bertha E. Schrafft Charitable Trust

$5,000 - $9,999
Sydelle and Lee Blatt
Fairmont Hotels & Resorts Charitable Foundation
The Roger and Myrna Landay Charitable Foundation

$2,500 - $4,999
Boston Concessions Group, Inc.
Jonathan and Seana Crellin
The Hoche-Scofield Foundation
Valet Park of New England

$2,000 - $2,499
The Kingsbury Road Charitable Foundation
Tom Stemberg

DARTS Endowment Funds
Elizabeth A. Baldwin DARTS Fund
George and Kathleen Clear DARTS CRT
Paul D. and Lori A. Deninger DARTS Scholarship Fund
Gordon/Rousmaniere/Roberts Fund
Renee Rapaporte DARTS Scholarship Fund
Miriam and Sidney Stoneman Fund of The Boston Foundation

** as of April 30, 2004*

CELEBRATING DVOŘÁK AT TANGLEWOOD

May 1, 2004, was the 100th anniversary of Czech composer Antonín Dvořák's death. This summer, Tanglewood marks that occasion with BSO performances of the Symphony No. 9, "New World," on July 16 and an all-Dvořák program including the "Othello" Overture, Cello Concerto, and Symphony No. 7 on July 23; choral works as part of an all-Czech program by the Tanglewood Festival Chorus on the Prelude Concert of August 27; and chamber music of Dvořák performed by BSO members and guest artists on the Friday-evening Prelude Concerts throughout the season.

Dvořák's Chamber Music

by Hugh Macdonald

Dvořák was one of those rare composers who was prepared to try his hand at almost any kind of music: opera, symphony, concerto, song, sonata, choral music, chamber music, piano music, and more. This was unusual in the nineteenth century when Berlioz could get away with composing nothing for the piano, when Liszt, Brahms, and Mahler never wrote operas, when Schubert never wrote a concerto, and when Wagner disdained almost everything but his own brand of music drama. Of Dvořák's contemporaries, Tchaikovsky and Saint-Saëns were perhaps as versatile as he, even more so when we recall Tchaikovsky's ballets—or Saint-Saëns's film score.

Dvořák's output was immense, so that in any one of these domains we find a rich repertoire. His operas remain an unexplored treasure house, his choral music too is abundantly rewarding. His chamber music—with which Tanglewood is marking the 100th anniversary of the composer's death—has always been adored by players and audiences, even though much of it remains in the neglected category, even today. As a fine pianist and an experienced violist (he was principal viola in Prague's Provisional Theatre for no less than nine years) he knew the joys and problems of intimate music-making, and he had a wide circle of friends both in Prague and abroad with whom he would regularly play.

At the heart of this repertoire are the fourteen string quartets. Ancillary works are a string trio (the unusual Terzetto for two violins and viola; see below), three string quintets (one with double bass), and a string sextet. Combinations with piano include four piano trios, two piano quartets, and one piano quintet. The two serenades, one for strings and one for winds, can well be included with the chamber music, since the spirit and feel of these works is much more intimate than that of the symphonies and symphonic poems.

So accomplished and distinctive is Dvořák's mature style that we easily forget how long he took to find it. In his twenties he was writing music that reaches out to contemporary styles, usually German, embodied by Mendelssohn, Schumann, or Wagner as models. At least half of the string quartets fall into this exploratory period. But in the mid-1870s, when Dvořák was in his thirties, the curiously different impacts of Smetana and Brahms brought about a great change. His music took on a distinctively Slavonic character while at the same time making its way in the German-speaking lands. Supported by Brahms and Hanslick in Vienna and published by Simrock in Berlin, Dvořák composed music in which we recognize the spritely Czech spirit of, say, Smetana's *The Bartered Bride*, and which carried his name further afield than Smetana's had ever traveled. Soon he was being idolized also in England, and would eventually spend many months in America.

The relationship with Brahms was strange because the latter did not easily warm to fellow-composers and because Dvořák had a much more adventurous view of harmony

and orchestration than his German friend. But they remained close, and Dvořák often seems to be treading a path that Brahms had opened up before. Dvořák's Sixth Symphony (1880) is in some senses a tribute to Brahms's Second (1877). The very austerity of chamber music—especially with piano—echoes the high seriousness of Brahms's output in similar genres. The **Piano Trio in F minor, Opus 65** (JULY 30), perfectly illustrates the Brahmsian extreme in Dvořák's music, with its solemn statement of a theme in unison in the opening bars: no harmony, no introduction, no circumlocution. The piano writing is full and at times massive, the orthodox four movements are laid out on a large scale, and the music's spirit accords with the German version of Dvořák's name (Anton, rather than Antonín) that Simrock insisted on putting on the cover, despite Dvořák's angry objections. Only in its wonderful melodiousness and in the uneven rhythms of the second movement, the Allegretto grazioso, does Dvořák's native spirit peek through.



Antonín Dvořák, c.1877-78

The next piano trio, on the other hand, the **"Dumky" Trio in E minor, Opus 90** (AUGUST 20), goes for full-blooded Czechness throughout. No more sonata form, no more conventionally balanced four movements. Instead there are six unrelated dance movements, each displaying the abrupt contrast of melancholy and vigor that characterized this widespread Eastern European dance form, and which Dvořák believed to be its principal character. The *dumka* was, in practice, no more than a mood piece of widely various types. All six dances of the *Dumky* Trio are in different keys, mostly using major and minor alternations to corre-

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away.
But getting help can. One call to Hazelden not only offers help, it offers real hope.
Call us and make tonight's performance the last. HAZELDEN®

Minnesota • Oregon • Florida • New York • Illinois
800-257-7800 • www.hazelden.org

©2004 Hazelden Foundation

spond with the changes of temper and tempo.

The five **Bagatelles, Opus 47** (JULY 23), are a similar assemblage of dance-like pieces, scored—unusually—for two violins, cello, and harmonium. The latter instrument, so popular in bourgeois homes in the late nineteenth century, gives an intensely domestic feeling to this charming music, which borrows actual folk tunes at times and includes as its fourth movement Dvořák's only essay in strict canon.

The bulk of Dvořák's best chamber music, though, assimilated the lively pulse of Czech folk music into the great tonal tradition from Mozart, Beethoven, and Schubert. In general we find first movements laid out in sonata form (often using unorthodox keys for the second group), slow movements of great richness, and finales full of vital energy. The remaining movement, which may come second or third in the sequence, might be a scherzo in triple time in accordance with the Beethovenian standard, or it might equally be a dance movement of distinctly Czech character.

In the **String Quartet No. 10 in E-flat, Opus 51** (AUGUST 6), this 'fourth' movement comes second and is a *dumka* alternating minor (slow) and major (swift) versions of the same theme. In the late **String Quartet No. 14 in A-flat, Opus 105** (AUGUST 13), the second movement is a scherzo, but of such an exhilarating kind that you sense its uninhibited Slavonic spirit throughout. By the time this, his last chamber work, was composed (1895), Dvořák had arrived at such a mastery of his art that no elements of the music seem to be in any sense borrowed, whether from Czech or German sources, or any other. Listen, for example, to the concentrated opening of the first movement, suggesting the intensity of late Beethoven; or the haunting six-note chord on which he seems to want to close the same movement, although it does eventually resolve. An unwillingness to bring slow movements to a close is a frequent mannerism, lingering over a chord or a brief figure as if he cannot bear to bring it to an end. Such is certainly the case with the luxuriant slow movement of the **Piano Quartet in E-flat, Opus 87** (JULY 9). Its finale opens with a forthright unison subject in the minor key as a nod to Brahms perhaps, but this is quickly transformed into something closer to a dance. There is some enchanting dialogue among the four instruments and a sense of warmth and gaiety of which Dvořák was a master. Naturally enough it all ends in the major key.

The **Terzetto, Opus 74** (AUGUST 6), was composed in less than a week in January 1887 for a chemistry student who lodged in the same house, the student's violin teacher, and himself to play. Its form, like its instrumentation, is unusual, since the short first movement leads directly into a beautiful Larghetto. The scherzo is a lilting movement in triple time, and the finale is a set of variations on a theme that had been hinted at in the first movement. This work has always been a useful standby for quartets whose cellist has a habit of not showing up.

The **Serenade for Winds, Opus 44** (JULY 16), is Dvořák's tribute to Mozart, whose music for similar combinations had mapped out a standard that few could ever hope to attain. Dvořák, we feel, comes as close as anyone could to that exalted level, especially in the gorgeous slow movement. Like the composer, we may find we want this music never to end.

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.

Prelude Concert

Friday, July 9, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
ELITA KANG, violin
STEVEN ANSELL, viola
MIHAIL JOJATU, cello
RANDALL HODGKINSON, piano

DOHNÁNYI — Serenade in C for violin, viola, and cello, Opus 10

Marcia. Allegro
Romanza. Adagio non troppo, quasi andante
Scherzo. Vivace
Tema con variazioni. Andante con moto
Rondo (Finale). Allegro vivace

DVOŘÁK — Quartet in E-flat for piano, violin, viola, and cello, Opus 87
(marking the 100th anniversary of Dvořák's death)

Allegro con fuoco
Lento
Allegro moderato, grazioso
Finale. Allegro, ma non troppo

Steinway and Sons Pianos, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Although he grew up in an environment that produced some important nationalist composers (Kodály and Bartók), **Ernö Dohnányi** (1877-1960) always stayed much closer to the main German traditions of late Romantic music, especially that of Brahms, whose influence on him was profound. The present serenade was published in 1904, when the composer was twenty-seven years old; he had already established himself with his Opus 1, a piano quintet praised by Brahms himself, and the present Opus 10 was to attract the attention of Donald Francis Tovey, who hailed it, in an extended analysis, as one of the

very few great compositions for three stringed instruments since the days of Mozart and Beethoven. Nonetheless, the serenade, with its five movements and their characteristic titles, is more of a suite than a traditional chamber piece (especially since it lacks a sonata-form first movement). The lively march of the opening includes a Trio suggesting a folk melody, with the steady accompanying drone. This Trio returns briefly in the finale, along with the rhythmic pattern of the march, to round off the work as a whole. The scherzo has a rapid fugal opening; following the Trio, both scherzo theme and Trio recur as part of a double fugue—heavy learning indeed, though worn lightly. The variation movement is the most serious part of the serenade; its quiet unfolding in a rich, romantic way is filled with marvels of invention for the three instruments.

* * * * *

This summer, Tanglewood marks the 100th anniversary of Dvořák's death with performances of the Czech composer's chamber music on Friday-evening Prelude Concerts throughout the season; *see page 9.*

The E-flat piano quartet of **Antonín Dvořák** (1841-1904) has always been overshadowed in popularity by its siblings, the earlier piano quintet in A, Opus 81, and the slightly later *Dumky* Trio, Opus 90. This is a shame, because the Opus 87 quartet is both original and beautiful. Dvořák wrote the work between July 10 and August 19, 1889, thereby fulfilling the longstanding request of his publisher, Simrock, for a piano quartet. Just a week after finishing the score, he began work on the Eighth Symphony, which was already finished by November. Small wonder that when Simrock wrote to Brahms, he remarked that Dvořák's head was "full of music."

The strings open the proceedings with a forceful, somber phrase presented in unison. The piano replies with lighthearted banter, setting the stage for a remarkable movement ranging widely in mood and character, accentuated by a surprising breadth of harmonic plan. The contrasting elements of the opening theme are further offset by the more languishing melody of the secondary theme (presented in the unexpected key of G), but all three of these gestures intertwine flexibly in the course of the development, their character changing from moment to moment. The secondary theme appears in the distant key of B major before slipping down a half-step onto the dominant of the home key and turning into the recapitulation—but one that omits the first theme entirely. That opening material recurs to conclude the movement—and most strikingly in a chilling passage of string

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS

(617) 542-6913, in Boston.

BOSTON SYMPHONY ORCHESTRA

Emerson String Quartet

In residence at Stony Brook University

For more information, visit our Web site *www.stonybrook.edu/music* or call (631) 632-7330.

STONY BROOK
STATE UNIVERSITY OF NEW YORK

AA/EOE

tremolos that brings in an entirely new air of mystery just before the end.

The Lento is built of three principal themes, the first presented by the strings with piano commentary in G-flat, followed by a dramatic outburst in C-sharp minor, yielding to a lyrical major-mode melody in the piano with an effective syncopated accompaniment in the strings. All three themes are then repeated in the same order, though with adjustments of tonality. The third movement is a gracious waltz in which the piano occasionally takes on the character of a cimbalom, lending more precisely the air of a Czech folk tune. The energetic finale begins, like many of Haydn's works, in the tonic minor; its second subject features Dvořák's own instrument, the viola (one reason why viola players, so often overlooked by composers, love his music!). Having run its course with good humor, the movement ends, now firmly in the major, with a coda that makes almost orchestral demands on the four performers.

—Notes by Steven Ledbetter

ARTISTS

Violinist **Elita Kang** joined the Boston Symphony Orchestra at the start of the 1997-98 season and was appointed an assistant concertmaster of the orchestra in February 2001. Ms. Kang received her bachelor of music degree from the Curtis Institute in 1997; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as orchestra concertmaster. Her chamber music experience has included performances at the Curtis Institute and at the Taos School of Music. Ms. Kang twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division. Her teachers included Arnold Steinhardt, Yumi Nimomiya-Scott, Pamela Frank, Felix Galimir, Norman Carol, and Louise Behrend.

BSO principal viola **Steven Ansell** joined the Boston Symphony Orchestra as its principal violist in September 1996, having already appeared with the orchestra in Symphony Hall as guest principal viola. A native of Seattle, Mr. Ansell also remains a member of the acclaimed Muir String Quartet, which he co-founded twenty-two years ago, and with which he has toured extensively throughout the world. In 1995, the Muir Quartet won a Grammy Award. A graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle, Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* Magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House" and has participated in the Tanglewood, Schleswig-Holstein, Marlboro, Blossom, Newport, Spoleto, and Snowbird festivals. Mr. Ansell is currently a professor of music at Boston University School for the Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. He has appeared as soloist with the Boston Symphony on sev-

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

eral occasions, most recently in performances of Berlioz's *Harold in Italy* led by Emmanuel Krivine in October/November 2003.

Cellist **Mihail Jojatu** was born in Romania and studied at the Bucharest Academy of Music before coming to the United States in 1996. He attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman and worked privately with Bernard Greenhouse, subsequently studying with BSO principal cellist Jules Eskin at Boston University. Mr. Jojatu's numerous awards include winning the Aria Concerto Competition at the Boston Conservatory and the Carl Zeise Memorial Cello Prize while attending the Tanglewood Music Center. He has performed as guest soloist with the Radio Television Orchestra of Bucharest, and won many prizes in Romania for solo and chamber music performance. Currently a member of the Boston-based Triptych String Trio, Mihail Jojatu joined the BSO's cello section in December 2001, and became fourth chair of the orchestra's cello section at the start of the 2003-04 season. He has been invited to perform the Dvo?ák Cello Concerto next month with Sergiu Comissiona and the National Symphony Orchestra in Washington, D.C.

American pianist **Randall Hodgkinson**, grand prize winner of the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation, has performed with orchestras in Atlanta, Philadelphia, Buffalo, Boston, Cleveland, and abroad in Italy and Iceland. His recital programs span the repertoire from J.S. Bach to Donald Martino. He is an artist member of the Boston Chamber Music Society and performs four-hand and two-piano repertoire with his wife, Leslie Amper. Mr. Hodgkinson has appeared at festivals including Blue Hill in Maine, Bargemusic, Chestnut Hill Concerts in Connecticut, the Seattle Chamber Music Festival, Chamber Music Northwest, and Mainly Mozart in San Diego. His critically acclaimed recent solo release on the Ongaku label features music of Stravinsky, Chopin, Schumann, and Beethoven. Among his other recordings are the Beethoven cello sonatas with BSO cellist Jonathan Miller on Centaur, and, recorded "live," the world premiere of Gardner Read's Piano Concerto, on the Albany label. Mr. Hodgkinson is on the faculties of the New England Conservatory of Music and the Longy School. He has appeared as orchestral pianist with the Boston Symphony Orchestra on numerous occasions, and made his debut as concerto soloist with the BSO in Bartók's Concerto for Two Pianos, Percussion, and Orchestra in October 2001.







BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Friday, July 9, at 8:30
OPENING NIGHT CONCERT

KURT MASUR conducting

MARSALIS *All Rise*

Jubal Step
A Hundred and a Hundred, a Hundred and Twelve
Go Slow (But Don't Stop)
Wild Strumming of Fiddle

PAUSE

Save Us
Cried, Shouted, then Sung
Look Beyond
The Halls of Erudition and Scholarship
(Come Back Home)

INTERMISSION

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.







THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

El "Gran" Baile de la Reina
Expressbrown Local
Saturday Night Slow Drag
I Am (Don't You Run From Me)

LINCOLN CENTER JAZZ ORCHESTRA
with WYNTON MARSALIS
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
LAQUITA MITCHELL, soprano
CYNTHIA RENÉE HARDY, mezzo-soprano
BRIAN ROBINSON, tenor
ROBERT HONEYSUCKER, bass-baritone

Texts begin on page 20.

Steinway and Sons Pianos, selected exclusively at Tanglewood
Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation
Brooks Brothers is the official clothier of the Lincoln Center Jazz Orchestra with Wynton Marsalis.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

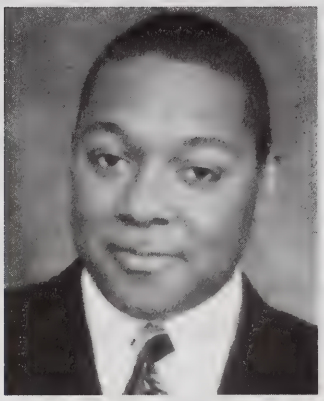
NOTES ON THE PROGRAM

Wynton Marsalis (b.1961, New Orleans)
All Rise

Commissioned by Kurt Masur and the New York Philharmonic in 1999. First performance: December 29, 1999, Avery Fisher Hall, New York City, given by the New York Philharmonic, Kurt Masur, music director, with the Lincoln Center Jazz Orchestra with Wynton Marsalis, and the Morgan State University Choir, Dr. Nathan Carter, director. *First BSO performances*: December 2003, Kurt Masur cond., with the Lincoln Center Jazz Orchestra with Wynton Marsalis, the Tanglewood Festival Chorus, John Oliver, conductor, and vocal soloists NaGuanda Miller, Cynthia Renée Hardy, Brian Robinson, and Robert Honeysucker. *This is the first Tanglewood performance.*

The 20th century has been the century of communication. The 21st will be the century of integration. Now, the global community is becoming more of a reality. But it was already real some 100 years ago to the first jazz musicians in New Orleans, Louisiana. New Orleans was a major port and, as such, people from all over the world freely traversed the city. The great pianist and composer Jelly Roll Morton said, "We had all nations in New Orleans, but with the music, we could creep in close to other people."

Finally, the world is so small that we don't need music to creep in close to other people: they are close. The larger question of the moment is "What do we have to say to each other?" I guess by now we've figured out that the world isn't going to end tomorrow, so the search is on.

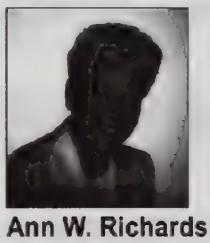


When we finally find each other, the heat of recognition will cause our souls to rise. We will be truly at home in the world. *All Rise* celebrates togetherness and ascendance, in the context of the blues. The blues has elements of folk musics from all over the world. The blues is a system of harmony, a rhythm, a set of textures, a melodic attitude. The blues is an attitude towards life, which celebrates transcendence through acceptance of what is. Ain't no use in cryin' over spilled milk when you could be cleaning it up. It's gonna spill again, you gonna clean it again, and what you do between the spillin' and cleanin' is your very own business.

All Rise is structured in the form of the blues, 12 movements to the 12 bars. It is separated into three sections of four movements; each section presents different attitudes about the uncontrollable rush of experiences in the quest for happiness. The first

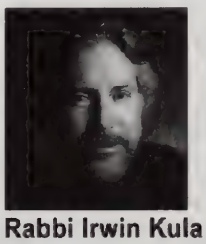


3rd Annual
Brandeis in the Berkshires
Lecture Series
Shakespeare and Company, Founder's Theatre



Ann W. Richards

July 12, 2004
An Evening with Former Texas Governor, The Honorable Ann W. Richards
Former Governor of Texas



Rabbi Irwin Kula

July 27, 2004
Post-Denominational Judaism: In An Age of Freedom, Affluence and Power
President, National Center for Jewish Leadership and Learning (CLAL)



Alice Hoffman

August 9, 2004
The Power of Gender: Women's Voices, Women's Stories
Special Reading with Q&A and Book Signing
New York Times Best-Selling Novelist and Oprah Book Choice Award Winner

Lectures begin at 8 p.m. and are open to the public.
Tickets are $8
To order tickets, phone Shakespeare & Co Box Office.
#413-637-3353

Brandeis in the Berkshires was founded in 2002 through the generous support and vision of
Harold Grinspoon and the Harold Grinspoon Foundation.

four movements are joyous, the second four are more somber and poignant, and movements 9, 10, and 11 are dance movements. Movement 12 is the gospel 6/8 shuffle; a dance, but not in the secular sense.

In some ways, the blues considers the secular and sacred experiences to be twins. This drives us crazy, because we always want a clear "right" and "wrong," but that's just not how life goes. The actual, unpolarized nature of life is really brought home through art. For example, Mahalia Jackson, the most spiritual of gospel singers, imitated and idolized the singing of Bessie Smith, the most low-down and vulgar of blues singers. This piece has elements of everything from the didgeridoo, ancient Greek music, fugue, the New Orleans funeral cadence, the fiddler's reel, the clavé, the naningo, the American popular song, Eastern and Near-Eastern scales, and plain old down-home ditties, but I don't strive to combine many different styles in a "world-music" type of mélange. I only try to hear that they are the same.

* * * * *

Jubal Step—We are created in joy, and we love to create. The main theme is a little riff my great-uncle used to sing when I was a boy.

A Hundred and a Hundred, a Hundred and Twelve—The joy of play; sometimes absurd, but always entertaining. This is based on a little chant that my son sang for about two hours on a train ride.

Go Slow (But Don't Stop)—From the cradle to the grave, everyone loves love, gettin' it, and givin' it. They been tryin' to stop it for years, but it just keeps going.

Wild Strumming of Fiddle—We discover that we can do things, and get carried away. We can't make up our mind and stick to one thing. We want it all. Then we get confused, and think that it's all about us.

Save Us—Chaos. After you've done it, it's too late. Ain't no use in beggin'. But the name of the Lord will be found on everybody's lips in time of crisis. Oh, yes.

Cried, Shouted, then Sung—A New Orleans funeral, with the trombones, which is always our funeral instrument, because they play so loud. The tuba delivers the sermon, which is entitled "Just Deliver the Message," and then the choir sings about the bitter ironies of exploitation.

Look Beyond—Pastoral in nature, *Look Beyond* is concerned with redemption through sacrifice, and sacrifice comes in many forms—from Jesus' most celebrated sacrifice, to the simple sacrifice of a point of view.

The Halls of Erudition and Scholarship (Come Back Home)—What they teach there is not necessarily what you want to know, but what you need to know. And no judgment: you can always come back home. As we say in the band, "Don't run away from it, run towards it."

El "Gran" Baile de la Reina—We love to have a good time with each other. And dancing is the purest expression of our physical selves. At least the purest you can conduct in public.

Expressbrown Local—Everybody loves trains. And with its chugging, pulling, shaking, shuffling, and galloping, the train will always be the ultimate dancing machine. Whether it's the Japanese bullet train, the subway, or the ol' "Rio Grande Galloping Goose," a train is trying to get somewhere, and that's all.

Saturday Night Slow Drag—Need we say more?

I Am (Don't You Run from Me)—God's love is what calls us to rise to the complete fulfillment of who we are. Our choice determines the extent to which we will rise, and the act of rising itself is thanks for His love, which is the source of our life and creativity.

No matter what we choose, we will rise. That's just what we do out here. In the

words of the great author and segregationist William Faulkner, "I believe man will not merely endure: he will prevail." Coming from the other side of the field, Brother John Estes said, "Now the sun's gonna shine in my back door some day, Now the wind's gonna rise, gonna blow my blues away, Now I went to the railroad and looked up at the sun, If the train don't hurry, gonna be some walkin' done."

—Wynton Marsalis

This note originally appeared in the program book of the New York Philharmonic and appears courtesy of the New York Philharmonic. Copyright New York Philharmonic.

ALL RISE

I. Jubal Step
Ah Zum.

II. A Hundred and a Hundred, a Hundred and Twelve
A hundred and a hundred, a hundred and twelve.
A hundred and a hundred, a hundred and twelve.
A hundred and a hundred, a hundred and a hundred
and a hundred and twelve.

* * * * *

V. Save Us
(*Moans, cries, wails, and hollers*)
Comfort me, comfort me
Save us, O Lord
for we know not what we do.
Help us, O Lord
for we know not what we do.
O Lord, have mercy on us
Please Lord, Please Lord
Mercy, Mercy
Forgive me.
Save us, O Lord
for we know not what we do.
Help us O Lord
Set me free.

VI. Cried, Shouted, Then Sung
Our fellow man, break him up, where him stand,
Slap away him open hand, steal him gold and take him land,
Then give him Jesus.
Jesus, save him soul Jesus.
Oh cry his children, hear them cry aloud.
So mock our children, hear them sanctify the lies we've sold.
And that same Jesus come to save our souls.
Ride on, King Jesus.
Teach us to be our fellow man, in him in me,
All sing freedom, freedom.
Let it ring, all sing freedom, freedom, was always is and will be.
Freedom, freedom, freedom.
In the name of Jesus be. Beyond.

VII. Look Beyond
Thy will be done on earth as it is in heaven.
Almighty God, thy love is forever healing.
Hosanna in the highest, Hosanna in the highest, Hosanna in the highest,
Hosanna, Hosanna, Hosanna,
Hosanna in the highest
all glory in thy holy hame. Hosanna.
Look beyond, look beyond.
Look beyond, beyond, beyond, beyond, beyond, beyond, beyond, beyond.

VIII. The Halls of Erudition and Scholarship (Come Back Home)
Raise your hands and praise the Lord, Hallelu.
Raise your voice in praise of God, O Hallelu.
Raise your heart to feel the Love of our Lord.
Let God be what God is in you.
Little David come play your harp, And the angels sing.
I hear Gabriel a blowin' his horn, baa-bee-doo-bee,
doo-bee baa-bee doo-bee-doo baa-doo-bee doo-bee doo-bee
God is calling us, "Come back home."
You keep on knockin' but you won't come in,
you just keep walkin' past the house He's in.
He's always home don't you mind what they say,
And not one soul is ever turned away.
Yes, the Lord's always here to hold our hands,
And He say come back and He say come back and
He say come back home.
Come by, Lord, come by, Lord.
Hear me prayin' won't you come by, Lord.
In my deep sorrow did our Lord appear.
A song he giveth me to calm my fears.
Come by, Lord, come by, Lord.
Hear me prayin' won't you come by, Lord.
In His song my soul abides.
In every cry and joyous shout, *"I Am"* presides.
We offered you our song to harmonize, to harmonize, to harmonize.
Our song, healing, come by, Lord, come by, lord,
hear me prayin', won't you come by, Lord.
O my Lordy won't you come by here,
O sweet Jesus won't you come by here.
Save our soul Lordy save our soul, save our soul Lord, save me soul.
Hear me prayin' won't you come by, Lord.
Bleed my song till it sings untrue,
still I'm gonna sing my song in blue.
Glory train coming though.
Help us Lord sing our souls, sing our song.
Yes the Lord's always here to hold our hands,
And he say come back, and he say come back,
and he say come back home.

* * * * *

Please turn the page quietly.

XII. I Am (Don't You Run From Me)

I say All Rise, All Rise, All Rise, All Rise, All Rise, All Rise,
and be heard.
And now All Rise, All Rise, All Rise, All Rise, All Rise.
Choose to be.
Oh, hear the cry of God's sweet love call to be, who you are.
All choose, all see, all rise, all be, the love, love of God,
to praise his name.
All Rise, All Rise, give thanks for all life.
Zum, zum, zum, I am, I am, I am.
I am, I am, I am, I am.
Thy will be done, Thy will be done, Thy will be done, Thy will be done,
Lord, comfort me.
I am, I am, I am, I am, All rise.
For the glory of God, for the glory of God,
for the glory of glory of glory of God.
Thy will be done, Lord comfort me.
Look beyond, look beyond, look beyond, look beyond, higher.
Look higher, looker higher, higher, higher, look higher and higher
and I am.
Look beyond, look beyond, All Rise.

Listen up and hear me sing my song
I'ma sing it loud and long.
Oh! But don't you think that you can feel my song,
Lest you comfort me.



You runnin' around, oh you grabbin',
wantin' to buy everything you see.
What's bought won't make you be.
Oh, why don't you tell me why you keep on pushin' me 'round and knockin' me down.
Cain't you see that I'm gon' rise and rise and, Oh yes!
Our Lord has given us all something that just refuses to die
Open your heart and see.
Then you'll hear the sweet soul of what I sing,
It's for you and for me.
Oh, don't you run, baby don't you run, don't you run from me.

GUEST ARTISTS

Kurt Masur



Kurt Masur is well known to orchestras and audiences alike as both a distinguished conductor and humanist. In September 2002, he became music director of the Orchestre National de France in Paris. Since September 2000 he has been principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his eleven-year tenure he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. The New York Philharmonic established the "Kurt Masur Fund for the Orchestra," which will endow "conductor debut week" at the Philharmonic in perpetuity in his honor. Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra (1970-96); upon his retirement from that post, the Gewandhaus named him its first-ever Conductor Laureate. Mr. Masur is a guest conductor with the world's leading orchestras and also holds the lifetime title of Honorary Guest Conductor of the Israel Philharmonic Orchestra. He has received numerous honors, among them the titles of Commander of the Legion of Honor from the French government and New York City Cultural Ambassador from the City of New York; the Cross with Star of the Order of Merit of the Federal Republic of Germany, and numerous honorary doctorates. He is also an Honorary Citizen of his hometown Brieg. Kurt Masur made his United States debut in 1974 with the Cleveland Orchestra; also that year he took the Gewandhaus Orchestra on its first American tour. He made his New York Philharmonic debut in 1981. Engage-







Corot

Delacroix

Ingres

Courbet

Géricault

Cabanel

Millet

Rousseau

The French Connection

"Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier includes some 70 masterpieces by Courbet and leading French artists of the period.

June 27-September 6, Daily 10:00am -5:00pm

Organized by the Musée Fabre, Montpellier, France; the Virginia Museum of Fine Arts, Richmond (March 26 – June 13, 2004); and the Sterling and Francine Clark Art Institute, with the Dallas Museum of Art (October 17, 2004 – January 2, 2005) and the Fine Arts Museums of San Francisco (January 22 – April 4, 2005) under the auspices of FRAME (French Regional and American Museum Exchange).

Discover the CLARK

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267 413-458-2303 WWW.CLARKART.EDU

ments in the 2003-04 season included appearances with the Schleswig-Holstein Music Festival Orchestra, the Chicago Symphony Orchestra, the New York Philharmonic, the Israel Philharmonic, the Dresden Philharmonic, and three tours with the Orchestre National. Mr. Masur made more than thirty recordings with the New York Philharmonic for Teldec Classics, and well over 100 other recordings with numerous orchestras, including the complete symphonies of Beethoven, Brahms, Bruckner, Mendelssohn, Schumann, and Tchaikovsky. Born in Brieg, Silesia, in 1927, Mr. Masur studied piano, composition, and conducting at the Music College of Leipzig. He has served as Kapellmeister of the Erfurt and Leipzig opera theaters, Conductor of the Dresden Philharmonic, General Director of Music at the Mecklenburg State Theater of Schwerin, Senior Director of Music at Berlin's Komische Oper, and the Dresden Philharmonic's Chief Conductor. In his capacity as Leipzig Gewandhaus Kapellmeister, he led nearly a thousand performances and more than 900 concerts on tour. Mr. Masur has been a professor at the Leipzig Academy of Music since 1975. In 1998 he celebrated 50 years as a professional conductor. Several years ago he started his own web site, www.kurtmasur.com. Mr. Masur was a regular guest conductor with the BSO both at Symphony Hall and at Tanglewood from 1980 to 1988. He returned to Tanglewood with the New York Philharmonic in July 2002 for his final concerts as that ensemble's music director, and since stepping down from that position has again become a frequent guest with the BSO, opening this summer's Tanglewood season tonight, returning to the BSO podium on Sunday, July 16, and conducting the Tanglewood Music Center Orchestra on Monday, July 12.

Jazz at Lincoln Center and the **Lincoln Center Jazz Orchestra**



Jazz at Lincoln Center is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis and President & CEO Hughlyn F. Fierce, Jazz at Lincoln Center has produced hundreds of events during its 2003-04 season. Currently, Jazz at Lincoln Center is building its new home—Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz, slated to open in fall 2004.

The **Lincoln Center Jazz Orchestra** (LCJO), composed of fifteen of the finest jazz soloists and ensemble players today, has been the JALC resident orchestra for over ten years. JALC features the remarkably versatile LCJO in nearly all aspects of its programming: the LCJO performs and leads educational events in New York, across the U.S., and around the

globe; in concert halls, dance venues, jazz clubs, public parks, river boats, and churches; and with symphony orchestras, ballet troupes, local students, and an ever-expanding roster of guest artists. Education is a major part of JALC's mission, and its educational activities are coordinated with concert and LCJO tour programming. These programs, many of which feature LCJO members, include the celebrated *Jazz for Young People*SM family concert series, the *Essentially Ellington* High School Jazz Band Competition & Festival, educational residencies, workshops, and concerts for students and adults worldwide. JALC educational programs comprise two-thirds of its overall programming, and annually reach over 110,000 students, teachers, and general audience members. The JALC weekly radio series, *Jazz From Lincoln Center*, hosted by Ed Bradley, is broadcast to over 120 National Public Radio affiliates nationwide. Winner of a 1997 Peabody Award, *Jazz From Lincoln Center* is produced in conjunction with Murray Street Enterprise, New York.

Under Music Director Wynton Marsalis, the LCJO features a vast repertory, from rare historic compositions to JALC-commissioned works, and spends over half of the year on tour. The music performed by the LCJO also includes compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Billy Strayhorn, Dizzy Gillespie, Benny Goodman, Charles Mingus, Sy Oliver, Oliver Nelson, and many others. Guest conductors have included Benny Carter, John Lewis, Jimmy



Heath, Chico O'Farrill, Ray Santos, Paquito D'Rivera, Jon Faddis, Robert Sadin, David Berger, and Loren Schoenberg. JALC also regularly premieres works commissioned from a variety of composers, including Benny Carter, Joe Henderson, Benny Golson, Jimmy Heath, Wayne Shorter, Sam Rivers, Randy Weston, Danilo Perez, Joe Lovano, Chico O'Farrill, Freddie Hubbard, Charles McPherson, Marcus Roberts, Geri Allen, Eric Reed, Wallace Roney, Christian McBride, LCJO members Wynton Marsalis, Wycliffe Gordon, Ted Nash and Ron Westray, and many others. Over the last few years, the LCJO has performed collaborations with many of the world's leading symphony orchestras, including the New York Philharmonic, the Russian National Orchestra, the Berlin Philharmonic Orchestra, the Boston, Chicago, and London symphony orchestras, the Orchestra Esperimentale in São Paolo, Brazil, and others. The LCJO has also been featured in several education and performance residencies in the last few years, including ones in Vienne, France; Perugia, Italy; Prague, Czech Republic; London, England; Lucerne, Switzerland; Berlin, Germany; São Paulo, Brazil, and others. Television broadcasts of JALC programs have helped broaden the awareness of its unique efforts in the music. Concerts by the LCJO have aired in the U.S., England, France, Spain, Germany, the Czech Republic, Portugal, Norway, Brazil, Argentina, Australia, China, Japan, Korea, and the Philippines. JALC has appeared on six *Live From Lincoln Center* broadcasts, carried by PBS stations nationwide, most recently in December 2001 with the New York Philharmonic. The LCJO was also featured in a Thirteen/WNET production of "Great Performances," entitled "Swingin' with Duke: Lincoln Center Jazz Orchestra with Wynton Marsalis," which aired on PBS. In September 2002, BET Jazz premiered a weekly series called *Journey with Jazz at Lincoln Center*, featuring performances by the LCJO around the world. To date, nine recordings featuring the LCJO have been released and internationally distributed: *All Rise* (2002), *Big Train* (1999), *Sweet Release & Ghost Story* (1999), *Live in Swing City* (1999), *Jump Start and Jazz* (1997), *Blood on the Fields* (1997), *They Came to Swing* (1994), *The Fire of the Fundamentals* (1993), and *Portraits by Ellington* (1992). For more information on JALC, please visit www.jazzatlincolncenter.org.

Wynton Marsalis



Wynton Marsalis (*music director, trumpet*) is the Artistic Director of JALC. Born in New Orleans, Louisiana in 1961, Mr. Marsalis began his classical training on trumpet at twelve and soon began playing in local bands of diverse genres. He entered the Juilliard School at seventeen and joined Art Blakey and the Jazz Messengers. Mr. Marsalis made his recording debut as a leader in 1982, and has since recorded more than thirty jazz and classical recordings, which have won him nine Grammy Awards. In 1983 he became the first and only artist to win both classical and jazz Grammys in the same year; he repeated this feat in 1984. Mr. Marsalis's rich body of compositions includes *Sweet Release*, *Jazz: Six Syncopated Movements*, *Jump Start*, *Citi Movement/ Griot New York*, *At the Octoroon Balls*; and *In This House, On This Morning*, and *Big Train*. In 1997, Mr. Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music, for his oratorio *Blood on the Fields*, which was commissioned by JALC. In 1999 he released eight new recordings in his unprecedented "Swinging into the 21st" series, and premiered several new compositions, including the ballet *Them Twos*, for a June 1999 collaboration with the New York City Ballet. That same year he premiered *All Rise*, commissioned and performed by the New York Philharmonic along with the Lincoln Center Jazz Orchestra (LCJO) and the Morgan State University Choir in December 1999. *All Rise* was released on CD in October 2002 by Sony Classical. Recorded on September 14 and 15, 2001, in Los Angeles in those tense days following 9/11, the *All Rise* CD features the LCJO along with the Los Angeles Philharmonic, the Morgan State University Choir, the Paul Smith Singers, and the Northridge Singers. Mr. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the U.S. He conducts educational programs for students of all ages and hosts the popular *Jazz for Young People*℠ concerts produced by JALC. Mr. Marsalis

has also been featured in the video series *Marsalis on Music* and the radio series *Making the Music*. He has also written two books: *Sweet Swing Blues on the Road* in collaboration with photographer Frank Stewart, and the recently released *Jazz in the Bittersweet Blues of Life* with Carl Vigeland. On March 20, 2001, Mr. Marsalis was named a United Nations Messenger of Peace by UN Secretary General Kofi Annan. In 2003, Mr. Marsalis signed with EMI's Blue Note Records, joining the impressive roster of the 64-year-old label that has documented the modern and contemporary eras of jazz. He is helping to lead the effort to construct JALC's new home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, slated to open in fall 2004.

Laquita Mitchell



A native of New York, soprano Laquita Mitchell is the First Prize Winner of the 2003 Hans Gabor Belvedere Competition given by the Wiener Kammer Oper. In the 2003-04 season she returned to Houston Grand Opera for the role of the First Lady in *The Magic Flute* and the role of Barena in David Alden's production of *Jenůfa*. Ms. Mitchell joined the Houston Grand Opera Studio in September 2002 after winning first place and the Audience Choice award in the Eleanor McCollum Competition for Young Singers in February 2002. Other roles with the company have included Valencienne in *The Merry Widow* and Javotte in *Manon*. She created the role of The Water in the world premiere of Rachel Portman's *The Little Prince* in a production directed by Francesca Zambello and conducted by Patrick Summers. In the summer of 2002, Ms. Mitchell was a member of San Francisco Opera's Merola Program, where she sang the role of Mimì in *La bohème*. Roles at the Manhattan School of Music, where she earned her master of music degree and completed the Professional Studies Program, included the Female Chorus in Britten's *The Rape of Lucretia*, Vitellia in *La clemenza di Tito*, Violetta in *La traviata*, and Micaela in *Carmen*. While at the Manhattan School of Music, she received the Hugh



Ross Award and the 2000 Panasonic Harmony Scholars Award, which included her debut at Alice Tully Hall. She studied with Warren Jones and Joan Patenaude-Yarnell, and also attended Westminster Choir College. Ms. Mitchell has performed in recital in Italy and studied with Ubaldo Fabbri of the Rossini Opera Festival. This summer she makes her Wolf Trap Opera debut in the role of Alice Ford in Salieri's *Falstaff.* Tonight's concert marks her Boston Symphony Orchestra and Tanglewood debuts.

Cynthia Renée Hardy



Mezzo-soprano Cynthia Renée Hardy, a native of Montgomery, Alabama, began her life in the arts at an early age, and blossomed even more when she was awarded a music scholarship to attend Morgan State University. While attending Morgan State, she was a key member of the university's world-renowned choir under the direction of Dr. Nathan Carter. During her tenure with the choir she was afforded many opportunities to travel the United States and abroad, including Spain, Paris, Japan, Bermuda, and the Czech Republic. In spring 2001, while performing with the Morgan State choir, Ms. Hardy's voice caught the ear of Phylicia Rashad, who arranged for Ms. Hardy to audition and star in an off-Broadway, Tony-nominated musical, *Blues in the Night*, at the Alliance theatre in Atlanta, Georgia. As a result, in the fall of 2002 she was invited to appear in the show during its run at the Arena Stage in Washington, D.C., and at the Dallas Theatre Center in Dallas, Texas. Ms Hardy has also sung as soloist in the 2001 recording of Wynton Marsalis's *All Rise* and was invited back to perform the solo in the winter of 2003 in Paris. Ms. Hardy is currently writing and recording music in the metropolitan Baltimore area. She made her Boston Symphony Orchestra debut this past December in performances of Wynton Marsalis's *All Rise.* This is her Tanglewood debut.

Brian Robinson



Making his Tanglewood solo debut this week, tenor Brian Robinson is no stranger to Tanglewood or the Boston Symphony Orchestra. He made his BSO solo debut at Symphony Hall in performances of Wynton Marsalis's *All Rise* in December 2003. A longtime member of the Tanglewood Festival Chorus, John Oliver, conductor, Dr. Robinson has performed with the chorus at Symphony Hall, Tanglewood, and Carnegie Hall. In the summer of 2002 he joined Seiji Ozawa to perform in *Peter Grimes* at the Saito Kinen Festival. He also participated in the 2001 BSO European tour led by Bernard Haitink. With the TFC he has sung on the sound tracks to *Mystic River*, *Saving Private Ryan*, and the upcoming John Sayles movie *Silver City*, as well as participating in many other television and audio recordings conducted by both John Williams and Keith Lockhart. Dr. Robinson is also an active member of the Boston professional theater community. He has performed regularly with the Lyric Stage Company, the SpeakEasy Stage Company, the New Repertory Theater, and the Wheelock Family Theater. Recent roles include Filch/Ned in *The Threepenny Opera,* the Mathemagician in *The Phantom Tollbooth*, Brian in *Howard Crabtree's When Pigs Fly*, Jake in *Side Show*, a member of the quartet in *The Will Rogers Follies*, Marshall Wilson in *The Gig*, Count Ludovic/Lieutenant Torasso in *Passion*, Man Number One in *Songs for a New World*, and the Minister in *A New Brain*. Dr. Robinson was also recently honored as Best Supporting Actor in a Musical by the Independent Reviewers of New England (IRNE) for his work in *Side Show* and *When Pigs Fly*. A native of New York, Brian Robinson moved to Boston after graduating from Yale University, where he performed in plays and sang with both The Whiffenpoofs and The Baker's Dozen. He holds a Doctorate of Medicine from Tufts University School of Medicine and currently works in Boston as a physician/scientist.

Robert Honeysucker



Baritone Robert Honeysucker is recognized internationally for performances in opera, concerts, and recital. His opera performances have included the roles of Amonasro, Germont, Iago, Renato, Rigoletto, and Sharpless, with such companies as Boston Lyric Opera, Connecticut Opera, Delaware Opera, Eugene Opera, Fort Worth Opera, the Opera Company of Boston, Sacramento Opera, Tulsa Opera, and Utah Opera. Overseas he has performed in Auckland, New Zealand; and Berlin, and as Dedalus in the world premiere of Paul Earls's *Icarus* at the Brucknerfest in Linz, Austria. He has also appeared in a series of opera concerts in the Persian Gulf, directed by Cesare Alfieri, as well as in numerous concerts in Europe, Australia, and New Zealand. Recent engagements include Vaughan Williams's *Hodie* with the Utah Symphony and Mormon Tabernacle Choir under Keith Lockhart; Beethoven's *Missa Solemnis* with the Northwest Bach Festival and Gunther Schuller; *Elijah* with the Handel & Haydn Society and Christopher Hogwood, and Renato in *Un ballo in maschera* with the Boston Academy of Music. Robert Honeysucker has performed frequently with the Boston Symphony Orchestra and the Boston Pops. He has also appeared with the Pittsburgh, Flagstaff, Roanoke, Omaha, St. Louis, Portland (ME), and Sacramento symphony orchestras. In Japan he has been featured as soloist with the Tokyo Symphony in Handel's *Messiah* and with the Telemann Chamber Orchestra in Osaka in Bach's *Christmas Oratorio* with conductor Jeffrey Rink. Mr. Honeysucker has been a member of the Bach Aria Group and is a member of Videmus, as well as being a member and co-founder of the Jubilee Trio, which presents American art songs, including those of under-performed African American composers. Robert Honeysucker made his Boston Symphony debut as Keeper of the Madhouse in the orchestra's performances of Stravinsky's *The Rake's Progress* in December 1995 and appeared with the orchestra most recently in Wynton Marsalis's *All Rise* in December 2003. This is his first appearance with the BSO at Tanglewood.

Lincoln Center Jazz Orchestra
with Wynton Marsalis

Wynton Marsalis, *Music Director, Trumpet*
Walter White, *Trumpet*
Ryan Kisor, *Trumpet*
Marcus Printup, *Trumpet*
Ron Westray, *Trombone*
Andre Hayward, *Trombone*
Vincent Gardner, *Trombone*
Wess "Warmdaddy" Anderson, *Alto and Sopranino Saxophones*
Ted Nash, *Alto and Soprano Saxophones, Clarinet*
Walter Blanding, Jr., *Tenor Saxophone*
Victor Goines, *Tenor and Soprano Saxophones, B-flat Clarinet, Bass Clarinet*
Joe Temperley, *Baritone and Soprano Saxophones, Bass Clarinet*
Eric Lewis, *Piano*
Carlos Henriquez, *Bass*
Herlin Riley, *Drums*

Wess "Warmdaddy" Anderson (*alto and sopranino saxophones*) began playing the saxophone at age fourteen. He attended Jazzmobile workshops in Harlem, studied with Frank Wess, Frank Foster, and Charles Davis, and frequented jam sessions led by saxophonist Sonny Stitt at the Blue Coronet. Before entering Southern University, where he studied with clarinetist Alvin Batiste, Mr. Anderson met Wynton and Branford Marsalis. In 1988 he became a member of Wynton Marsalis's Septet, with which he toured and recorded for seven years. He has been a member of the LCJO since it began touring in 1992. As a leader, Mr. Anderson has recorded

and released three solo albums entitled *Warmdaddy in the Garden of Swing* (1994), *The Ways of Warmdaddy* (1996), and *Live at the Village Vanguard* (1998). Mr. Anderson is a frequent participant in JALC educational events, and serves on the faculty of the Juilliard Institute for Jazz Studies.

Walter Blanding, Jr. (*tenor saxophone*) was born on August 14, 1971, in Cleveland, Ohio, to a musical family and began playing the saxophone at age six. In 1981 he moved with his family to New York City, and by age sixteen he was performing regularly with his parents at the Village Gate. Mr. Blanding attended LaGuardia High School for Music & Art and the Performing Arts and continued his studies at the New School for Social Research. Mr. Blanding lived in Israel for four years, where he had a major impact on the music scene, inviting great artists such as Louis Hayes, Eric Reed, and others to perform. He also taught in several Israeli schools and toured the country with his ensemble. During this period, *Newsweek* described him as "Jazz's Ambassador to Israel." His first recording, *Tough Young Tenors*, was acclaimed as one of the best jazz albums of 1991. Since then he has performed or recorded with many artists, including Cab Calloway, the Wynton Marsalis Septet, Marcus Roberts, Illinois Jacquet, Eric Reed, Roy Hargrove, and others. His latest release, *The Olive Tree*, features fellow members of the LCJO.

Vincent R. Gardner (*trombone*) was born in Chicago in 1972 and raised in Virginia. His family had a strong musical background, including his mother, his brother, and his father, Burgess Gardner, a trumpeter and music educator who has been very active on the Chicago music scene since the 1960s. Singing in church from an early age, Mr. Gardner began playing piano when he was six, switching to the violin, saxophone, and French horn before finally deciding on the trombone at age twelve. He became interested in jazz while attending high school, and upon graduating went on to Florida A&M University in Tallahassee and the University of North Florida in Jacksonville. In college, he took a summer job performing with a jazz band at Walt Disney World in Orlando, where he caught the ear of Mercer Ellington, who hired him for his first professional job. After graduating in 1996, he moved to New York to pursue his professional career. Mr. Gardner has performed, toured, and/or recorded with the Duke Ellington Orchestra, Bobby McFerrin, the Count Basie Orchestra, Frank Foster, the Glenn Miller Orchestra, Chaka Kahn, A Tribe Called Quest, Nancy Wilson, McCoy Tyner, Nicholas Payton, Illinois Jacquet, Wynton Marsalis, Tommy Flanagan, Marcus Roberts, Matchbox 20, Jimmy Heath, Lauryn Hill, and others. He has been a member of the LCJO since 2000.

Victor Goines (*tenor and soprano saxophones, B-flat clarinet, and bass clarinet*) was born and raised in New Orleans. He received his bachelor of music education degree from Loyola University (New Orleans), and his master of music degree from Virginia Commonwealth University. Mr. Goines serves as the Director of the Juilliard Institute for Jazz Studies—a collaboration between Jazz at Lincoln Center and the Juilliard School—and serves as Education Consultant to Jazz at Lincoln Center. He has previously served on the music faculties of Florida A&M University, Xavier University, Loyola University, and the University of New Orleans. A member of the LCJO since 1993, Mr. Goines is also an acclaimed solo artist and leads his own quintet. He has made several recordings as a leader, including *Sunrise to Midnight* (2000), *To Those We Love So Dearly* (1999), *Joe's Blues* (1998), and *Genesis* (1992). He has performed and recorded with the Wynton Marsalis Septet, the Ellis Marsalis Quartet, the Wycliffe Gordon Quintet, Marcus Roberts and the Academy of the Ascension, the Smithsonian Masterworks Orchestra, Terence



Blanchard, Ruth Brown, Dizzy Gillespie, Lionel Hampton, Freddie Hubbard, James Moody, Dianne Reeves, and a host of other renowned musicians and ensembles in a wide variety of genres.

Andre Hayward (*trombone*) was born in Houston, Texas, in 1973. He started playing trombone and tuba at age eleven, performing in his junior high school jazz band and studying with local trombonists Steve Baxter, Bob Morgan, and Conrad Johnson. Mr. Hayward attended Texas Southern University and landed his first engagement with Roy Hargrove, touring with the trumpeter to Europe. Summers spent performing at Walt Disney World gave him the opportunity to perform with many noted singers, including Joe Williams, Diane Schuur, Eartha Kitt, Rosemary Clooney, and others. Mr. Hayward performed with the late singer/bandleader Betty Carter for five years, and has performed and/or recorded with Illinois Jacquet, Dave Holland, Russell Gunn, Steve Turre, the Mingus Dynasty Big Band, the Ellington Orchestra under Mercer Ellington, and Parliament Funkadelic. He has been a member of the LCJO since 1999. In 2003, Mr. Hayward won the prestigious Thelonious Monk Competition in the trombone category.

Carlos Henriquez (*bass*) was born in 1979 in the Bronx, New York. After having studied classical guitar in junior high school, he started playing bass at the Juilliard School's Music Advancement Program. Mr. Henriquez entered LaGuardia High School of Music & Art and Performing Arts, where he performed in the LaGuardia Concert Jazz Ensemble, which earned first place in the JALC first annual "Essentially Ellington" High School Jazz Band Competition and Festival in 1996, and second place the following year. Mr. Henriquez has performed with artists as diverse as Steve Turre, Eddie Palmieri and Tito Puente, Carlos Santana, and George Benson. He traveled with the LCJO during its twenty-city summer 1998 tour through the United States, Canada, and Japan. Mr. Henriquez was also featured in the LCJO Fall 1998 World Tour, which traveled to thirty-three cities in Europe, South America, and the U.S. Since then he has recorded, toured, and performed with artists including Wynton Marsalis, Gonzalo Rubalcaba, Danilo Perez, and Celia Cruz.



Ryan Kisor (*trumpet*) was born on April 12, 1973, in Sioux City, Iowa, and began playing trumpet at age four. In 1990 he won first prize at the Thelonious Monk Institute's first annual Louis Armstrong Trumpet Competition. In 1991 Mr. Kisor enrolled in the Manhattan School of Music, where he studied with trumpeter Lew Soloff. He has performed and/or recorded with the Mingus Big Band, the Gil Evans Orchestra, Horace Silver, Gerry Mulligan, Charlie Haden's Liberation Music Orchestra, the Carnegie Hall Jazz Band, the Philip Morris Jazz All-Stars, and others. As well as being an active sideman, Mr. Kisor has recorded several albums as a leader, including *Battle Cry* (1997), *The Usual Suspects* (1998), and *Point of Arrival* (2000). He has been a member of the LCJO since 1994.

Eric Lewis (*piano*) was born in Camden, New Jersey, and was raised playing the piano from the time he was three years old. His mother, a classically trained flutist, music teacher, and arranger, along with other artistic family members, imbued Mr. Lewis with the love of music. After his mother and subsequently his grandmother initiated his piano instruction, Mr. Lewis studied music theory and classical piano at the Settlement School of Music in Philadelphia. He was later awarded a full scholarship to the Manhattan School of Music, and it was at that institution that he developed the powerful techniques of Art Tatum under the tutelage of Jaki Byard. Upon Mr. Lewis's graduation from college, bassist Lonnie Plaxico recommended the pianist for Cassandra Wilson's band, a gig that lasted several years. As a sixteen-year-old, he was a semifinalist in the 1989 Thelonious Monk International Piano Competition, which he won ten years later. Mr. Lewis has toured previously with the Lincoln Center Jazz Orchestra and also the Elvin Jones Jazz.

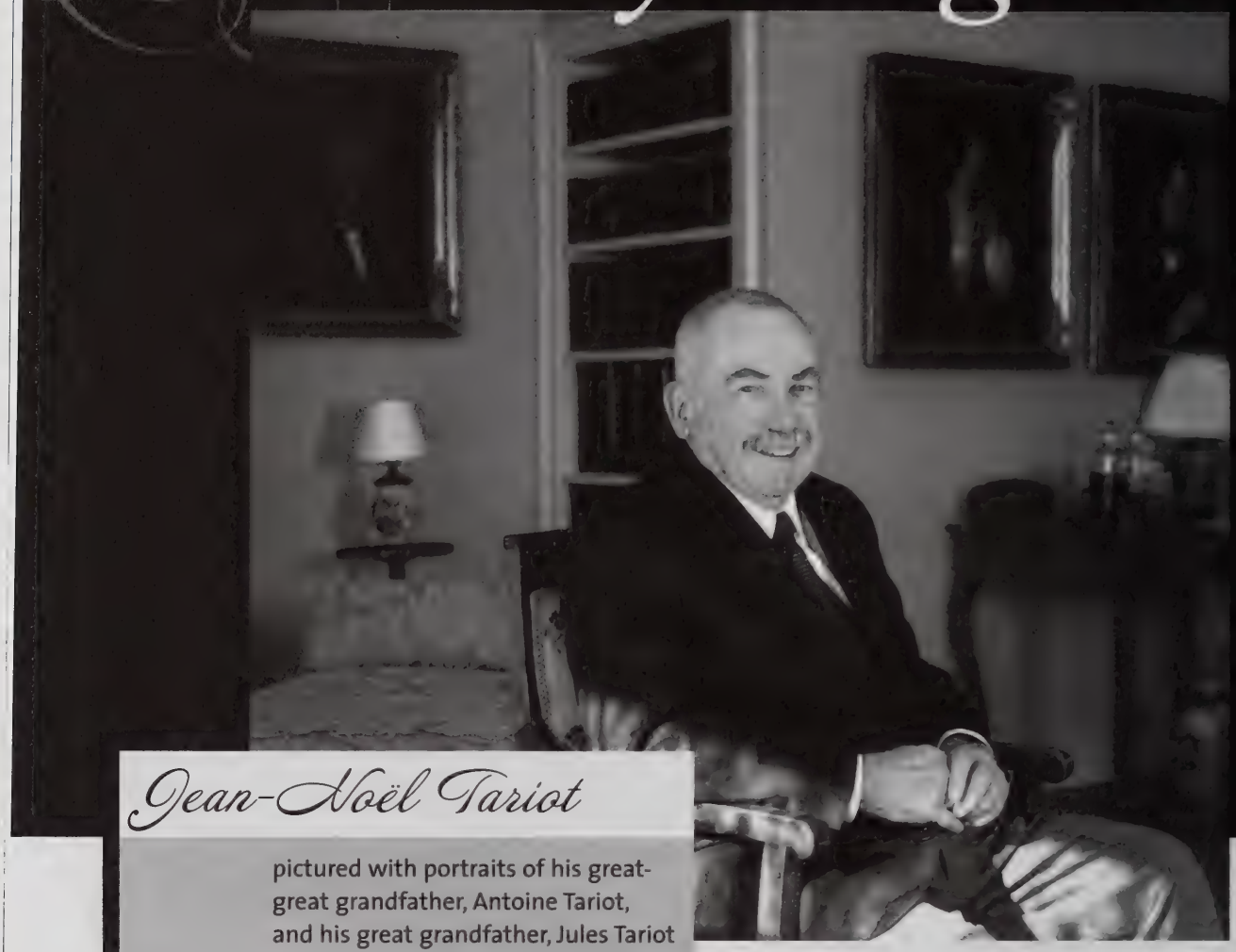
Ted Nash (*alto and soprano saxophones; clarinet*) was born in 1959 in Los Angeles into a musical family—his father Dick Nash and uncle Ted Nash both being well-known jazz and studio musicians. He first came to New York at the age of eighteen, soon thereafter releasing his first album as a leader, *Conception*. He joined the Mel Lewis Jazz Orchestra, an association that lasted for more than ten years. In 1994, Nash was commissioned by the Davos Musik Festival (Switzerland) to compose for a string quartet in a jazz setting. This commission was the inspiration for *Rhyme and Reason*, which was voted one of the top five CDs of 1999 by *Jazz Times* magazine. Besides being a regular member of the LCJO, which he joined in 1997, Mr. Nash has toured Europe with the Carnegie Hall Big Band, and toured and recorded with Marcus Roberts and Joe Lovano. He also can be heard on several acclaimed CDs produced by the Jazz Composers Collective, including those by the Herbie Nichols Project and Ben Allison, as well as recordings by Wynton Marsalis, Wycliffe Gordon, and others. His latest CD, *Sidewalk Meeting*, featuring his new ensemble Odeon, was released in June 2001.

Marcus Printup (*trumpet*) was born and raised in Conyers, Georgia. He had his first musical experiences hearing the fiery gospel music his parents sang in church, and he later discovered jazz as a senior in high school. While attending the University of North Florida on a music scholarship, he won the International Trumpet Guild Jazz Trumpet competition. In 1991 Mr. Printup's life changed drastically when he met his mentor to this day, the great pianist Marcus Roberts. Mr. Roberts introduced him to Wynton Marsalis, which led to his induction into the LCJO in 1993. Mr. Printup has performed and/or recorded with Betty Carter, Dianne Reeves, Eric Reed, Cyrus Chestnut, Wycliffe Gordon, and Mr. Roberts, among others. Mr. Printup has recorded four solo records: *Song for the Beautiful Woman*, *Unveiled*, *Hub Songs*, and *Nocturnal Traces*. He made his screen debut in the 1999 movie *Playing by Heart* and recorded on the film's soundtrack.

Herlin Riley (*drums*) was born into a musical family in New Orleans, Louisiana, and began playing the drums at age three. He was a member of Ahmad Jamal's band from 1984 through 1987, and has performed and/or recorded with Dianne Reeves, Marcus Roberts, Dr. John, Harry Connick, Jr., George Benson, Steve Turre, and the Clayton Brothers, among others. His theater experience includes playing in *One Mo' Time* and *Satchmo: America's Musical Legend.* In the spring of 1988 he joined Wynton Marsalis's Septet, with which he toured and recorded for six years. He appeared on the cover of the April 1995 issue of *Modern Drummer* and is featured in an instructional video, "New Orleans Drumming Ragtime and Beyond–Evolution of a Style." Mr.

THE WALTER PISTON SOCIETY
AT TANGLEWOOD

Easy to give



Jean-Noël Tariot

pictured with portraits of his great-great grandfather, Antoine Tariot, and his great grandfather, Jules Tariot (far right).

Jean-Noël Tariot's musical heritage is impressive. His great-great grandfather, great grandfather, and great uncle, Alexandre Tariot, were accomplished French musicians and acquainted with the great composers of their time. Mr. Tariot and his wife Mona felt compelled to create a lasting legacy at the Boston Symphony Orchestra by endowing a French horn term-chair as a tribute to the music they love so much. The Tariot's charitable gift annuity makes it possible to enjoy this family legacy NOW, and will give them an income for life.

Tanglewood

To learn more about giving opportunities that pay YOU to give, please call (413) 637-5275 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

Riley has performed regularly with the LCJO since it began touring in 1992. He has recently released a recording as a leader, *Watch What You're Doing*, which features fellow LCJO members.

Joe Temperley (*baritone and soprano saxophones; bass clarinet*) was born in Scotland and first achieved prominence in the United Kingdom as a member of Humphrey Lyttelton's band from 1958 to 1965, which toured the U.S. in 1959. In 1965 he came to New York City, where he performed and/or recorded with Woody Herman, Buddy Rich, Joe Henderson, Duke Pearson, the Jazz Composer's Orchestra, Thad Jones-Mel Lewis Orchestra, and Clark Terry, among many others. In October 1974 he toured and recorded with the Duke Ellington Orchestra as a replacement for Harry Carney. Mr. Temperley played in the Broadway show *Sophisticated Ladies* in the 1980s, and his film soundtrack credits include the *Cotton Club*, *Biloxi Blues*, *Brighton Beach Memoirs*, *When Harry Met Sally*, and *Tune In Tomorrow*, composed by Wynton Marsalis. Mr. Temperley is a mentor and a co-founder of the FIFE Youth Jazz Orchestra program in Scotland, which now enrolls seventy young musicians ages seven to seventeen playing in three full-size bands. Mr. Temperley has released several albums as a leader, including *Nightingale* (1991), *Sunbeam and Thundercloud* with pianist Dave McKenna (1996), *With Every Breath* (1998), and *Double Duke* (1999) with several fellow LCJO members. He is an original member of the LCJO and serves on the faculty of the Juilliard Institute for Jazz Studies.

Ron Westray (*trombone*) was born on June 13, 1970, in Columbia, South Carolina. He began studying piano at age five and was introduced to the trombone at age eleven. In 1991, while studying at South Carolina State University, Mr. Westray met Wynton Marsalis and Marcus Roberts in a Columbia jazz club and soon joined the Marcus Roberts Septet for several recordings and national tours. Mr. Westray received his B.A. in Trombone Performance from South Carolina State University and his master's degree from Eastern Illinois University. Mr. Westray toured Europe as a member of the group Jazz Futures II in the summer of 1992. In addition to leading his own ensembles and working as a sideman, Mr. Westray recorded a widely acclaimed album with fellow LCJO trombonist Wycliffe Gordon entitled *Bone Structure*. He first performed with the LCJO in 1993. He currently serves as lead trombonist and frequently contributes new compositions and arrangements.

Walter White (*trumpet*) grew up in a musical family near Detroit, Michigan. Mr. White trained at Interlochen, Juilliard, the University of Miami, and the Banff Centre; his dynamic trumpet playing led him to work with leading jazz artists including Bob James, the Woody Herman Orchestra, Dave Holland, Kenny Wheeler, Gunther Schuller, and the Mingus Big Band. He has also toured and recorded with his boyhood hero, trumpeter Maynard Ferguson. Mr. White has appeared as guest soloist with the Cincinnati Pops and Baltimore Symphony, and is a frequent guest performer with the Detroit Symphony Orchestra. A finalist in the Smithsonian's prestigious Louis Armstrong International Jazz Trumpet Competition, his 1980



National Yiddish Book Center

Discover a *lebedike velt* – a lively world –
of Jewish books, music, film, and art!

EXHIBITIONS • BOOKSTORE • PROGRAMS & TOURS

On the Hampshire College campus in Amherst, MA
Mon – Fri 10–3:30; Sun 11–4 / 413-256-4900 / www.yiddishbookcenter.org

collaborations with saxophonist Rick Margitza also won him Hennessy's National Jazz Search and a spot in the Playboy Jazz Festival at the Hollywood Bowl. Mr. White's playing has graced the soundtracks of records, movies, and television; most notably the network sitcoms *Taxi* and *The Cosby Show*. He has authored a recording for music practice entitled, *Walter White Long-tone Accompaniment* and recently released *Being There*, a CD with the Des Moines Big Band that features Walter's original big band compositions. Walter's own groups include the Walter White Jazz Quartet and the fusion group IF-U-NU. An avid educator, he holds master classes and clinics at leading music schools around the globe.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. It gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall, and it performed its Jordan Hall debut program this past May. The Tanglewood Festival Chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams. With Bernard Haitink and the BSO they have recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody and *Nänie* for Philips. Their recordings with Seiji Ozawa include Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, all on Philips; Beethoven's Choral Fantasy, on Telarc; Mendelssohn's incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's Requiem, Fauré's Requiem, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

(*Names without asterisks sing in Marsalis's *All Rise* on Friday, July 9, and in Ravel's *Daphnis et Chloé* on Saturday, July 10. Those names with an asterisk sing only in Marsalis's *All Rise*.)

Sopranos
Annette Anfinrud
Angel Baker*
Sarah J. Bartolome*
Phyllis Benjamin*
Michele M. Bergonzi
Jenifer Lynn Cameron
Emily Anderson Chinian
Anna S. Choi
Lisa Conant*
Sarah Dorfman Daniello
Christine Pacheco Duquette
Maura E. Finn
Theresa FitzPatrick*
Stefanie J. Gallegos
Karen Ginsburg
Bonnie Gleason
Kathy Ho
Emily Jaworski
Carrie Kenney*
Donna Kim
Nancy Kurtz
Laura Mennill
Ruthie Miller*
Renee Dawn Morris
Kieran Murray*
Kimberly Pearson
Laura Stanfield Prichard
Melanie W. Salisbury
Johanna Schlegel
Pamela Schweppe
Joan P. Sherman
Kristyn M. Snyer*
Joy Tappen
Kirstie Wheeler

Mezzo-sopranos
Maisy Bennett
Betty B. Blume
Margaret Buchanan*
Janet L. Buecker
Abbe Dalton Clark
Betsy Clifford
Sue Conte
Lauren Cree*
Diane Droste
Paula Folkman
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Erin Graham
Diane Hoffman-Kim*
Yuko Hori*
Gale Livingston
Amanda J. Mason
Kristen McEntee*
Antonia R. Nedder*
Fumiko Ohara*
Roslyn Pedlar*
Nicole Pugsley
Suzanne Schwing
Rachel Shetler
Cypriana V. Slosky
Ada Park Snider
Ingrid Ulbrich
Jennifer Walker
Marguerite Weidknecht

Tenors
Brad W. Amidon
John C. Barr
Richard A. Bissell
Stephen Chrzan
Andrew Crain
Tom Dinger
Kevin F. Doherty, Jr.
Ron Efromson*
Keith Erskine
J. Stephen Groff
David M. Halloran
William Hobbib*
Stanley Hudson
James R. Kauffman
Lance Levine*
Henry Lussier
Ronald J. Martin
Dwight E. Porter
Peter Pulsifer
David Raish
Nate Risdon
Brian R. Robinson
Peter L. Smith
Stephen E. Smith
Don P. Sturdy
Andrew Wang*
Joseph Y. Wang*

Basses
Peter T. Anderson
Kevin Ashworth
Edward Batchelder
Daniel E. Brooks
Bryan M. Cadel
Kirk Chao
Matthew E. Crawford
Alexander R. Goldberg
Jay Gregory
Mark L. Haberman
Marc J. Kaufman
David Kyuman Kim*
William Koffel
Timothy Lanagan
David K. Lones
David B. MacGregor*
James Mangan*
Stephen H. Owades
Donald R. Peck
Michael Prichard
Peter Rothstein
Robert Saley
Gregory Sands*
Karl Josef Schoellkopf
Kenneth D. Silber*
Bradley Turner
Thomas C. Wang
Matthew Wright

Felicia A. Burrey, Manager
Julie G. Moerschel, Assistant Manager
Frank Corliss, Rehearsal Pianist



2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Saturday, July 10, at 8:30

RAFAEL FRÜHBECK DE BURGOS conducting

ALL-RAVEL PROGRAM

Piano Concerto in D, for the left hand
(in one movement)

LEON FLEISHER

INTERMISSION

Daphnis et Chloé (complete)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

This evening's concert is supported by a generous gift in memory of Leah P. Sloman.

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Maurice Ravel (1875-1937)
Piano Concerto in D, for the left hand

First performance: January 5, 1932, Vienna, Vienna Symphony, Robert Heger cond., Paul Wittgenstein, piano. *First BSO performances*: November 1934, Serge Koussevitzky cond., Paul Wittgenstein, piano (American premiere). *First Tanglewood performance*: August 16, 1953, Charles Munch cond., Seymour Lipkin, piano. *Most recent BSO performance at Tanglewood*: July 23, 1988, Leon Fleisher, cond. and piano. *Most recent Tanglewood performance*: July 10, 1994, Minnesota Orchestra, David Zinman cond., Leon Fleisher, piano.

About 1930, Ravel found himself simultaneously with two commissions for piano concertos, one from his longtime interpreter Marguerite Long, and the other from Paul Wittgenstein, a concert pianist who had lost his right arm in World War I. Ravel worked on both commissions at the same time, but the results were quite different. The G major concerto, composed for Ravel's own use, but eventually given to Marguerite Long when Ravel realized he was too ill to perform it himself, falls into the category of brilliant entertainment music. The Concerto for the Left Hand, perhaps inevitably, is altogether more serious. It is, in fact, one of the most serious of all the works of that urbane master.



Paul Wittgenstein was a remarkable member of a remarkable Viennese family. He was the brother of the philosopher Ludwig Wittgenstein, who also possessed considerable musical talent. Paul had barely begun his concert career when he was called into the Austrian reserves in 1914. Only a few months later he was wounded, and his right arm had to be amputated. After being captured by the Russians (when the army hospital in which he was located was overrun), Wittgenstein was exchanged as an invalid and returned to Vienna, where he resumed his concert career in the season of 1916-17. He quickly made a name for himself as a pianist with only one arm, and he induced many leading composers to write substantial works for him in all the genres—chamber and orchestral—that made use of a piano. Among the musicians who responded to his requests were Richard Strauss, Franz Schmidt, Erich Wolfgang Korngold, Britten, Prokofiev, Hindemith, and, most notably, Ravel.

There are few sources of music for the left hand alone to which Ravel might have gone to study the problems involved, among them Saint-Saëns's six studies for the left hand and Leopold Godowsky's transcriptions for left hand alone of the Chopin etudes. He might also have seen Brahms's mighty transcription for piano left-hand of the Bach D minor Chaconne for unaccompanied violin and Scriabin's *Prelude and Nocturne*. But for the most part Ravel was on his own, especially as he wanted the piano part to be as full and active as if it were intended for a pianist who had both hands. The result, needless to say, is a fantastically difficult work perfectly gauged for the shape of the left hand (which can have, for example, a rather large stretch between the thumb and index finger in the higher pitch levels and the upper ends of chords, an arrangement that would be reversed if the piece were conceived for right hand).

Ravel once discussed his two piano concertos with the critic and musicologist M.D. Calvocoressi. Of the left-hand concerto he commented: "In a work of this sort, it is essential to avoid the impression of insufficient weight in the sound-texture, as compared to a solo part for two hands. So I have used a style that is more in keeping [than that of

the lighter G major concerto] with the consciously imposing style of the traditional concerto."

The concerto is in one long movement divided into Lento and Allegro sections. Beginning low and dark in strings and contrabassoon, a long orchestral section avoids the first appearance of the soloist until a climax brings the piano in with a cadenza designed to show right off the bat that limiting the conception to a single hand does not prevent extraordinary virtuosity. Ravel describes this as being "like an improvisation." It is followed by what Ravel called a "jazz section," exploiting ideas he had picked up during his visit to America. "Only gradually," he noted, "is one aware that the jazz episode is actually built up from the themes of the first section." The level of virtuosity required by the soloist increases—if that is possible—to the end. Ravel rightly considered this, his last completed large-scale work, a supreme piece of illusion. Who can tell, just from listening, the nature of the self-imposed restriction under which he completed his commission?

—Steven Ledbetter

Maurice Ravel
Daphnis et Chloé

First performance of the complete ballet score: June 8, 1912, Théâtre du Châtelet, Paris, Ballets Russes, Pierre Monteux cond. (a concert suite derived from the complete score having already been performed on April 2, 1911, at the Châtelet, Gabriel Pierné cond.) *First BSO performances of the complete score*: January 1955, Charles Munch cond., New England Conservatory Chorus and Alumni Chorus directed by Robert Shaw in association with Lorna Cooke deVaron. (The first BSO performances of music from *Daphnis* were in the form of the Second Suite from the ballet, led by Karl Muck in December 1915.) *First Tanglewood performance of the complete score*: July 28, 1961, Charles Munch cond., Festival Chorus. *Most recent Tanglewood performance of the complete score*: August 18, 2001, Bernard Haitink cond., Tanglewood Festival Chorus, John Oliver, cond.

The ballet *Daphnis et Chloé* is Ravel's longest and most ambitious work. Both his operas (*L'Enfant et les sortilèges* and *L'Heure espagnole*) are in a single act, and he preferred to work on Chopin's rather than on Wagner's scale. He was not exactly a miniaturist, but his consummate precision in matters of detail and technique spared him the need for a broad canvas or for any Mahlerian endeavor to search endlessly for the essence of his own ideas. They are perfectly formed and whole from the start.



In *Daphnis et Chloé*, though, he attempted the larger scale, and perhaps it is no surprise that the work is better known in the form of orchestral suites that divide it into sections of a more typically Ravelian dimension. It belongs to the most fertile period of his life and provides an invaluable glimpse not only of his incomparabale musicianship but also of the extraordinary wealth of artistic activity in Paris just before the Great War.

Much of the credit for this surge of creativity must be accorded to Serge Diaghilev, the Russian impresario who commissioned scores from Debussy, Ravel, Dukas, and Satie (to name only the French composers on his list) and who had a knack of throwing together collaborators in different spheres (painters, dancers, musicians) who could work enthusiastically together. But even without Diaghilev the age was teeming: the rapid expansion of orchestral technique at the turn of the century, the prosperity of the Euro-

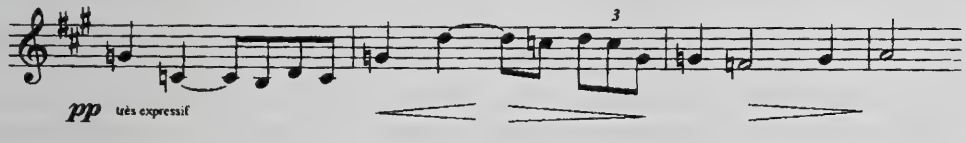
pean capitals, and the sense of unstoppable cultural advance—all this came together to produce an artistic heritage which dwarfed the output of the rest of the twentieth century.

Diaghilev came to Paris in 1907 with some Russian concerts, in 1908 with Mussorgsky's *Boris Godunov*, and in 1909 with the first season of the famous Ballets Russes. On each visit his ear was tuned in to local talent. Ravel was producing a series of masterpieces, mostly for piano or chamber ensemble, and although he completed the one-act opera *L'Heure espagnole* in 1907, it was not staged until 1911. Diaghilev can only have guessed at Ravel's sense of stagecraft at that time; perhaps he heard the orchestral *Rapsodie espagnole* in 1908. By 1909 he had brought together Ravel and Mikhail Fokin, his choreographer, and had commissioned a ballet.

The proposed subject was a touchingly sensuous romance, "The Pastoral Loves of Daphnis and Chloé," attributed to Longus, a Greek author of the third century A.D. This story entered French literary consciousness in 1559 when Jacques Amyot translated it from Greek. Amyot's translation was reprinted in Paris in 1896. In June 1909 Ravel wrote: "I've just had an insane week: preparation of a ballet libretto for the next Russian season. Almost every night work until 3 a.m. What complicates things is that Fokin doesn't know a word of French, and I only know how to swear in Russian." Although Fokin is usually credited with the idea for the ballet, his ignorance of French suggests that the originator was more probably Diaghilev himself.

Despite Ravel's haste, it was to be three years before *Daphnis et Chloé* reached the stage. A piano draft was ready by May 1910 and was in fact published that year. The first orchestral suite was played by the Colonne Orchestra and published in 1911, presumably with Diaghilev's approval, and the full ballet was first staged at the Théâtre du Châtelet on June 8, 1912, with Karsavina and Nijinsky in the main parts, with décor by Bakst, and conducted by Monteux. There had been disagreements and delays, and Ravel's conception of an idealized Greece, based on eighteenth-century French paintings, clearly differed from Bakst's, although he later described Bakst's design for the second part as "one of his most beautiful." The dancers found the music unusually difficult to dance to and the production was notable for its "deplorable confusion," yet it was a triumph for the principal dancers and the music was recognized from the first as a masterpiece.

Ravel liked to think he had written a "symphonic" score. He even called it a "choreographic symphony." He is certainly meticulous and inventive in his use of principal themes, the most prominent of which, with its characteristically prolonged second note, is heard at the beginning on the horn:



But his primary purpose was to convey action and atmosphere. The score closely describes the stage action, which must largely be missed in concert performances, although the character of individual dances and ensembles is clear enough. Ravel calls on the full modern orchestra, with infinite resourcefulness in his use of string effects, harps, muted brass, alto flute and other rarities, a wide selection of percussion, and a wordless chorus. Nowhere is his orchestral brilliance more varied and more vivid than in *Daphnis et Chloé*. When the upper woodwinds are in full spate and the lowest instruments are firmly anchored to slow-moving bass notes, the characteristic sound of the late romantic orchestra is displayed at its richest.

The score is in three continuous parts with concerted dances and set pieces at inter-

vals: in between are passages of action or "recitative" to convey the interaction of characters or events. The opening scene is a grotto in a woody landscape where young shepherds and shepherdesses gather round the figures of three nymphs carved in a rock. Daphnis and Chloé are childhood companions who learn jealousy first through the attentions of Dorcon, an oxherd. He and Daphnis compete for her by dancing: Dorcon's grotesque dance arouses derision, and Daphnis is left to discover the ecstasy of Chloé's kiss. Lyceion, a shepherdess (two clarinets) then tempts Daphnis and leaves him troubled.

A band of pirates approaches and they carry Chloé off. Daphnis, searching for her, finds her sandal and curses his ill-fortune. Suddenly the statues glow and come to life. The nymphs' solemn dance leads Daphnis to the god Pan.

A distant chorus covers a change of scene to the pirate camp where celebrations are in full swing. Bryaxis, the pirate chieftain, orders the prisoner Chloé to dance. In the middle of her dance she vainly attempts to flee, twice. Bryaxis carries her off, whereupon a mysterious atmosphere overtakes the scene and the pirates are pursued by cloven-hoofed followers of Pan, whose formidable image then appears. The pirates scatter and the scene returns to the grotto of the beginning for the famous dawn music. The shepherds have come to reunite Daphnis and Chloé. In gratitude the pair reenact the story of Pan and Syrinx (*pantomime*) and the ballet ends with the tumultuous *Danse générale.*

—Hugh Macdonald

GUEST ARTISTS

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. He has served as general music director of the Rundfunkorchester Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain, the Düsseldorfer Symphoniker, and the Montreal Symphony. For many seasons he was also guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He is the newly named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin. Rafael Frühbeck de Burgos has conducted virtually all of the major orchestras in the United States and Canada. He is a regular guest conductor with most of the major European ensembles, including all of the London orchestras, the Berlin, Munich, and Hamburg Philharmonic orchestras, the German Radio Orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony Orchestra, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. Future and recent engagements in North America include concerts with the Philadelphia Orchestra, the Pittsburgh Symphony, the National Symphony, the Cincinnati Symphony Orchestra, and the Montreal Symphony Orchestra. Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlántida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut

in January 1971. He has returned to the BSO podium for annual Tanglewood appearances since the summer of 2000, and for subscription programs each season since 2001-02, including Opening Night of the 2002-03 season (Verdi's *Requiem*) and two programs in 2003-04 (Berlioz's *L'Enfance du Christ* and the season-ending Berlioz/Ravel program). He returns to the BSO's Tanglewood podium this summer on Saturday, July 17, for a Beethoven/Wagner program featuring bass-baritone Bryn Terfel, and leads the Tanglewood Music Center this summer on Monday, July 19.

Leon Fleisher



Renowned pianist and conductor Leon Fleisher is a native of San Francisco, where he began his keyboard studies at age four and gave his first public recital at eight. One year later he became a student of the legendary Artur Schnabel. In 1944, at sixteen, Mr. Fleisher made his debut with the New York Philharmonic under Pierre Monteux. He went on to become the first American to win the Queen Elisabeth International Competition in Belgium. Regular appearances with orchestras and in recital on the world's great concert stages followed. His celebrated collaboration with George Szell and the Cleveland Orchestra resulted in a series of recordings, among them the Beethoven and Brahms piano concertos, that have remained touchstones of the classical catalogue to this day. Midway through the 1964-65 season, Mr. Fleisher's illustrious career was interrupted by the onset of a debilitating ailment affecting his right hand, later diagnosed as focal dystonia. During the intervening years, he devoted his musical career to work as a teacher, to conducting (which he has pursued actively since 1967), and, eventually, to the piano literature for left hand alone. His performances and recordings of the repertoire for the left hand, beginning in the 1980s, won him immediate critical and popular acclaim, as well as two Grammy nominations for his Sony Classical recordings. It was in 1995, at a concert with the Cleveland Orchestra, that Mr. Fleisher was able to play the Mozart A major piano concerto, K.414, successfully with both hands again. He now performs both the left-hand repertoire and select works for two hands. Mr. Fleisher serves on the faculties of the Peabody Conservatory, the Curtis Institute, and Toronto's Royal Conservatory. From 1986-97 he was Artistic Director of the Tanglewood Music Center. In 1994 *Musical America* named him Instrumentalist of the Year, and in 2000 he became the first living pianist to be inducted into the Classical Music Hall of Fame. Leon Fleisher made his BSO debut in January 1954 performing the Brahms Piano Concerto No. 1. It was also with that piece that he made his Tanglewood debut, in 1958. He appeared with the orchestra most recently in 1996, performing Mozart's A major piano concerto, K.414, at Tanglewood that August and at Symphony Hall that October. He has also appeared at Tanglewood numerous times as a conductor of both the BSO and the Tanglewood Music Center Orchestra.

To read about the **Tanglewood Festival Chorus**, see page 36.

Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

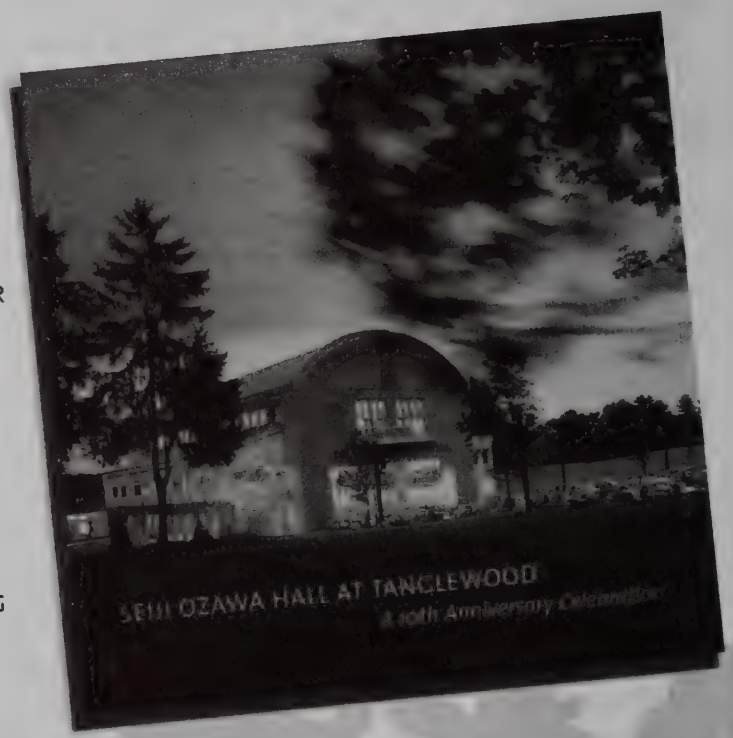
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Sunday, July 11, at 2:30

INGO METZMACHER conducting

MOZART — Overture to *The Magic Flute*, K.620

MOZART — Piano Concerto No. 27 in B-flat, K.595
- Allegro
- Larghetto
- Allegro

EMANUEL AX

INTERMISSION

SHOSTAKOVICH — Symphony No. 1 in F minor, Opus 10
- Allegretto
- Allegro
- Lento
- Allegro molto

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

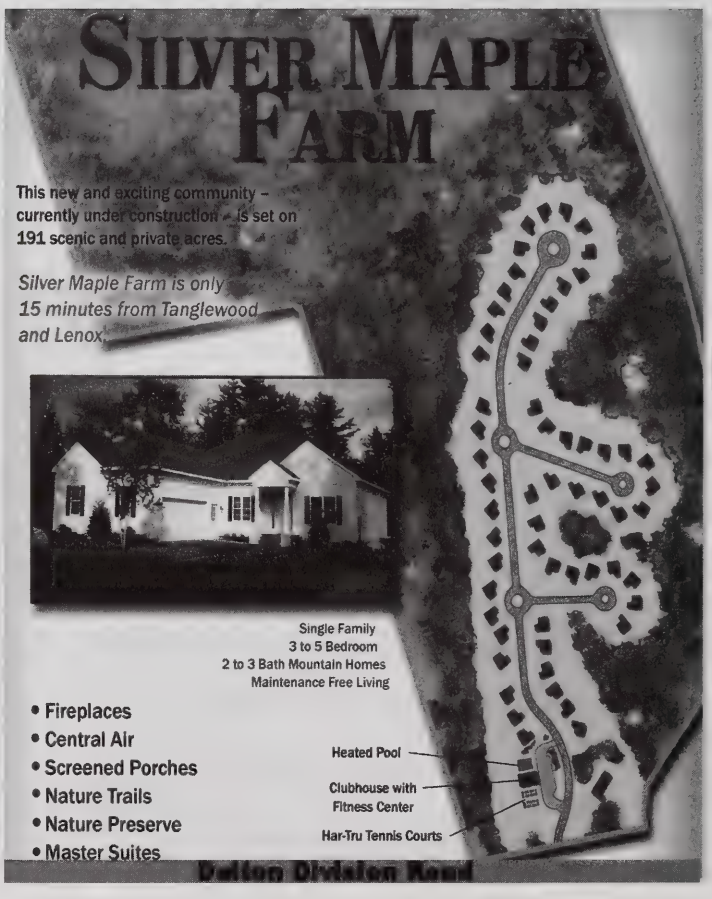
NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Overture to *The Magic Flute*, K.620

First performance of the opera: September 30, 1791, Theater auf der Wieden, Vienna. First BSO performances of the overture: December 1881, Georg Henschel cond. *First Tanglewood performance of the overture*: July 27, 1947, Leonard Bernstein cond. *Most recent BSO performance at Tanglewood*: August 22, 1993, Christoph Eschenbach cond.

The Magic Flute, Mozart's first opera to a German text in a decade, shows him creating a musical world unlike any other: a world in which an evil queen expresses her foul intentions through the most elaborate coloratura, a child of nature covered with bird feathers sings in the accents of popular song, a prince and princess undergo trials to elevate them above the mere external rank of aristocracy to the higher rank of "*Mensch*" (human) in song of elevated simplicity, and a fatherly priestlike figure sings what Bernard Shaw once described as the only music ever written by a human being fit for the mouth of God. The opera got off to a slow start with audiences in Vienna, but by the time of Mozart's death two months after the premiere it had become recognizably a hit. The theme of man's higher and lower natures, symbolized by day and night, with the powerfully inevitable musical triumph of day at the end of the opera, made the work itself a totem for a whole world-view. Beethoven, the high-minded composer who considered most of Mozart's operatic subjects to be little less than pornographic, regarded *Die Zauberflöte* as one of the marvels of the age.





Call For Brochure

1-800-570-0597

Furnished Model Open Daily

It is widely known that Mozart, like many artists and intellectuals of his day, was an active Freemason at a time when that secret organization stood for liberalizing influences of the Enlightenment in a Vienna that was still largely under an oppressive control of the State hand-in-glove with the Church. *The Magic Flute* is known, in fact, as a Masonic opera, filled with the symbols of Masonic rite. One of the most prominent symbols of the opera is the number three: there are three Ladies, three Boys, three knocks at the doors of the temple, and three musical instruments (pipes, flute, and bells) onstage. Mozart puts the entire opera into a "three-key" of E-flat, which has three flats in the signature (this made it a Masonic tonality). And because the opera ends in that key, Mozart's inevitable practice is that the overture must also be in the same key.

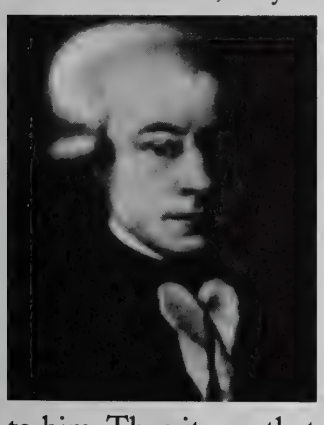
The overture begins with a slow introduction consisting of three harmonies scored for the full orchestra (including trombones, which automatically gave these chords—for Mozart's audience—an unusually somber quality, trombones normally being reserved for church or operatic scenes of the underworld). In any case, the searching Adagio is followed by a lively Allegro with a quasi-fugal development. The first listeners may have been confused by this abrupt shift from the churchly to the farcical, but those who know the opera can appreciate how Mozart foreshadows in these first measures the extraordinary range of the musical language that will follow. He works out his musical ideas in a straightforward way, only slightly colored in the coda by a threatening turn figure, *fortissimo*, which yields to the warm sunshine of the final E-flat major.

—Steven Ledbetter

Wolfgang Amadè Mozart (1756-91)
Piano Concerto No. 27 in B-flat, K.595

First performance: March 4, 1791, Vienna, W.A. Mozart, cond. and piano. *First BSO performance*: July 7, 1963, Tanglewood, Erich Leinsdorf cond., Rudolf Serkin, piano. *Most recent Tanglewood performance*: July 19, 1991, Seiji Ozawa cond., Evgeny Kissin, piano.

In 1791, when Mozart's short span of years came to its untimely end, he was remembered in memorial tributes with a warmth that was far more than conventionally laudatory. Clearly his genius stood out at the time, ranked only with the other great Viennese master, Haydn. Yet to the general public his music was often difficult to understand—daring, highly flavored, complex—so that Mozart had all but given up concertizing in the normal way, which was to assemble the performers for a program that would consist largely of his own music (with himself as piano soloist), rent a hall, sell the tickets, and reap such profits as there may have been. Audiences apparently had stopped coming to Mozart's "academies," as such concerts were called. It was a far cry from the heady days of 1784 when he might appear a dozen times a month; even his last three symphonies, composed in the summer of 1788, probably for an intended series of academies, were not performed in the three years of life remaining to him. Thus it was that Mozart's final contribution to the piano concerto, a genre he had made uniquely his own six or seven years earlier, received its first performance not in an academy given by the composer himself, but rather one given by the distinguished and popular clarinetist Joseph Bähr on March 4, 1791, some two months after the completion of the work. How it was received is unknown.



In this beautifully autumnal concerto, Mozart avoids the glitter of virtuosity for its

own sake, to such an extent that it seems even subdued when compared with some earlier examples. But its expressive qualities are correspondingly richer, and the concerto shares many elements with the other works of his last year: a direct simplicity of melody, an interest in harmonic exploration, and a universality that transcends the passions of the past and enters into a newly tranquil world.

The Allegro presents a wealth of tuneful ideas linked together with the utmost ease and naturalness, even when a little dotted fanfare in the woodwinds interrupts the melody in the strings and threatens to upset the parsing of its phrases. The music oscillates between major and minor, hinting at expressive depths, and the solo instrument picks up much of its figuration from the ritornello, tying everything together most ingeniously. The beginning of the development is designed purposely to disorient the ear, taking off from the extraordinarily distant key of B minor and moving rapidly through a bewildering succession of keys before returning home with Mozart's usual felicity.

The Larghetto opens with the unaccompanied piano singing an expressive song in a mood of tranquil resignation, though the orchestra responds with achingly poignant chromaticisms later on. The finale is lighter, though not so extroverted as some of the earlier concerto rondos. The main tune is a chipper one that Mozart adapted almost

Barrington Stage Company

SWEET CHARITY
June 24 - July 17
Book by Neil Simon
Lyrics by Dorothy Fields
Music by Cy Coleman

THE GOD COMMITTEE
July 22 - August 7
By Mark St. Germain

CYRANO DE BERGERAC
August 12 - 28
By Edmond Rostand
Original music by Ray Leslee
Adapted by Julianne Boyd

bsc
barrington stage company
Julianne Boyd, Artistic Director
413 528-8888
www.barringtonstageco.org

5 Enchanted Evenings. 225 Voices in Song.

Hear great choral masterpieces performed by a chorus of 225 voices, prominent soloists, renowned conductors and the Springfield Symphony Orchestra.

JULY 10 – Philip Brunelle, conductor
Works by Brahms & Britten
Horatio Parker - *Hora Novissima*

JULY 17 – Donald McCullough, conductor
Duruflé - *Requiem*
Beethoven - *Mass in C*

JULY 24 – Duain Wolfe, conductor
American Hymns, Songs & Psalms

JULY 31 – Tom Hall, conductor
Haydn - *The Seasons* (in German)

AUGUST 7 – David Hayes, conductor
Dvořák - *Requiem*

Saturday Concerts at 8:00 p.m.
PREPs: Free pre-concert talks at 6:45 p.m.
Festival Box Office: 413.229.1999
Tickets: $25 - $40

BERKSHIRE CHORAL FESTIVAL
245 North Undermountain Road, Sheffield, MA
www.choralfest.org
MCC
massculturalcouncil.org

immediately after finishing the concerto into a little spring song, "*Komm, lieber Mai*" ("Come, dear May"), K.596. For the rest, the rondo is graceful and vivacious, but its lack of the normal keyboard fireworks suggests that Mozart, at the end of his life, had found an entirely new relation to the audiences that he had courted so assiduously in the earlier years. They no longer had to be compelled to admiration; they could now be wooed by the richness of the music and not only the flash of the performance. And if, as the evidence seems to suggest, they were not attracted by either, then the composer was perfectly willing to go his own way, to write his music as he wanted it to go quite independently of audience approval and traditional aristocratic patronage. Beethoven managed to do that a generation later and still find the means of support; Mozart tried it just a little too soon, as the penury of his last years demonstrates. Still, his late style recalls Winckelmann's famous epigram on the inherent character of classical art—"*edle Einfalt und stille Grösse*" ("noble simplicity and quiet greatness")—which could be applied just as appropriately to this, the capstone on the edifice of Mozart's piano concertos.

—Steven Ledbetter

Dmitri Shostakovich (1906-1975)
Symphony No. 1 in F minor, Opus 10

First performance: May 12, 1926, Leningrad, Leningrad Philharmonic, Nikolai Malko cond. *First BSO performances*: November 1935, Richard Burgin cond. *First Tanglewood performance*: August 17, 1968, Karel Ančerl cond. *Most recent BSO performance at Tanglewood*: August 9, 1985, Kurt Masur cond.

> I grew up in a musical family. My mother, Sophia Vasilyevna, studied at the Conservatory for some years and was a good pianist. My father, Dimitri Boleslavovich, was a great lover of music and sang well. There were many music-lovers among the friends and acquaintances of the family, all of whom took part in our musical evenings. I also remember the strains of music that came from the neighboring apartment of an engineer who was an excellent cellist and passionately fond of chamber music. With a group of his friends he often played quartets and trios by Mozart, Haydn, Beethoven, Borodin, and Tchaikovsky. I used to go out into the hallway and sit there for hours, the better to hear the music. In our apartment, too, we held amateur musical evenings: All this impressed itself on my musical memory and played a certain part in my future work as a composer.
>
> 
>
> My mother wanted her children to have a good musical education. When my older sister, Marusia, was nine, my mother began giving her piano lessons. Three years later, when I reached the same age, my mother insisted that I take my place at the piano. Marusia became a professional musician and today [1956] teaches piano at the Leningrad Ballet School and also the obligatory piano class at the Leningrad Conservatory. My younger sister, Zoya, could not avoid her piano lessons, but did not follow a musical career, being trained instead as a veterinary surgeon.

An aunt remembered the young Mitya as "a very serious and sensitive child, often very meditative...and rather shy," fond of fairy tales, forever composing or improvising at the piano, though inclined to be modest about his music, reading Gogol, practicing Liszt, but loving Mussorgsky and Rimsky-Korsakov most of all. The same aunt, Nadezhda Galli-Shohat, who emigrated to the United States in 1923, told her nephew's biographer, V.I. Serof, that when she first heard the Symphony No. 1, she was astonished to recognize in it many fragments she had heard him play as a young boy, some

of them associated with, among other matters, La Fontaine's fable of the grasshopper and the ant and with Hans Christian Andersen's tale *The Little Mermaid.** It was, in any event, clear that music was to be central in the boy's life and that in spite of all financial hardships—and these were considerable in the Shostakovich family—his gift had to be protected and nurtured. Well prepared, first at home, then at Glyaser's Music School, he was admitted to the Conservatory in Petrograd (as St. Petersburg was then called) in 1919.
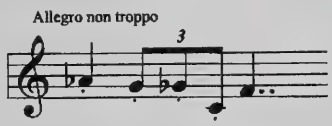
Shostakovich was for a while unsure whether to concentrate on composition or piano. "If the truth be told, I should have done both," he said years after he had chosen composition. He must have been an excellent pianist, for his graduation recital at the Conservatory included Beethoven's *Hammerklavier* Sonata, Opus 106. For a while, piano came in useful in that he was able to help support his parents and sisters by playing for silent movies, but it gradually receded from the center of his musical existence, and he gave his last solo recital in 1930.

His principal teacher in composition was Maximilian Steinberg, himself a pupil of Rimsky-Korsakov, Glazunov, and Liadov. Steinberg married Rimsky-Korsakov's daughter Nedezhda, and it was as a wedding present for them that Stravinsky wrote his orchestral scherzo *Fireworks*. That was primarily a gesture of respect for Rimsky-Korsakov, whom Stravinsky revered, for Steinberg and Stravinsky were not fond of each other: Steinberg, Stravinsky wrote, "was one of these ephemeral, prizewinning, front-page types, in whose eyes conceit forever burns, like an electric light in daytime." Steinberg's own musical inclinations were academic-conservative, but he was a good teacher, able to help his pupil become articulate in a language many of whose details can hardly have been to the older man's taste. Moreover, when the plan for a Leningrad Philharmonic performance seemed about to be shipwrecked because Shostakovich had no money to pay for the copying of orchestra parts, the Conservatory undertook to foot the bill, something that would not have been done without Steinberg's support.

The opus number is always a bit startling. Shostakovich came to think of only one of his pre-First Symphony works as worth publishing, the *Three Fantastic Dances* for piano, Opus 5, but he did come to the challenge of writing his graduation symphony as a surprisingly experienced composer, even of orchestral works (two Scherzos, Opp. 1 and 7, a set of variations, Opus 3, and a group of *Fables* for mezzo-soprano, Opus 4). In the symphony itself, the assurance with which Shostakovich both imagines and realizes



a large-scale structure is as impressive as the vigor and freshness of gesture. Of course, one can hear what music he has been reading and listening to and what has delighted him: he owes, for example, some of the details of his nose-thumbing, wrong-note humor to Prokofiev, he is fascinated by Mahler and his ways of twisting the tails of commonplaces, and more than once we see Petrushka raging in his cell or fixing us with his stare from the top of his master's booth. The basic design, too, is that of the conventional four movements, though with the scherzo second and the slow movement third (in itself a very conventional unconventionality). Throughout, though, Shostakovich finds ways of playing interestingly within that form, producing events in unexpected order, interrupting, linking, reverting. The contour of this phrase



played by the clarinet when the first movement has made the transition from provocatively discontinuous introduction into the "real" discourse, is in one way or another common ground for much of the material of the entire symphony (it is indeed already adumbrated in the introduction itself): we should probably have been much less surprised than most of us were at Shostakovich's late-in-life fascination with serial thinking (cf. most strikingly the String Quartet No. 12).

His orchestral imagination is highly developed, such points as the passages for divided solo strings in the first and last movements, the piano writing in the scherzo, and the famous timpani solo in the finale being merely the most immediately noticeable instances. The slow movement in particular is evidence that at eighteen and nineteen he had much to say, and much of astonishing depth, and every phrase is a wonderful signal of the arrival on the scene of a new, eloquent, personal, always unmistakable voice.

—Michael Steinberg

GUEST ARTISTS

Ingo Metzmacher



Internationally acclaimed German conductor Ingo Metzmacher has become established as a regular guest conductor with many of the world's most prestigious orchestras. In the 2005-06 season he becomes chief conductor of the Netherlands Opera, where he makes his debut in April 2005 with Korngold's *Die tote Stadt*. Since 1997 he has been General Music Director of the City of Hamburg (Hamburg State Opera and Hamburg Philharmonic Orchestra). Ingo Metzmacher studied piano, theory, and conducting in Hannover, Salzburg, and Cologne. He became pianist with Ensemble Modern in 1981 and began conducting the ensemble regularly in 1985. Concurrently he worked with Michael Gielen at Frankfurt Opera, making his debut with *The Marriage of Figaro* in 1987. He has conducted frequently with Brussels Opera since his 1988 debut, when he replaced Christoph von Dohnányi for Franz Schreker's opera *Der ferne Klang*. He has also led productions in the leading German houses, including Dresden, Hamburg and Stuttgart. He conducted new productions of *Così fan tutte* in Los Angeles and *Katya Kabánova* at the Paris Opera. Among many notable operatic productions in Hamburg have been *Der Freischütz*, recorded for DVD, *Wozzeck*, recorded live by EMI Classics, and, this past season, new productions of Berg's *Lulu* and Beethoven's *Fidelio*. Mr. Metzmacher was principal guest conductor of the Bamberg Symphony Orchestra from 1995 to 1999. As music director of the Hamburg Philharmonic Orchestra, he has toured with the orchestra throughout Europe and has revived the Hamburg Musikfest, a cutting-edge festival that takes place

Frelinghuysen Morris

House & Studio



Enjoy a slice of the '30s and '40s at the house & studio of a glamorous artistic couple, Suzy Frelinghuysen and George L.K. Morris. Their works, as well as their contemporaries, including Picasso, Braque, Léger and Gris, are on display.

FRESH OFFERINGS
Previously Unseen Masterpieces by Shaw, Klee and Brancusi
Thursday through Sunday.
Hourly guided tours:
10am to 3pm

92 Hawthorne Street, Lenox, MA 01240 Tel: 413.637.0166 www.frelinghuysen.org

IN HARMONY WITH SCIENCE



Concert for the Cure

SUNDAY, OCTOBER 10TH, 5PM

Donated by Members of the BOSTON SYMPHONY ORCHESTRA
Led By EDO DE WAART Guest Soloist, ANDRÉ WATTS

FOR MORE INFORMATION CALL: 888.310.7100
VISIT US ON THE WEB: WWW.CONCERTFORTHECURE.ORG

every September. As a guest conductor, Ingo Metzmacher's upcoming engagements include appearances with the London Philharmonic, Royal Concertgebouw Orchestra, Munich Philharmonic, Deutsches Symphonie Orchester Berlin, San Francisco Symphony, Boston Symphony, and Rotterdam Philharmonic, and a European festivals tour with the Gustav Mahler Jugendorchester. Ingo Metzmacher's discography for EMI Classics includes the Grammy-nominated "A Portrait of Charles Ives" with Ensemble Modern; the complete symphonies of Karl Amadeus Hartmann with the Bamberg Symphony (awarded the Preis der Deutschen Schallplattenkritik); a Grammy-nominated live recording of *Wozzeck* with Hamburg Opera (also awarded the Preis der Deutschen Schallplattenkritik), and Henze's Symphony No. 9 with the Berlin Philharmonic and the Berlin Radio Choir. A series of live recordings have been released of his New Year Concerts in Hamburg under the title *Who is afraid of the Twentieth Century*, in volumes I-V (EMI and Sony). Mr. Metzmacher made his Boston Symphony debut at Symphony Hall in March 2001, returning for further subscription concerts in 2002 and 2003. This summer brings his first Tanglewood appearances, with the BSO and (last Monday night) with the Tanglewood Music Center Orchestra.

Emanuel Ax



Emanuel Ax is renowned for the exceptional breadth of his performing activity, appearing each season with major symphony orchestras worldwide, giving recitals in the most celebrated concert halls, collaborating in chamber music, commissioning and performing new works, and adding to his acclaimed discography on Sony Classical. Mr. Ax captured public attention in 1974 when, at twenty-five, he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and was awarded the Avery Fisher Prize four years later. He has been an exclusive Sony Classical recording artist since 1987, making his debut on that label with a collection of Chopin scherzos and mazurkas. Recent releases include a two-piano program with Yefim Bronfman of works by Rachmaninoff, period-instrument performances of Chopin's complete works for piano and orchestra, and the Brahms Piano Concerto No. 2 with Bernard Haitink and the Boston Symphony. Other notable recordings are a Grammy-award winning album of Haydn piano sonatas, the two Liszt concertos paired with the Schoenberg Concerto, three solo Brahms albums, an album of tangos by Astor Piazzolla, and a recording of John Adams's *Century Rolls* with the Cleveland Orchestra for Nonesuch. For his season-long "Perspectives" series at Carnegie Hall in 2003-04, Mr. Ax focused on the music of Debussy, appearing with the Boston Symphony under Bernard Haitink, with the Juilliard Orchestra under Charles Dutoit, in three chamber music concerts at Zankel Hall, and in a solo piano recital. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His piano teacher was Mieczylaw Munz. Additionally, he attended Columbia University, where he majored in French. Mr. Ax resides in New York City with his wife, the pianist Yoko Nozaki. They have two children together, Joseph and Sarah. Emanuel Ax made his BSO debut at Tanglewood in 1978 and has since been a regular guest soloist with the orchestra here and at Symphony Hall. He appeared with the BSO at Tanglewood most recently last August, and performed with the BSO most recently last fall as soloist in Franck's Symphonic Variations at both Symphony Hall and Carnegie Hall.

BSOvations

Tanglewood corporate sponsors reflect the increasing importance of partnership between business and the arts. The Boston Symphony Orchestra is honored to be associated with the following companies and gratefully acknowledges their contributions at Tanglewood during the 2004 season.

For information regarding Tanglewood, BSO, and/or Boston Pops sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.



Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 122 years and we are excited to be a part of such a rich heritage. We are pleased to announce the opening of our New York office in mid-summer that will further compliment our relationship with the BSO and Tanglewood for many years to come.



The Fitzpatrick Family

Country Curtains
AT THE RED LION INN ~ STOCKBRIDGE ~ MASSACHUSETTS

THE RED LION INN

Blantyre

Country Curtains, The Red Lion Inn, Blantyre, and the Fitzpatrick family have been a special part of Boston Symphony Orchestra's family for over thirty years. From accompanying the BSO on world tours, to helping build Ozawa Hall, to supporting young upcoming professional musicians at the Tanglewood Music Center, the Fitzpatrick companies have created a unique legacy integral to Tanglewood and the BSO.



Robert L. Reynolds
Vice Chairman and
Chief Operating Officer

Fidelity Investments

Fidelity Investments is proud to support the Boston Symphony Orchestra's Tanglewood season through sponsorship of the Tanglewood Jazz Festival. We are pleased to play an integral part in this celebrated jazz tradition that features some of the most talented artists in jazz history. Through our ongoing commitment to this program we are able to bring wonderful musical performances to thousands of listeners during this unique music festival. Fidelity Investments will continue its long tradition of investing in our communities with fine organizations such as this.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.



Hajime Sawabe
President and CEO

TDK

As sponsor of the 16th annual Tanglewood Free Lawn Tickets for Children program, TDK is proud to bring the gift of music to thousands of children. Children younger than 12 are granted free admission to Tanglewood when accompanied by a ticket-holding adult. Since 1989 more than 200,000 children and their families have participated in the program. In support of the Tanglewood Music Center's educational efforts, TDK also contributes audio cassettes, CD-R media, and VHS tapes. Furthermore, TDK supports the Boston Symphony Orchestra's music preservation project, giving future generations the opportunity to enjoy historic BSO performances. You can count on TDK to help keep the music alive.



clutter

clarity

It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- FleetBoston Celebrity Series
- Harvard University
- Yale University
- MIT
- Fairmont Hotels & Resorts
- American Ireland Fund
- Scudder Investments / Deutsche Bank
- Raytheon
- Whitehead Institute
- Boston Public Library
- City of Boston

Sametz Blackstone Associates

Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com



THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2003, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center Annual Fund, and Tanglewood restricted annual gifts. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and businesses for their annual support of $2,500 or more during the 2003-2004 season. For further information, please contact the Friends Office at (413) 637-5261.

APPASSIONATO $100,000 and up

Anonymous (1)
George and Roberta Berry

VIRTUOSO $50,000 to $99,999

Country Curtains
Dr. Carol Reich and
Mr. Joseph Reich

ENCORE $25,000 to $49,999

Linda J.L. Becker
Gregory Bulger
A Friend of the Tanglewood Music Center
Dorothy and Charles Jenkins
Mr. and Mrs. Edward H. Linde
Stephen and Dorothy Weber

MAESTRO $15,000 to $24,999

Anonymous (1)
Susan Baker and Michael Lynch
Canyon Ranch of the Berkshires
Mr. and Mrs. Joseph L. Cohen
Ginger and George Elvin
Mr. and Mrs. Daniel Freed
The Frelinghuysen Foundation
Mr. and Mrs. Michael L. Gordon
James A. Macdonald Foundation
Stephen B. Kay and Lisbeth Tarlow
Mrs. August R. Meyer
Mrs. Evelyn Nef
Mrs. K. Fred Netter
Olivetti Foundation, Inc.
Annette and Vincent O'Reilly
Red Lion Inn
Mrs. Anson P. Stokes
Mr. and Mrs. Wilmer J. Thomas, Jr.
Loet and Edith Velmans

BENEFACTORS $10,000 to $14,999

Anonymous (1)
Banknorth
Berkshire Bank
Blantyre
Jan Brett and Joseph Hearne
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
The Fassino Foundation, Inc.
Nancy J. Fitzpatrick and
Lincoln Russell
The Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Robert J. Lepofsky
Dr. Raymond and
Hannah H. Schneider
Evelyn and Ronald Shapiro
The Studley Press, Inc.

SPONSORS $5,000 to $9,999

Anonymous (3)
Mr. and Mrs. William F. Allen, Jr.
Robert Baum and Elana Carroll
The Berkshires Capital Investors
Ann and Alan H. Bernstein
Mr. and Mrs. Lee N. Blatt
Judy and Simeon Brinberg
Ann Fitzpatrick Brown
James and Tina Collias
Ranny Cooper and David Smith
Mr. and Mrs. Herbert J. Coyne
Crane & Company, Inc.
Mr. and Mrs. William Cruger
Mr. and Mrs. Clive S. Cummis
Ms. Marie V. Feder
Mr. and Mrs. Dale E. Fowler
Mr. Michael Fried
Mr. and Mrs. Belvin Friedson
Mr. Louis R. Gary
Mr. and Mrs. J. Arthur Goldberg
Roberta and Macey Goldman
Mr. and Mrs. Robert A. Goodman
John and Chara Haas
Dr. Lynne B. Harrison
Mr. and Mrs. Francis W. Hatch, Jr.
Mr. and Mrs. Ira Haupt II
Ms. Rhoda Herrick
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. Lawrence S. Horn
Dr. and Mrs. Allen Hyman
Inland Management Corporation
Mr. and Mrs. Everett Jassy
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Michael P. Kahn
Mr. and Mrs. Louis Kaitz
Mrs. Leonard S. Kandell

Continued on next page

SPONSORS $5,000 to $9,999 *(continued)*

Natalie and Murray S. Katz
Msgr. Leo A. Kelty
Mr. and Mrs. Michael Kittredge
Koppers Chocolate
Mr. and Mrs. Rudolf M. Kroc
Liz and George Krupp
Roger and Myrna Landay
Legacy Banks
Mrs. Vincent Lesunaitis
Buddy and Nannette Lewis
Mr. and Mrs. Edwin N. London
Jay and Shirley Marks
Mr. and Mrs. Thomas T. McCain
Cynthia and Randolph Nelson
May and Daniel Pierce
Claudio and Penny Pincus
Mr. and Mrs. Abe Pollin
Mr. and Mrs. Millard H. Pryor, Jr.
Lila and Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Barbara and Michael Rosenbaum
Mr. Joseph D. Roxe
David and Sue Rudd
Mr. and Mrs. Alan Sagner
Mr. and Mrs. Ira Sarinsky
Mr. and Mrs. Dan Schusterman
Arlene and Donald Shapiro
Hannah and Walter Shmerler
Mr. Peter Spiegelman and
Ms. Alice Wang
Margery and Lewis Steinberg
Marjorie and Sherwood Sumner
Mr. and Mrs. George A. Suter, Jr.
Mr. Aso Tavitian
Diana Osgood Tottenham
Ms. June Ugelow
Mrs. Cecille Wasserman
Mrs. Charles H. Watts II
Karen and Jery Waxberg
Mrs. John Hazen White
Mr. and Mrs. Ira Yohalem

MEMBERS $2,500 to $4,999

Anonymous (8)
Mrs. Janet Adams and
Mr. James Oberschmidt
Mr. and Mrs. Alan Ades
Drs. Paula Algranati and
Barry Izenstein
Mr. and Mrs. Ronald Altman
Harlan and Lois Anderson
Arthur Appelstein and
Lorraine Becker
Apple Tree Inn and Restaurant
Gideon Argov and Alexandra Fuchs
The Barrington Foundation, Inc.
Mr. John A. Barry, Jr.
Ms. Lucille M. Batal
Helene and Ady Berger
Jerome and Henrietta Berko
Berkshire Life Co. of America
Mr. and Mrs. Allen J. Bernstein
Ms. Joyce S. Bernstein and
Mr. Lawrence M. Rosenthal
Hildi and Walter Black
Ann and Neal Blackmarr
Eleanor and Ed Bloom
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Mark G. and Linda Borden
Arlene and Dr. Stuart H. Brager
Jane and Jay Braus
Broadway Manufacturing Supply
Mr. and Mrs. Richard Brown
Samuel B. and Deborah D. Bruskin
Cain, Hibbard, Myers & Cook
Phyllis H. Carey
Mary Carswell
Iris and Mel Chasen
Barbara Cohen-Hobbs
Mr. and Mrs. Stewart M. Colton
Linda Benedict Colvin
Cornell Inn
Ms. Alice Datlof
Mr. and Dr. Trayton Davis
Dr. and Mrs. Harold L. Deutsch
Mr. and Mrs. Jeff Diamond
Channing and Ursula Dichter
Chester and Joy Douglass
Dresser-Hull Company
Ms. Judith R. Drucker
Terry and Mel Drucker
John and Alix Dunn
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Monroe B. England
Eitan and Malka Evan
Roz and Bob Feldman
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. David Forer
Mr. and Mrs. Herb Franklin
I. Robert and Aviva Freelander
Carolyn and Roger Friedlander
Myra and Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Jill and Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Agostino Galluzzo and Susan Hoag
Mr. and Mrs. Gerald N. Gaston
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
Dr. Donald and Phoebe Giddon
Mr. and Mrs. Stephen A. Gilbert
Cora and Ted Ginsberg
David H. Glaser and
Deborah F. Stone
Sy and Jane Glaser
Dr. Morton Gluck
Mr. and Mrs. Seymour L. Goldman
Dr. and Mrs. Morris Goldsmith
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. and Mrs. Richard Grausman
Mr. Harold Grinspoon and
Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Felda and Dena Hardymon
William Harris and
Jeananne Hauswald
Mr. Gardner C. Hendrie and
Ms. Karen J. Johansen
Mrs. Paul J. Henegan
Mr. and Mrs. Peter Herbst
Mr. & Mrs. Murray Hershman
Mr. and Mrs. Robert I. Hiller
Dr. and Mrs. Ronald Hinds
Mr. Arnold J. and
Helen G. Hoffman
Mr. and Mrs. Charles Hoffman
Dr. Joan O. Hoffman and
Mr. Syd Silverman
Dr. and Mrs. Edwin H. Hopton
Mrs. Ruth W. Houghton
Housatonic Curtain Company
Mr. and Mrs. William R.
Housholder
Stephen and Michele Jackman
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Daniel R. Johnson
Ms. Lauren Joy and
Ms. Elyse Etling
Nedra Kalish
Adrienne and Alan Kane
Mr. and Mrs. Arnold Y. Kapiloff
Leonard Kaplan and
Marcia Simon Kaplan
Martin and Wendy Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Howard Kaufman
Mr. and Mrs. Bruce Kelly

Mr. and Mrs. Carleton F. Kilmer
Deko and Harold Klebanoff
Dr. and Mrs. Lester Klein
Dr. and Mrs. David I. Kosowsky
Janet and Earl Kramer
Mr. and Mrs. Ely Krellenstein
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Naomi Kruvant
Norma and Sol D. Kugler
Cary and Beth Lakenbach
Mildred Loria Langsam
William and Marilyn Larkin
Mr. and Mrs. William Lehman
Mr. and Mrs. R. Willis Leith, Jr.
Ms. Lois Lerner
Mr. Arthur J. Levey and Rocio Gell
Marjorie T. Lieberman
Mr. and Mrs. Murray Liebowitz
Geri and Roy Liemer
Mr. and Mrs. A. Michael Lipper
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter F. Loeb
Gerry and Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Gloria and Leonard Luria
Mr. and Mrs. Edward Lustbader
I. Kenneth and Barbara Mahler
Mr. and Mrs. Darryl Mallah
Rev. Cabell B. Marbury
Peg and Bob Marcus
Suzanne and Mort Marvin
Mr. Daniel Mathieu and Tom Potter
Maxymillian Technologies, Inc.
Dr. Robert and Jane B. Mayer
Carol and Thomas McCann
Phyllis and Irv Mendelson
The Messinger Family
Mr. and Mrs. Rollin W. Mettler, Jr.
Vera and Stanley T. Miller
Mr. and Mrs. Michael A. Monts
Mr. and Mrs. Joseph L. Nathan
Jerry and Mary Nelson
Linda and Stuart Nelson
Bobbie and Arthur Newman
Mr. Richard Novik
Mr. Edward G. and
Mrs. Sandra Novotny
Mr. and Mrs. Chet Opalka
Dr. and Mrs. Martin S. Oppenheim
Mr. and Mrs. Michael Orlove
Dr. and Mrs. Simon Parisier
Parnassus Foundation, courtesy of
Jane and Raphael Bernstein
Mr. Lawrence Phillips
Drs. Eduardo and Lina Plantilla
Plastics Technology Laboratories,
Inc.
Dr. and Mrs. Francis Powers, Jr.
Mr. and Mrs. Bruno Quinson
Mr. and Mrs. Mickey Rabina
Charles and Diana Redfern
Mr. and Mrs. Nathan Reiber
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. Stanley Riemer
Mary and Lee Rivollier
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Suzanne and Burton Rubin
Mr. and Mrs. Milton B. Rubin
Carole and Edward I. Rudman
Mr. Bruce Sagan and
Ms. Bette Cerf Hill
Mr. and Mrs. Michael Salke
Malcolm and BJ Salter
Samuel and Susan Samelson
Mr. Robert M. Sanders
Satinwood at Scarnagh, LLC
Dr. and Mrs. Wynn A. Sayman
Mr. Gary S. Schieneman and
Ms. Susan B. Fisher
Marcia and Albert Schmier
Mr. and Mrs. Ernest Schnesel
Lois and Alan Schottenstein
Carrie and David Schulman
Mr. and Mrs. Wallace L. Schwartz
Carol and Marvin Schwartzbard
Betsey and Mark Selkowitz
Carol and Richard Seltzer
Mr. and Mrs. Daniel Shapiro
Mr. and Mrs. Howard and
Natalie Shawn
Sheffield Plastics, Inc.
Jackie Sheinberg and
Jay Morganstern
The Richard Shields Family
Hon. George P. Shultz
Robert and Roberta Silman
Richard B. Silverman
Marion and Leonard Simon
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Arthur M. Siskind
Maggie and John Skenyon
Mrs. William F. Sondericker
Harvey and Gabriella Sperry
Mr. and Mrs. Jerry Spiegel
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Lewis Steinberg
Mr. and Mrs. Daniel S. Sterling
Ms. Alice Stephens and
Mr. Kenneth Abrahami
Mr. and Mrs. Henry S. Stone
Stonover Farm Bed and Breakfast
Mrs. Pat Strawgate
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Mr. Wayne Sunday
Mr. and Mrs. I. David Swawite
Talbots Charitable Foundation
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Mr. and Mrs. John L. Thorndike
Mr. Bruce Tierney
The Tilles Family
Mr. and Mrs. Albert J. Togut
Myra and Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. Laughran S. Vaber
Mr. and Mrs. Charles Vail
Viking Fuel Oil Company
Walden Printing Co., Inc.
Mr. and Mrs. William G. Walker
Mr. and Mrs. Harvey Waller
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Robert A. Weinerman
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Milton Weiss
Mr. and Mrs. Robert E. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carol Andrea Whitcomb
Carole White
Peter D. Whitehead
Mr. and Mrs. Richard E. Willett
Mr. Robert G. Wilmers
Mr. Jan Winkler and
Ms. Hermine Dresner
Mr. and Mrs. Robert C. Winters
Bob and Phyllis Yawitt
Mr. and Mrs. Eric K. Zeise
Simon H. and Esther Zimmerman
Mr. Richard M. Ziter, M.D.
Mr. Lyonel E. Zunz

Names listed as of June 3, 2004

GREAT BENEFACTORS

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra.

From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra.

For more information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-9275.

Anonymous (9)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Mr. and Mrs. J. P. Barger
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
Shirley and Richard Fennell
Fidelity Investments
Estate of Vera Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
FleetBoston Financial
Germeshausen Foundation
The Ann and Gordon Getty Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Susan Morse Hilles Trust
Estate of Edith C. Howie
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Raytheon Company
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. and Mrs. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Osgood Tottenham
Verizon
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams

WALTER PISTON SOCIETY

Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2002-2003 season, members of the Walter Piston Society gave more than $4.5 million to the endowment and operating budget through life-income gifts and bequests.

If you would like more information on becoming a member, or if you find that your name is not listed and should be, please call the Planned Giving Office at (413) 637-5275 or (888) 244-4694.

Anonymous (25)
Mrs. Herbert Abrams
Ms. Eunice Alberts
Mr. Vernon R. Alden
Miss Rosamund W. Allen
Mr. and Mrs. William A. Along
Mrs. James B. Ames
Mrs. Rae D. Anderson
Dorothy and David Arnold
Dr. David M. Aronson
Mr. and Mrs. Zinn Arthur
Miss Eleanor Babikian
Mr. and Mrs. Sherwood E. Bain
Mr. Donald Ball
Ms. Rosemarie Basile
Mr. and Mrs. Herman Becker
Robert Michael Beech
Gabriella and Leo Beranek
Mr. Ralph Berkowitz
Deborah Davis Berman
George and Joan Berman
Mr. William I. Bernell
Mr. and Mrs. Ben Beyea
Benjamin S. Blake
Mrs. Norbert A. Bogdan
Mrs. Anne C. Booth
Dr. Nancy A. Bord
Mrs. John M. Bradley
Mrs. Alice C. Brennan
Ms. Jan Brett and Mr. Joseph Hearne
Ruth and Alan J. Broder
Mr. and Mrs. Peter A. Brooke
Phyllis Brooks
Mr. and Mrs. E. B. Brown
Mr. Richard-Scott S. Burow
Mrs. Mary L. Cabot
Ms. Edith W. Campbell
Mrs. Wilfred I. Carney
Mr. Charles Christenson
Ms. Phyllis E. Clark
Ms. Deborah P. Clark
Kathleen G. and Gregory S. Clear
Mr. Stewart Clifford, Jr.
John F. Cogan, Jr., and Mary Cornille
Mrs. Aaron H. Cole
David Bruce Cole
Dr. and Mrs. James C. Collias
Mr. and Mrs. Abram T. Collier
Mr. and Mrs. Marvin A. Collier
Ms. Alice Confortes
Dr. Michael T. Corgan and Sallie Riggs Corgan
Ms. Rebecca T. Coup
Mr. and Mrs. F. Brooks Cowgill
Mrs. Edith L. Dabney
Mrs. David Dangel
Mr. Eugene M. Darling, Jr.
Mr. and Mrs. Nelson J. Darling, Jr.
Ms. Maud S. Davis
Tamara P. and Charles H. Davis II
Mrs. John E. Dawson
Mr. and Mrs. Henry B. Dewey
Ms. Carolyn Dilts
Mr. Robert Djorup
Mr. and Mrs. Eugene B. Doggett
Dr. O.W. Donnenfeld
Mr. and Mrs. Norman Dorian
Mr. Clive E. Driver
Mrs. Harry Dubbs
Harriett M. Eckstein
Miss Mary C. Eliot
Mrs. Richard S. Emmet
Mrs. Henri A. Erkelens
Lillian K. Etmekjian
Ms. Marilyn Evans
John W. Erwin



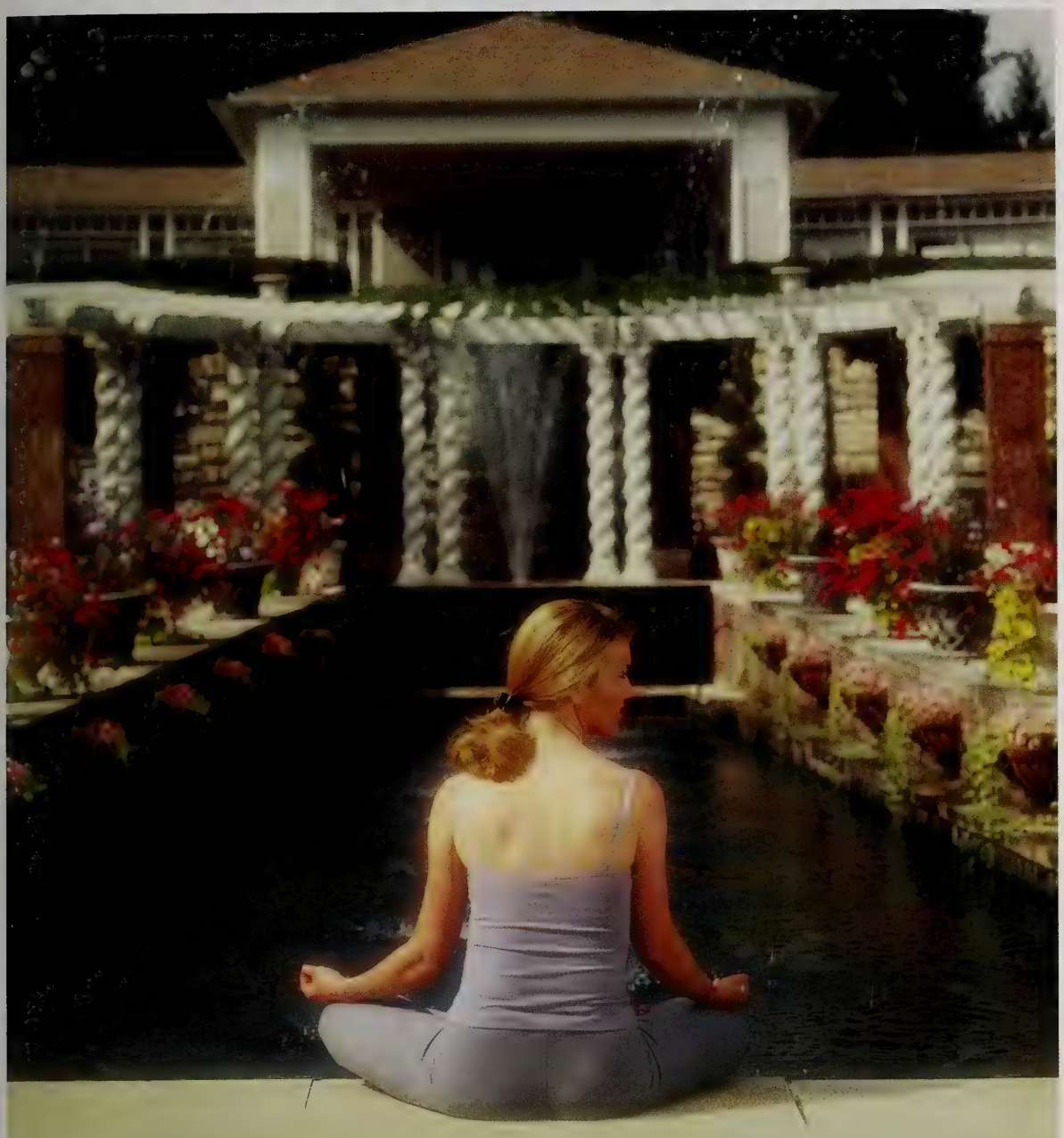
Mrs. Samuel B. Feinberg
Mr. Gaffney J. Feskoe
Mrs. E. Olsen Field
Mr. Stuart M. Fischman
Mr. L. Antony Fisher
Ms. Dorothy M. Fitch and Mr. John H. Munier
Janet P. Fitch
Mr. and Mrs. John H. Fitzpatrick
Elaine Foster
Mr. and Mrs. Dean W. Freed
Dr. Joyce B. Friedman
Mrs. George C. Fuller
Mr. William H. Ganick
Mr. Gabor Garai and Ms. Susan Pravda
Mrs. James G. Garivaltis
Mrs. Henry C. Gill, Jr.
Mr. and Mrs. Leonard Gilman
Mrs. Joseph Glasser
Susan Godoy
Thelma and Ray Goldberg
Mr. Mark R. Goldweitz
Hugo and Midge Golin
Jane W. and John B. Goodwin
Mrs. Haskell R. Gordon
Mrs. Clark H. Gowen
Mr. and Mrs. Daniel S. Gregory
Mr. Howard R. Grimes
Dr. and Mrs. Herbert A. Haessler
Mr. and Mrs. Roger H. Hallowell, Jr.
Mr. Michael A. Halperson
Mrs. Janet M. Halvorson
Margaret L. Hargrove
Mr. and Mrs. G. Neil Harper
Dr. Bettina H. Harrison
Mr. Warren Hassmer
Mr. and Mrs. Francis W. Hatch
Deborah Hauser
Mr. Harold A. Hawkes
Mr. Robert R. Hayward
Mrs. Stephen Heartt
Julie and Bayard Henry
Miss Roberta G. Hill
Mr. James G. Hinkle, Jr.
Mrs. Richard B. Hirsch
Mr. John Hitchcock
Eloise W. and Arthur C. Hodges
Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Howard K. Holladay
M.A.B. Holmes
Ms. Emily C. Hood
Mr. and Mrs. Charles A. Hubbard II
Mr. and Mrs. F. Donald Hudson
Mr. Holcombe A. J. Hughes
Mr. and Mrs. Joseph Hyman
Janet S. Isenberg
Emilie K. Jacobs
Mr. and Mrs. David Jeffries
Mrs. Stella D. Jenkins
Mr. and Mrs. H. E. Jones
Edna S. and Béla T. Kalman
Dr. Alice S. Kandell
Renée and Stan Katz
Mrs. Robert J. Kaufmann
Mr. and Mrs. Richard L. Kaye
George H. Kidder
Ms. Marsha A. Klein
Mr. Mason J. O. Klinck, Sr.
Ms. Kathleen Knudsen
Audrey Noreen Koller
Joan H. Kopperl
Mr. and Mrs. Robert K. Kraft
Mr. and Mrs. Harvey Chet Krentzman
Mr. George F. Krim
Miss Katherine P. Lanctot
Dr. Robert Lee
Mrs. Shirley Lefenfeld
Mr. and Mrs. R. Willis Leith, Jr.
Mrs. Vincent J. Lesunaitis
Ms. Bess Levine
Dr. Audrey A. Lewis
Mr. and Mrs. T. Herbert Lieberman
Mrs. George R. Lloyd
Mr. Richard C. Lord
Diane H. Lupean
Kathryn H. Lupean
Mrs. Jane C. Lyman
Mrs. John D. MacDonald
Mr. and Mrs. Donald Malpass, Jr.
Ruth G. Mandalian
Irma S. Mann
Mr. Russell E. Marchand
Mrs. Maria Maris
Jay Marks
Mrs. Nancy Lurie Marks
Miss Charlotte N. May
Mrs. Barbara McCullough
Mrs. John B. McGowan
Mrs. Richard M. McGrane
Mr. and Mrs. David McKearnan
Mrs. Willard W. McLeod, Jr. (Patricia B.)
Mr. and Mrs. Russell P. Mead
Mr. Richard P. Menaul
Mrs. August R. Meyer
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Nathan R. Miller
Mrs. Beverly F. Mills
Mrs. Elting E. Morison
Mrs. Olney S. Morrill
Richard P. Morse and Claire W. Morse
Mrs. Wells Morss
Mr. James Edward Mulcahy
Mrs. Robert M. Mustard
Mrs. Sterling Myrick

Anne J. Neilson
Mrs. K. Fred Netter
Mrs. Robert B. Newman
Alan A. and Barbara Nicoll
Mrs. Mischa Nieland
Michael L. Nieland MD
Koko Nishino
Bernice Nollman
Carol J. Noyes
Mrs. Louise C. Noyes-Balboni
Dr. Peter Ofner
Mrs. Stephen Davies Paine
Mrs. Marion S. Palm
Dr. and Mrs. Egidio Papa
Catherine Lillios Pappas
Ms. Mary B. Parent
Mrs. Jack S. Parker
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. John B. Pepper
Mr. and Mrs. John A. Perkins
Polly Perry
Mrs. Roger A. Perry, Jr.
Mrs. Thomas D. Perry
Helen Salem Philbrook
Mr. and Mrs. John Plimpton
Mrs. David R. Pokross
Mr. Peter J. Previte
Mr. and Mrs. Robert O. Preyer
Ms. Carol A. Procter
Mrs. Daphne Brooks Prout
Mr. and Mrs. Henri Prunaret
Mr. and Mrs. Millard H. Pryor, Jr.
Miss Lillian A. Purdy
Irving W. Rabb
Herbert Rakatansky MD and Barbara Sokoloff
Peter and Suzanne Read
John S. Reidy
Professor Josephine R. Reiter
Robert and Ruth Remis
Marcia and Norman Resnick
Barbara Rimbach
Dr. and Mrs. Edmond Rittner
Elizabeth P. Roberts
Mr. and Mrs. David Rockefeller, Jr.
Dr. J. Myron Rosen
Mr. and Mrs. Jerome Rosenfeld
Mr. James L. Roth
Mrs. George R. Rowland
Dr. Jordan S. Ruboy
Mr. Paul W. Runge
Mr. and Mrs. Robert Saltonstall
Miss Sylvia L. Sandeen
Mr. Robert M. Sanders
Mr. Stephen Santis
Ms. Carol Scheifele-Holmes and Mr. Ben L. Holmes
Dr. Raymond and Hannah H. Schneider
Dr. and Mrs. Leslie R. Schroeder
Mrs. Aire-Maija Schwann
Mr. and Mrs. George G. Schwenk
Mr. and Mrs. Thomas J. Scott
Miss Alice M. Seelinger
Mrs. Alfred M. Sexton
Mr. and Mrs. Roland E. Shaine
Mr. Wolf Shapiro
Mrs. Robert L. Sharp
Dr. Richard M. Shiff Trust
Mrs. Jane Silverman
Mr. and Mrs. Robert L. Singleton
Barbara F. Sittinger
Dr. and Mrs. Jan P. Skalicky
Doctors Jane Slaughter and Firmon E. Hardenbergh
Mr. and Mrs. Christopher E. Smith
Mrs. W.D. Sohier
Ms. Bonnie T. Solomon
Drs. Norman Solomon and Merwin Geffen
Mr. Masatsugu Sonobe
Mrs. Nathaniel H. Sperber
Mr. Thomas A. Stalker
Ray and Maria Stata
Dr. Harold J. Stein and Kay E. Stein
Shirley and Al Steiner
Mr. and Mrs. Thomas G. Stemberg
Miss Marylen R.I. Sternweiler
Mr. Josiah Stevenson IV
Miss Ruth Elsa Stickney
Mrs. Patricia Hansen Strang
Mr. and Mrs. Jonathon D. Sutton
Mrs. Nathan B. Talbot
Jean-Noël and Mona N. Tariot
Mr. Thomas Teal
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Miss Ruth Tucker
Mr. Joseph F. Urner and Ms. Lorain R. Brown
Mr. and Mrs. Robert A. Vieira
Mr. and Mrs. Mark Volpe
Rev. and Mrs. Arthur A. Wahmann
Carol A. and Henry J. Walker



Sidney and Winthrop Walker
Ray and Barbara Warner
Mrs. Phyllis W. Watkins
Ms. Kathleen M. Webb
Miss Eunice Wheeler
Mr. Stetson Whitcher
Ms. Carol A. Whitcomb
Mrs. Constance V.R. White
Mr. and Mrs. Thomas H.P. Whitney
Mr. Peter A. Wick
Dr. Michael Wiedman
Mrs. Amos N. Wilder
Mr. and Mrs. Richard E. Willett
Georgia H. Williams
Mr. Jeffery D. Williams
Mr. and Mrs. John Williams
Mrs. Ralph B. Williams
Mrs. Margaret Williams-DeCelles
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Jeanne H. Wolf
Miss Elizabeth Woolley
Mrs. Eleanor Wright
Drs. Richard J. and Judith J. Wurtman
Mr. David Yalen
Mrs. Christopher Young
Lisl Zausmer
Dr. Nicholas T. Zervas
Mrs. Kate Zigmond
Ms. Helen Zimbler





It's not what you bring.
It's what you take away.

At Canyon Ranch Resorts, you'll enjoy much more than a great vacation. Relax and have fun. Change your perspective. Or change your life. Embrace all the opportunities and take away an enhanced sense of self. Or simply take pleasure in focusing on your well-being. After all, it's the possibilities you choose that make all the difference.

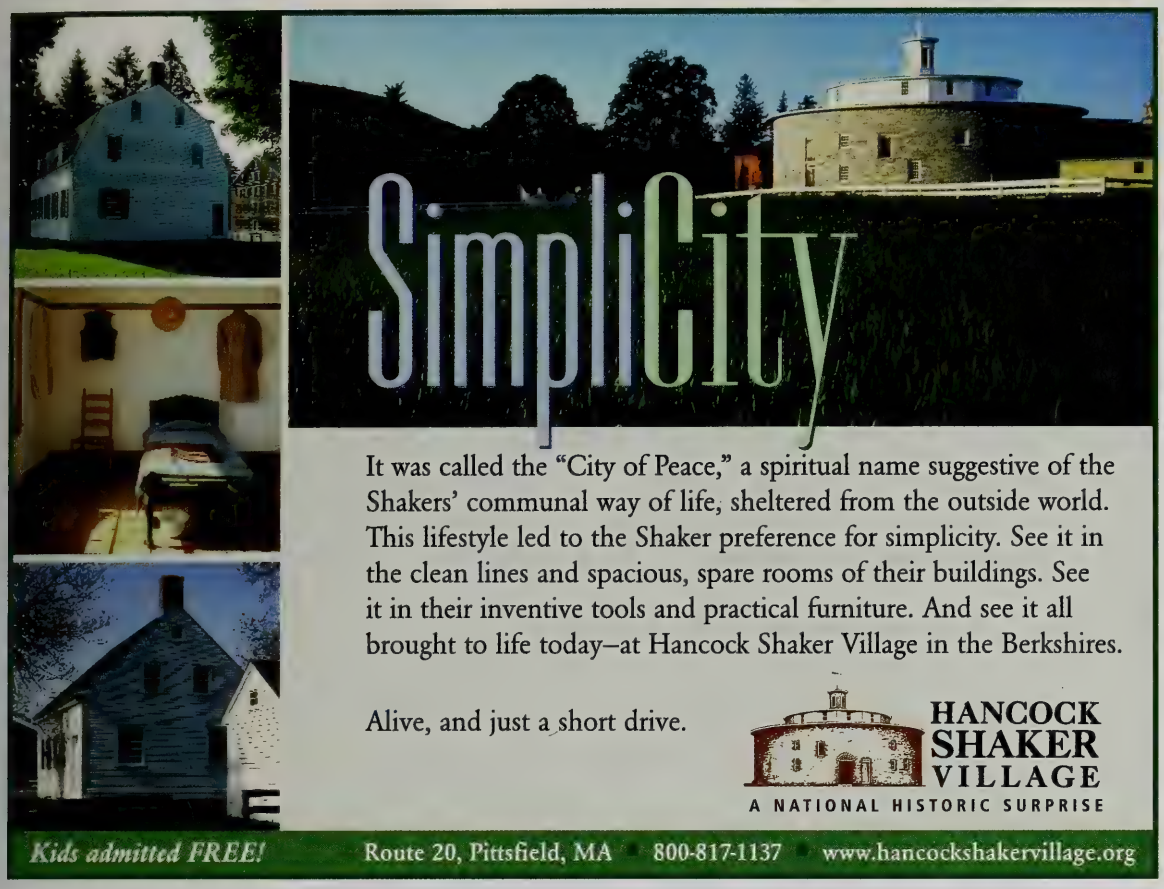
CANYONRANCH®

The Power of Possibility™

Lenox, Massachusetts • canyonranch.com • 800-742-9000


Contemporary
artists
explore the
possibilities . . .
Presence of
LIGHT
July 2 through October 31
Downtown Pittsfield, MA 413.443.7171
Berkshiremuseum
Funded in part by High Meadow Foundation


SHEAR ART!
SHEEPTACULAR
PITTSFIELD!
70 ARTIST-DECORATED SHEEP SCULPTURES
www.sheeptacular.org
"Marine Marino Sheep: Surf and Turf" by Mario Caluori
Events all summer • Auction on September 18
LAURIN PUBLISHING
Legacy Banks
"Tiffany Lamb" by Dorothy and Jennifer Needham
"The Golden Fleece" by Stephen Filmus



It was called the "City of Peace," a spiritual name suggestive of the Shakers' communal way of life, sheltered from the outside world. This lifestyle led to the Shaker preference for simplicity. See it in the clean lines and spacious, spare rooms of their buildings. See it in their inventive tools and practical furniture. And see it all brought to life today–at Hancock Shaker Village in the Berkshires.

Alive, and just a short drive.

HANCOCK SHAKER VILLAGE
A NATIONAL HISTORIC SURPRISE

Kids admitted FREE! Route 20, Pittsfield, MA • 800-817-1137 • www.hancockshakervillage.org

2003 Tony Award® Winner! BILLY JOEL

2003 Tony Award® Winner! TWYLA THARP



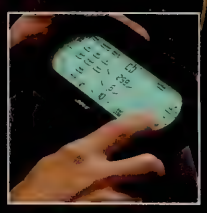
PHOTO CREDITS: JOAN MARCUS / SIGN: EDUARDO PATINO

CALL ticketmaster 212-307-4100/800-755-4000
Groups call 212-840-3890 Visit ticketmaster.com or movinoutonbroadway.com

Get your FREE Movin' Out pocket guide featuring exclusive offers when you buy tickets with your Visa® card. One free while supplies last.

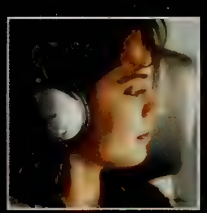
RICHARD RODGERS THEATRE, 226 WEST 46th STREET
Original cast album available now on Sony Classical.

VISA
Proud Sponsor of Movin' Out











You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

©2001 Bose Corporation. JN20417

Rich Warren, *Chicago Tribune*, 6/1/90.

BOSE®

Better sound through research®

South Mountain Concerts

Pittsfield, Massachusetts

86th Season of Chamber Music

Concerts Sundays at 3 P.M.

September 5
Kalichstein-Laredo-Robinson Trio
September 12
Tokyo String Quartet
September 19
Emerson String Quartet
September 26
Muir String Quartet
October 3
Beaux Arts Trio

For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106
www.southmountainconcerts.com



Radical Rockwell

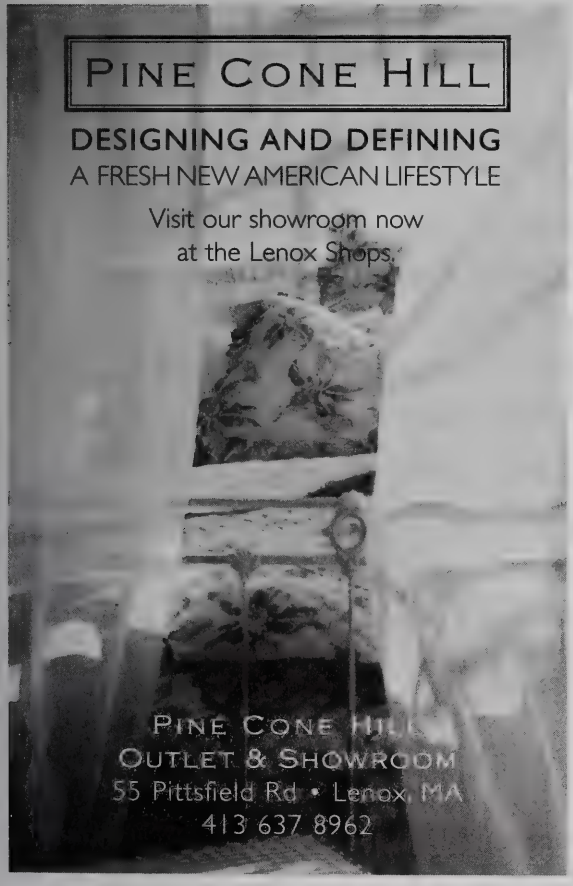
Hometown Hero, Citizen of the World
Rockwell in Stockbridge
June 5 – October 31, 2004

NORMAN ROCKWELL MUSEUM
413-298-4100 | www.nrm.org

PINE CONE HILL

DESIGNING AND DEFINING
A FRESH NEW AMERICAN LIFESTYLE

Visit our showroom now
at the Lenox Shops.



PINE CONE HILL
OUTLET & SHOWROOM
55 Pittsfield Rd • Lenox, MA
413 637 8962

The Colonial Theatre Summer 2004

they're playing our song

A Colonial Theatre Production
August 18 - 29,
Opening Night Gala August 20
at the Berkshire Music Hall
A Neil Simon romantic comedy with an orchestral score by Marvin Hamlisch, directed by James Warwick. Call **413-448-8084** for tickets.

July 31, 7 pm: *The Grrl Genius Guide to Sex (with other people)*
Opening performance by Melodrome
Nationally renowned author and performer Cathryn Michon brings her stand-up comedy act in a benefit performance to the Berkshire Music Hall.

Colonial Theatre tours: Fridays at noon,
Saturdays at 10:30 am – ***Free!***

www.thecolonialtheatre.org
111 South St., Pittsfield, MA
413-448-8084

The Colonial Theatre
bringing it all back home



International Travelers at Home

Marjorie and Ed VanDyke traveled the globe while raising a family. After setting up twenty homes across the United States, Germany, France, England and beyond—they chose the lifecare option of Kimball Farms as their permanent home. Here they have the finest cultural attractions, great natural resources and a community of diverse and enthusiastic neighbors. They consider this a gift to themselves and their children that has enabled the continuance of a fulfilling lifestyle with the promise of a secure future.

Call Dolly Curletti, Marketing Director, for a brochure or to arrange for a tour, 413.637.7000 or 800.283.0061.

Kimball Farms

EQUAL HOUSING OPPORTUNITY

235 Walker Street, Lenox, MA • kimballfarms.org

Affiliate of Berkshire Health Systems

JULY AT TANGLEWOOD

Thursday, July 1, at 8:30 and
Friday, July 2, at 8:30

MARK MORRIS DANCE GROUP
in collaboration with the
TANGLEWOOD MUSIC CENTER
Choreography by Mark Morris to music of
J.S. BACH, BARTÓK, and VIVALDI

Saturday, July 3, at 5:45

"A PRAIRIE HOME COMPANION AT TANGLEWOOD"
with GARRISON KEILLOR

Sunday, July 4, at 7
(Grounds open at 2pm; fireworks to follow the concert)
DIANA KRALL

Tuesday, July 6, at 8:30

BOSTON BAROQUE
MARTIN PEARLMAN, music director
SHARON BAKER, KRISTEN WATSON, MARK TUCKER, LYNTON ATKINSON, FRANK KELLEY, NICHOLAS ISHERWOOD, and MARK ANDREW CLEVELAND, vocal soloists

MONTEVERDI *Vespers of 1610*

Thursday, July 8, at 8:30

JUILLIARD STRING QUARTET

Music of HAYDN, BARTÓK, and BEETHOVEN

Friday, July 9, at 6 (Prelude)

MEMBERS OF THE BSO
RANDALL HODGKINSON, piano

Music of DOHNÁNYI and DVOŘÁK

Friday, July 9, at 8:30–Opening Night Concert

BSO—KURT MASUR, conductor
LINCOLN CENTER JAZZ ORCHESTRA WITH WYNTON MARSALIS
LAQUITA MITCHELL, CYNTHIA RENÉE HARDY, BRIAN ROBINSON, and ROBERT HONEYSUCKER, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MARSALIS *All Rise*

Saturday, July 10, at 10:30 a.m.
Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 11

Saturday, July 10, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
LEON FLEISHER, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-RAVEL PROGRAM
Piano Concerto for the left hand
Daphnis et Chloé (complete)

Sunday, July 11, at 2:30

BSO—INGO METZMACHER, conductor
EMANUEL AX, piano

MOZART Overture to *The Magic Flute*
MOZART Piano Concerto No. 27 in B-flat, K.595
SHOSTAKOVICH Symphony No. 1

Tuesday, July 13, at 8:30

BRYN TERFEL, bass-baritone
MALCOLM MARTINEAU, piano

To include songs by VAUGHAN WILLIAMS, WARLOCK, COPLAND, QUILTER, BRITTEN, TOSTI, and others

Wednesday, July 14, at 8:30

BOSTON POPS ORCHESTRA
MARVIN HAMLISCH, conductor
DIANNE REEVES, vocalist
THE JAZZ AMBASSADORS

Thursday, July 15, at 8:30

PIERRE-LAURENT AIMARD, piano
with SARAH FRISOF, flute

Music of BEETHOVEN, CARTER, and IVES

Friday, July 16, at 6 (Prelude)

MEMBERS OF THE BSO

Music of BORODIN and DVOŘÁK

Friday, July 16, at 8:30

BSO—KURT MASUR, conductor
MIDORI, violin

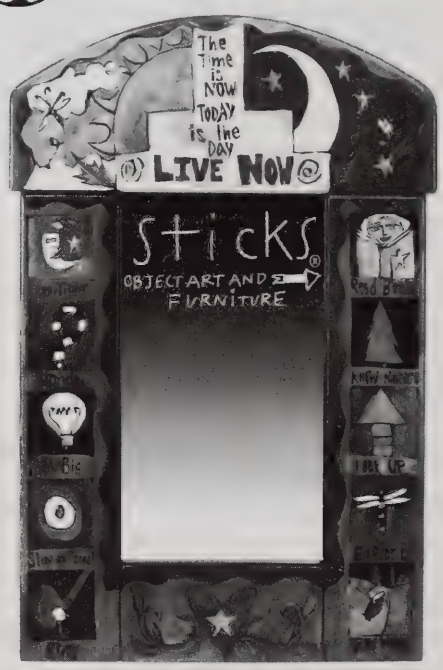
GLINKA Overture to *Ruslan and Ludmila*
TCHAIKOVSKY Violin Concerto
DVOŘÁK Symphony No. 9, *From the New World*

Saturday, July 17, at 10:30 a.m.
Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, July 17



evergreen

fine american crafts



Two Hundred & Fifty - One Craftspeople Represented

291 Main Street • Great Barrington, MA 01230
(ph) 413-528-0511 • e-mail: evergre@vgernet.net



WILLIAM CALIGARI
INTERIORS/ARCHITECTURE

85 Main Street Great Barrington MA
www.williamcaligari.com

413.528.3665

Saturday, July 17, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
BRYN TERFEL, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN Symphony No. 8
WAGNER Excerpts from *Die Meistersinger von Nürnberg*

Sunday, July 18, at 2:30

ORCHESTRA OF ST. LUKE'S
DONALD RUNNICLES, conductor
JOSHUA BELL, violin

ROSSINI Overture to *L'italiana in Algeri*
BRAHMS Violin Concerto
BEETHOVEN Symphony No. 7

Wednesday, July 21, at 8:30

EMERSON STRING QUARTET

Music of BRITTEN, TOWER, and SHOSTAKOVICH

Friday, July 23, at 6 (Prelude)

MEMBERS OF THE BSO
NINA FERRIGNO, harmonium
LUDOVIC MORLOT, conductor

Music of GANDOLFI, DVOŘÁK, and DAHL

Friday, July 23, at 8:30

BSO—HANS GRAF, conductor
CLAUDIO BOHÓRQUEZ, cello

ALL-DVOŘÁK PROGRAM
Othello Overture; Cello Concerto; Symphony No. 7

Saturday, July 24, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 25

Saturday, July 24, at 8:30

BSO—PATRICK SUMMERS, conductor
RENÉE FLEMING, soprano

Arias and songs by HANDEL, MASSENET, STRAUSS, PORTER, RODGERS & HAMMERSTEIN, VERDI, PUCCINI, and CATALANI; orchestral music of MOZART, BIZET, WAGNER, RODGERS, and VERDI

Sunday, July 25, at 2:30

BSO—MARK ELDER, conductor
PETER SERKIN, piano

VAUGHAN WILLIAMS Fantasia on a Theme by Thomas Tallis
STRAVINSKY Concerto for Piano and Winds
DEBUSSY *Prelude to The Afternoon of a Faun*
ELGAR *Enigma* Variations

Tuesday, July 27, at 8:30

RICHARD GOODE, piano

Music of BEETHOVEN, SCHUBERT, JANÁČEK, and CHOPIN

Wednesday, July 28, at 8:30

THE HILLIARD ENSEMBLE
MICHELLE MAKARSKI, violin; JAVIER DIAZ and LYNN VARTAN, percussion; DONALD CROCKETT, conductor

Music of MACHAUT, PÉROTIN, and the 13th-century Ars Nova, plus HARTKE's *Tituli*

Thursday, July 29, at 8 and Saturday, July 31, at 2:30

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS AND ORCHESTRA
STEFAN ASBURY, conductor; DAVID KNEUSS, director; JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

BRITTEN *A Midsummer Night's Dream* (fully staged)

Friday, July 30, at 6 (Prelude)

MEMBERS OF THE BSO
RENAUD CAPUÇON, violin
RANDALL HODGKINSON, piano

Music of SCHNITTKE and DVOŘÁK

Friday, July 30, at 8:30

BSO—EDO DE WAART, conductor
RICHARD GOODE, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN *Te Deum*; Symphony No. 92, *Oxford*
MOZART *Ave Verum Corpus;* Piano Concerto No. 24 in C minor, K.491

Saturday, July 31, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 1

Saturday, July 31, at 8:30

BSO—CHRISTOPH VON DOHNÁNYI, conductor
RENAUD CAPUÇON, violin

SCHNITTKE *(K)ein Sommernachtstraum*
MENDELSSOHN Violin Concerto
BRAHMS Symphony No. 4

Programs and artists subject to change.

FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL

2004 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Thursday, July 1, 8:30 p.m.*
Friday, July 2, 8:30 p.m.*
MARK MORRIS DANCE GROUP and TMC FELLOWS
CRAIG SMITH, conductor
Choreography by MARK MORRIS to music of BACH, BARTÓK, and VIVALDI

Sunday, July 4, 10 a.m.
Chamber Music Concert

Monday, July 5, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 5, 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
INGO METZMACHER, conductor
Music of DALLAPICCOLA, SCHOENBERG, and BERLIOZ

Wednesday, July 7, 7 p.m.
Opening Exercises (free admission; open to the public)

Saturday, July 10, 6 p.m. ♪
Prelude Concert

Sunday, July 11, 10 a.m.
Chamber Music Concert

Sunday, July 11, 8:30 p.m. (CMH)
Vocal Recital

Monday, July 12, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 12, 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC ORCHESTRA
KURT MASUR, JOSEPH WOLFE (TMC Fellow), and HÉLÈNE BOUCHEZ (TMC Fellow), conductors
ANNALENA PERSSON, soprano
Music of MENDELSSOHN, KODÁLY, and WAGNER

Saturday, July 17, 6 p.m. ♪
Prelude Concert

Sunday, July 18, 10 a.m.
Chamber Music Concert

Monday, July 19, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 19, 8:30 p.m.
The Margaret Lee Crofts Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
Music of HAYDN and STRAUSS

Thursday, July 22, 8:30 p.m.
Vocal Recital

Saturday, July 24, 6 p.m. ♪
Prelude Concert

Sunday, July 25, 10 a.m.
Chamber Music Concert

Monday, July 26, 1 p.m. (CMH)
Steinway Series (free admission)

Tuesday, July 27, 2:30 p.m. (TH)*
Opera Open Dress Rehearsal—see July 29 & 31

Thursday, July 29, 10 a.m., 1 p.m., 4 p.m.
String Quartet Marathon: three 2-hour performances

Thursday, July 29, 8 p.m. (TH)* and
Saturday, July 31, 2:30 p.m. (TH)*
TMC VOCAL FELLOWS & ORCHESTRA
STEFAN ASBURY, conductor
DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design
BRITTEN *A Midsummer Night's Dream*

Saturday, July 31, 6 p.m. ♪
Prelude Concert

Sunday, August 1, 10 a.m. (TH)
Chamber Music Concert
T'ANG QUARTET

Sunday, August 1, 8:30 p.m.*
Ozawa Hall 10th Anniversary Celebration Gala
TMC ORCHESTRA
SEIJI OZAWA, JOHN WILLIAMS, and JOHN OLIVER, conductors
STEPHANIE BLYTHE, mezzo-soprano; YUNDI LI, piano; MAYUMI MIYATA, shō
BOSTON SYMPHONY CHAMBER PLAYERS
TANGLEWOOD FESTIVAL CHORUS
Music of COPLAND, TAKEMITSU, BERNSTEIN, LISZT, CHOPIN, WAGNER, and VERDI

Tuesday, August 3, 2 p.m.*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon performances begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
BOSTON SYMPHONY, BOSTON POPS, and TMC ORCHESTRAS
CHRISTOPH VON DOHNÁNYI, KEITH LOCKHART and JOHN WILLIAMS, conductors
Music of STRAUSS, BENNETT, WILLIAMS, and TCHAIKOVSKY

(CMH) = Chamber Music Hall
(TH) = Theatre

♪ Admission is free, but restricted to 8:30 p.m. concert ticket holders.
*Tickets available through the Tanglewood box office

Saturday, August 7, 6 p.m. ♪
Prelude Concert

Sunday, August 8, 10 a.m.
Chamber Music Concert

Tuesday, August 10, 8:30 p.m.
Chamber Music Concert

Thursday, August 12—Monday, August 16
FESTIVAL OF CONTEMPORARY MUSIC
Robert Spano, director
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, The Fromm Music Foundation, and The Helen F. Whitaker Fund..
Guest Soloists: Meridian Arts Ensemble, with Helena Bugallo, piano, and Elliott Sharp, sound artist; Dawn Upshaw and Lucy Shelton, sopranos; Norman Fischer, cello
Detailed program information available at the Main Gate

Tuesday, August 17, 8:30 p.m.
Chamber Music Concert

Thursday, August 19, 1:30 p.m. (TH)
Chamber Music Concert

Saturday, August 21, 6 p.m. ♪
Prelude Concert

Sunday, August 22, 10 a.m.
Vocal Chamber Music Concert



Sunday, August 22, 2:30 p.m. (Shed)*
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES DEPREIST, conductor
GARRICK OHLSSON, piano
Music of BEETHOVEN and MAHLER

Except for concerts requiring a Tanglewood box office ticket (indicated by * or ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra Hall tickets	**$25**
TMC Orchestra Lawn tickets	**$10**
Other TMC concerts	**$10**

TMC recitals, chamber music, and Festival of Contemporary Music concerts: Friends of Tanglewood at the $150 level or higher will receive 2 free tickets to these performances by presenting their membership card at the Box Office one hour before concert time. Tickets are $10 for non-members and donors of up to $149. **TMC Orchestra concerts (July 5, 12, 19; August 16)**: Friends of Tanglewood at the $150 level or higher are invited to order a limited number of TMC Orchestra tickets on the Advance Ticket Order Form at $25 each.

Beginning June 7, donors of $150 or higher may order additional TMC Orchestra tickets, either at the Tanglewood box office or by calling SymphonyCharge at (888) 266-1200. Non-members and donors of up to $149 may purchase tickets starting at 7:30 p.m. at the Bernstein Gate box office on the day of the performance at prices noted above.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at **www.bso.org**. All programs are subject to change.

2004 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 17, 2:30 p.m.** Federico Cortese conducting music of Beethoven and Rachmaninoff; **Saturday, July 31, 2:30 p.m.** David Hoose conducting music of Vaughan Williams (with Young Artists Chorus) and Stravinsky; **Saturday, August 14, 2:30 p.m.** David Hoose conducting music of Bartók and Smetana

WIND ENSEMBLE PROGRAMS: **Sunday, July 18, 7 p.m.** Frank Battisti conducting music of Harbison (with Young Artists Chorus), Corigliano, Dello Joio, Persichetti, Ives, and Grainger; **Thursday, July 29, 8 p.m.** Frank Battisti conducting music of Strauss, Milhaud, Rands, Massenet, Harbison, and Feltman

VOCAL PROGRAMS: **Sunday, July 18, 7 p.m.** Frank Battisti conducting music of Harbison (with Young Artists Wind Ensemble); **Saturday, July 31, 2:30 p.m.** David Hoose conducting music of Vaughan Williams (with Young Artists Orchestra)

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m. unless otherwise noted: **Tuesday, July 20; Wednesday, July 21; Thursday, July 29; Saturday, August 7, 2:30 p.m.**, Ozawa Hall, Honors Chamber Music Recital; **Tuesday, August 10; Wednesday, August 11; Thursday, August 12**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free for all other BUTI concerts. For more information call (413) 637-1430.

In the Berkshires, Nature sets the

Berkshire Performing Arts Calendar
June 24 to July 31, 2004

Berkshire Choral Festival
Sheffield, (413) 229-1999
www.choralfest.org
Choral Masterpieces – 225 voices, soloists, Springfield Symphony. 7/10, 17, 24, 31 at 8 pm.

Berkshire Music School
Pittsfield, (413) 442-1411
Music education for all ages. Private lessons and chamber ensembles. Open year round.

Berkshire Opera
Pittsfield, (413) 442-9955
www.berkshireopera.org
Verdi's Rigoletto 6/24-7/4. Barber, Barab, Bernstein Triple Bill 7/26-7/31.

Berkshire Theatre Festival
Stockbridge, Box: (413) 298-5576
www.berkshiretheatre.org
Siddhartha: A Jungian Fantasy – 7/7-31; Heartbreak House – 7/13-24; Miracle Worker 7/27-8/14.

Jacob's Pillow Dance Festival
Becket, (413) 243-0745
www.jacobspillow.org
America's premier dance festival plus FREE talks & showings. Community Day, 7/24 10 am – 2 pm.

The Miniature Theatre of Chester
Chester, (413) 354-7771
www.miniaturetheatre.org
"The Gem of the Berkshires." Presenting Skylight 7/7 – 18 and Tea For Three 7/21 – 25.

Shaker Mountain Opera
at Berkshire Community College
Pittsfield, (800) 588-9757
www.Shakermountainopera.org
Fully staged productions of Faust, Magic Flute and Tales of Hoffmann.

Shakespeare & Company
Lenox, (413) 637-3353
www.shakespeare.org
Shakespeare's romantic comedy, As You Like It, plays Founders' Theatre Wed.-Sun. at 7:30 pm.

Berkshire Museums & Art Centers
Calendar – June 24 to July 31, 2004

A Chapel For Humanity
North Adams, (413) 664-9550
www.darkrideproject.org
A Chapel For Humanity; Sculptural Epic and 9/11 Room. Free Admission, Wed.-Sun. 12-5.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Fete des Fleurs 7/17, Flower Show 8/7-8.

Berkshire Museum
Pittsfield, (413) 443-7171
www.berkshiremuseum.org
Presence of Light Contemporary Artists explore the possibilities July 2 – October 31.

Bidwell House Museum
Monterey, (413) 528-6888
www.bidwellhousemuseum.org
Restored parsonage, c. 1750, superb collection of antiques & decorative arts. Daily tours, 11-4.

Bryant Homestead
Cummington, (413) 634-2244
www.thetrustees.org
Bryant Craft Festival – crafts, bands, food court, costumed guides, tours 7/17-18, 10 am – 5 pm.

Chesterwood
Stockbridge, (413) 298-3579
www.chesterwood.org
Contemporary sculpture at Chesterwood opens June 25. The exhibition runs through Oct. 11.

Berkshire Visitors Bureau's Cultural Alliance would like to thank The Studley Press for donating these pages.

scene and Culture steals the show.

Crane Museum of Papermaking
Dalton, (413) 684-6481
www.crane.com
Crane Museum of Paper Making, June – mid-October, 2-5 pm. FREE ADMISSION.

Dark Ride Project
North Adams, (413) 664-9550
www.darkrideproject.org
Take a ride on the Sensory Integrator. Wed.-Sun. 12-5. Unusual and fun!

The Eric Carle Museum of Picture Book Art
Amherst, (413) 658-1100
www.picturebookart.org
The Many Paths of Dr. Seuss: Four Points of the Compass. May 7 – July 1.

Frelinghuysen Morris House & Studio
Lenox, (413) 637-0166
www.frelinghuysen.org
Art deco house & artwork. Hourly guided tours. Thurs.-Sun. Directors talk July 17 @ 1 pm.

Hancock Shaker Village
Pittsfield, (413) 443-0188
www.hancockshakervillage.org
History & hands-on fun for all – 20 buildings, farm & animals, crafts, exhibits. Kids free.

Herman Melville's Arrowhead
Pittsfield, (413) 442-1793
www.mobydick.org
Here's Looking At Ewe Exhibit for Sheeptacular – decorated sheep, photos, artifacts.

MASS MoCA
North Adams, (413) MOCA 111
www.massmoca.org
Ritchie, Hamilton, and The Interventionists plus Bang on a Can Music Festival July 8-24.

The Mount, Edith Wharton's Estate & Gardens
Lenox, (413) 637-6900
www.EdithWharton.org
Tours, Designer Showhouse, Monday & Thursday Lectures, Terrace Café. Daily 9 a.m. – 5 p.m.

Norman Rockwell Museum
Stockbridge, (413) 298-4100
www.nrm.org
Hometown Hero, Citizen of the World: Rockwell in Stockbridge through October 31, 2004.

Sheffield Historical Society
Sheffield, (413) 229-2694
www.sheffieldhistory.org
Historic house tours Thurs. – Sat. 11-4. Changing exhibits & shopping at the Old Stone Store.

Sterling and Francine Clark Art Institute
Williamstown, (413) 458-2303
www.clarkart.edu
"Bonjour, Monsieur Courbet!" feature 75 masterpieces of 19th-century French art 6/27-9/6.

Ventfort Hall, Museum of the Gilded Age
Lenox, (413) 637-3206
www.gildedage.org
Tours daily 10-3. Xingu adapted Wharton story performed Wed./Thu./Fri. 7:30, Sat. 4, Sun. 10.

Williams College Museum of Art
Williamstown, (413) 597-2429
www.wcma.org
On view: Summer Afternoon: American watercolors from the collection. Admission is free.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's new "Discover the Berkshires" Visitors Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations, and grab the lastest information on Berkshire attractions.

THE BERKSHIRES
America's Premier Cultural Resort

Berkshire Visitors Bureau • 800-237-5747 • www.berkshires.org
3 Hoosac Street • Adams, MA and 121 South Street • Pittsfield, MA



Your Life, Made Easy.

Riding with Commonwealth Worldwide gives you time to think, time to work, time to relax...

Book a trip with us today and let us give you more time for your life.



COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops."

Meetings and events • Career Chauffeurs
7 days a week, 24-hour phone reservations • Online reservations
FAA flight tracking system

800.558.5466 or 617.779.1918 • commonwealthlimo.com

BUSINESS FRIENDS OF TANGLEWOOD

The BSO gratefully acknowledges the following for their generous contributions of $500 or more during the 2003-2004 fiscal year. An eighth note symbol (♪) denotes support of $1,000-$2,499. Names that are capitalized recognize gifts of $2,500 or more.

BUSINESS FRIENDS TEN
recognizing gifts of $10,000 or more

Banknorth
Berkshire Bank
Blantyre
Canyon Ranch in the Berkshires
County Curtains
The Red Lion Inn

Accounting/Tax Preparation

Adelson & Company P.C.
Feldman, Holtzman, Lupo & Zerbo, CPAs
Mark Friedman, CPA
♪Warren H. Hagler Associates
Michael G. Kurcias, CPA
Alan S. Levine, P.C., CPA
♪Riley, Haddad, Lombardi & Clairmont
Sax, Macy, Fromm & Co., P.C.

Advertising/Communications/ Public Relations

Ed Bride Associates
Heller Communications
♪JDC Communications
Teletime Media Inc.

Antiques/Art Galleries

♪Elise Abrams Antiques
♪Coffman's Antiques Markets
♪Country Dining Room Antiques
Cupboards & Roses
DeVries Fine Art
Fellerman & Raabe Glassworks
Green River Gallery
Henry B. Holt
Susan Silver Antiques
Stone's Throw Antiques
Watkins Gallery
R.W. Wise, Goldsmiths, Inc.

Architects/Landscape

Denig Design Associates, Inc.
edm
architecture · engineering · management
♪Four Architecture Inc.
Hill Engineers, Architects, Planners, Inc.
♪Edward Rowse Architects
Pamela Sandler AIA, Architect

Automotive

♪Norman Baker Auto Sales, Inc.
♪Biener Nissan-Audi
Pete's Motor Group
S&W Sales Co. Inc.

Banking

Adams Cooperative Bank
BANKNORTH
BERKSHIRE BANK
Greylock Federal Credit Union
Lee Bank
LEGACY BANKS
Lenox National Bank
♪The Pittsfield Cooperative Bank
South Adams Savings Bank

Beverage/Food Sales/Consumer Goods/Distribution

♪Crescent Creamery
GOSHEN WINE & SPIRITS, INC.
♪Guido's Quality Food & Produce, Inc.
High Lawn Farm
KOPPERS CHOCOLATE
Moore Fine Food, Inc.

Consulting: Management/Financial

American Investment Services
BERKSHIRE BANK
Saul Cohen & Associates
ComPiere ERP/CRM
♪General Systems Co., Inc.
♪Leading Edge Concepts
Locklin Management Services
♪Marlebar Group
♪Pilson Communications, Inc.
♪RL Associates
South Adams Savings Bank

Contracting/Building Supplies

Alarms of Berkshire County
Lou Boxer Builder, Inc.
Cardan Construction, Inc.
Dettinger Lumber Co., Inc.
DRESSER-HULL COMPANY
Great River Construction Company, Inc.
♪Petricca Construction Co.
S & A Supply, Inc.
David J. Tierney Jr., Inc.
PETER D. WHITEHEAD, BUILDER

Education

Belvoir Terrace–Fine and Performing Arts Center
Berkshire Country Day School
Berkshire Stuttering Center
♪Camp Greylock
Robin Kruuse
Massachusetts College of Liberal Arts

Energy/Utilities

The Berkshire Gas Company
ESCO Energy Services Co.
Massachusetts Electric Company
♪Ray Murray Inc.
Pittsfield Generating Company
VIKING FUEL OIL COMPANY, INC.

Engineering

edm
architecture · engineering · management
Foresight Land Services
♪General Systems Co., Inc.

Environmental Services

Foresight Land Services
MAXYMILLIAN TECHNOLOGIES, INC.
Nowick Environmental Associates

Financial Services

American Investment Services
♪Abbott Capital Management, LLC
BANKNORTH
BERKSHIRE CAPITAL INVESTORS, INC.
♪Mr. and Mrs. Monroe Faust
THE FEDER GROUP
♪Kaplan Associates L.P.
The Keator Group
Sagemark Corporation
MARK SELKOWITZ INSURANCE AGENCY, LLC
UBS Financial Services
♪Andrew Collins Vickery

High Technolgy/Electronics

New England Dynamark Security Center
♪New Yorker Electronics Co., Inc.

Insurance

Bader Insurance Agency, Inc.
BERKSHIRE LIFE INSURANCE COMPANY OF AMERICA
LEGACY BANKS
McCormick, Smith & Curry
Minkler Insurance Agency, Inc.
Reynolds, Barnes & Hebb
MARK SELKOWITZ INSURANCE AGENCY, LLC
Wheeler & Taylor Inc.

Legal

♪Frank E. Antonucci, Attorney at Law
JOHN A. BARRY, ATTORNEY AT LAW
♪Braverman & Associates
CAIN, HIBBARD, MYERS & COOK, PC
♪Certilman, Balin

Judy Drucker's

CONCERT ASSOCIATION OF FLORIDA, INC

A not-for-profit organization
Premier Presenters of the World's Greatest Music & Dance
Chaim Katzman, Board Chair
Judy Drucker, President

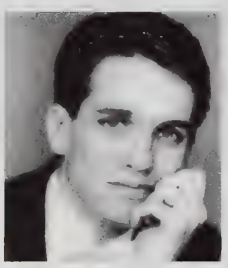


Judy Drucker

We Conduct Some Serious Business in South Florida...



Kurt Masur



Keith Lockhart



Osmo Vänskä



Yuri Simonov

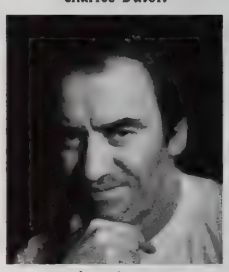
Sure, the sun shines year round in Miami and Fort Lauderdale, and any occasion is a good occasion to visit, but Judy Drucker's Concert Association assures that world-renown artists are forecast for the 2004-2005 season. Featuring the greatest conductors eliciting glorious music from the most highly-acclaimed orchestras and soloists in the world. These artists will conduct some serious business: ensuring that South Florida is among the capitals of the classical music world. Featuring orchestras including the Boston Pops, Orchestre National de France, Kirov Orchestra of the Mariinsky Theatre, Dresden Staatskapelle, Pittsburgh Symphony, Minnesota Orchestra and others at the Jackie Gleason Theater in Miami Beach and the Broward Center for the Performing Arts in Fort Lauderdale...

Call for a free brochure or to secure your seats to hear the greatest orchestras and performers set among the backdrop of two of the most beautiful cities in the world.

Toll-free 1-877-433-3200, ext. 301.
www.concertfla.org



Charles Dutoit



Valery Gergiev



Yuri Temirkanov



Raphael Frühbeck de Burgos

These concerts are sponsored by the Concert Association of Florida, Inc., with the support of the Florida Dept. of State, Division of Cultural Affairs and the Florida Arts Council; the Broward County Board of County Commissioners, the Broward Cultural Affairs Council and the Miami-Dade County Board of County Commissioners, the City of Miami Beach and the Miami Beach Cultural Arts Council. A copy of the registration and financial information may be obtained from the division of Consumer Services by calling toll-free 1-800-435-7325 within the state. Registration does not imply endorsement, approval or recommendation by the state. All performances, artists, dates, venues and programs are subject to change. No refunds or exchanges. Latecomers will not be seated until the first suitable break in the performance.

Cianflone & Cianflone, P.C.
♪Michael J. Considine, Attorney at Law
Deely & Deely
Law Office of Joel S. Greenberg, P.C.
Grinnell, Dubendorf & Smith
Philip F. Heller & Associates, Attorneys at-Law
Jonas and Welsch, P.C.
Ellen C. Marshall, Esq.
♪Schragger, Lavine & Nagy
♪Lester M. Shulklapper, Esq.

Lodging/Where to Stay

A Bed & Breakfast in the Berkshires
Applegate Inn
APPLE TREE INN & RESTAURANT
Best Western Black Swan Inn
Birchwood Inn
BLANTYRE
Broken Hill Manor
Brook Farm Inn
♪Christine's Bed & Breakfast Inn & Tea Room
♪Cliffwood Inn
CORNELL INN
♪Cranwell Resort, Spa, and Golf Club
Devonfield Country Inn
From Ketchup to Caviar
♪The Gables Inn
Gateways Inn & Restaurant
Howard Johnson
The Inn at Richmond
♪The Inn at Stockbridge
Monument Mountain Motel
One Main B&B
The Porches Inn at MASSMoCA
The Red Lion Inn
♪Rookwood Inn
SATINWOOD AT SCARNAGH
Spencertown Country House
STONOVER FARM BED & BREAKFAST
Taggart House
The Village Inn
♪Walker House
The Weathervane Inn
WHEATLEIGH HOTEL & RESTAURANT
Whistler's Inn
Windflower Inn
The Yankee Home Comfort Inn

Manufacturing/Industrial

♪Barry L. Beyer
BROADWAY MANUFACTURING SUPPLY
♪French Textiles
♪The Kaplan Group
KOPPERS CHOCOLATE
Limited Edition Lighting & Custom Shades
MeadWestvaco Corporation
Plastics Technology Laboratories, Inc.
Schweitzer-Mauduit International Inc.
SHEFFIELD PLASTICS, INC., A BAYER COMPANY
♪SpaceNow! Corporation

Printing/Publishing

♪Barry L. Beyer
CRANE & COMPANY, INC.
Pindar Press
Quality Printing Company, Inc.
THE STUDLEY PRESS
WALDEN PRINTING COMPANY

Real Estate

♪Barrington Associates Realty Trust
Benchmark Real Estate
Berkshire Homes and Condos
Berkshire Mortgage Company
♪Cohen & White Associates
Copake Realty
Corashire Realty Inc.
♪Evergreen Buyer Brokers of the Berkshires
♪Franz J. Forster Real Estate
INLAND MANAGEMENT CORP.
P&L Realty
Roberts & Associates Realty, Inc.
Rose Real Estate – Coldwell Banker
Stone House Properties, LLC
Dennis G. Welch Real Estate
Wheeler & Taylor, Inc.

Restaurants/Where to Eat

APPLE TREE INN & RESTAURANT
Applegate Inn
BLANTYRE
♪Cafe Lucia
Church Street Cafe
Firefly
From Ketchup to Caviar
Gateways Inn & Restaurant
THE RED LION INN
The Village Inn
WHEATLEIGH HOTEL & RESTAURANT

Retail/Where to Shop

Arcadian Shop
Bare Necessities Fine Lingerie
COUNTRY CURTAINS
DRESSER-HULL COMPANY
Fellerman & Raabe Glassworks
Gatsbys
HOUSATONIC CURTAIN COMPANY
Kenver, Ltd.
KOPPERS CHOCOLATE
Limited Edition Lighting & Custom Shades
Pamela Loring Gifts and Interiors
Nejaime's Wine Cellar
♪Paul Rich and Sons Home Furnishings
Mary Stuart Collections
TALBOTS CHARITABLE FOUNDATION
The Don Ward Company
♪Ward's Nursery & Garden Center
Windy Hill Farm Garden Center/Nursery
R.W. Wise, Goldsmiths, Inc.

Science/Medical

♪510 Medical Walk-In
Berkshire Eye Center
Berkshire Medical Center
Berkshire Stuttering Center
Dorella L. Bond, Ph.D.
♪Michael Ciborski, M.D.
♪Lewis R. Dan, M.D.
Irving Fish, M.D.
Dr. Elliot Greenfeld
♪GTL Inc., Link to Life
♪Leon Harris, M.D.
Kimball Farms Lifecare Retirement Community
Carol Kolton, LCSW
William Knight, M.D.
♪Long Island Eye Physicians and Surgeons
Northeast Urogynecology
Donald Wm. Putnoi, M.D.
The Austen Riggs Center
Robert K. Rosenthal, M.D.
♪Royal Health Care Services of N.Y.
Sugar Hill Mansion–A Retirement Community

Services

♪Abbott's Limousine & Livery Service
Adams Laundry and Dry Cleaning Company
Alarms of Berkshire County
Berkshire Eagle (New England Newspapers)
Boulderwood Design
♪Christine's Bed & Breakfast Inn & Tea Room
Dery Funeral Home
New England Dynamark Security Center
Richmond Telephone Company
S & K Brokerage
♪Security Self Storage
Tobi's Limousine & Travel Service

Software/Information Systems

♪Berkshire Information Systems Inc.
ComPiere ERP/CRM
New Yorker Electronics Co., Inc.
♪Pilson Communications, Inc.

Tourism/Resorts

Berkshire Chamber of Commerce
CANYON RANCH IN THE BERKSHIRES
♪Cranwell Resort, Spa, and Golf Club
Jiminy Peak
Taggart House

Names listed as of May 15, 2004

The World is Waiting

What persuades a young person to accept her own greatness? What allows her to see the connection between the fire in her heart and her destiny to change a small corner of the world or the world itself? What convinces a girl that the world needs her discoveries, her solutions, her creations?

The torch of leadership *will* be passed to a new generation. That is a certainty. But is it also a certainty that the new generation will be prepared to lead? Yes, if the adults involved with young people make it their priority.

Nurturing girls' potential is serious business. Our job as parents, teachers, mentors, and friends is to let a girl know what great promise she has. A girl will recognize that promise if she knows we have seen it too.

Before there can be leadership, there must be the idea of leadership. That is, before a young person can face her future with solid confidence, she must have a clear idea of her power to achieve and her ability to lead. The time for a girl to catch a glimpse of the powerful person she is to become is between the ages of 14 and 18. It is then that she can envision herself twenty feet tall and think the unthinkable about what she can accomplish.

That is where we begin. But leadership is also about passion, about caring deeply, and, then, about creating a vision for change in the mind's eye. What matters to adolescents today? Sit with a girl long enough and she'll tell you that she worries about the environment, about violence in the world, about children without hope. Her conscience is stirred. Sit with her a little longer and she will start to talk about her plans. The groundwork for a new approach is forming.

It is when this adolescent energy is bursting forth that adults can help to give it shape. The high school years are about more than acquiring knowledge, as important as that is. It is in these formative years, when a girl begins to clarify her ethical positions, that we must be there to encourage her to connect her vision of how to make the world better with her ability to accomplish the task.

Leadership takes practice also. It's all about a girl's working up the nerve to speak out in a meeting, to edit the school paper, to run for class office, or to find an elegant solution to a perplexing problem. Confidence grows cumulatively. In an enlightened community a girl has the chance to be in charge and the encouragement to try.

This country, this world, needs the strength, compassion, and brains of all its young people. But participation in democracy begins with young people knowing that they count. It is hard to be apathetic when the large idea that fills your mind and soul is that you can, must, and will make a difference.

In *Nine and Counting: The Women of the Senate*, author Catherine Whitney writes, "Each of the women senators understands that at any given moment, she could have a substantial impact on someone's life." Think how we would feel about the future of this society if we thought that every young person was prepared and committed to making a "substantial impact." Then, look at your daughter, granddaughter, niece, the neighbor's girl. See in her the cure we haven't discovered, the peace treaty not yet written, the great art not yet created. Now, tell her that the world needs what only she can offer. Tell her that the world is waiting for her.



MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

TANGLEWOOD MUSIC CENTER & TANGLEWOOD FESTIVAL ENDOWMENT CONTRIBUTORS

Tanglewood Music Center Fellows pay no tuition and are offered essentially free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed artists' positions. The Tanglewood Music Center and the Tanglewood Festival gratefully acknowledge the endowment support of the contributors represented below. For further information please contact Judi Cantor, Director of Major and Planned Giving, at (413) 637-5275.

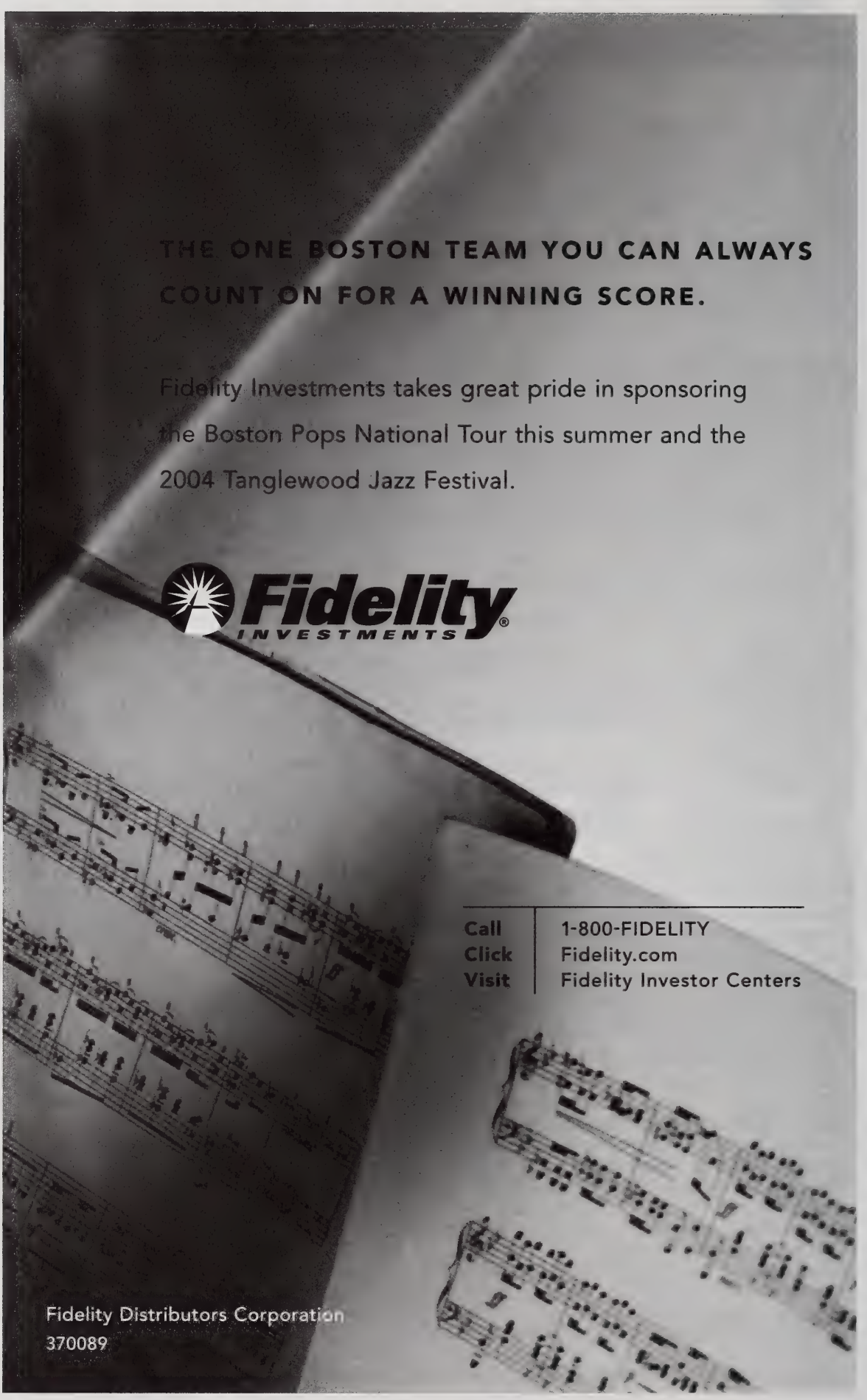
ENDOWED ARTIST POSITIONS

Berkshire Master Teacher Chair Fund
Edward and Lois Bowles Master Teacher Chair Fund
Richard Burgin Master Teacher Chair Fund
Charles E. Culpeper Foundation Master Teacher Chair Fund
Eleanor Naylor Dana Visiting Artists Fund
Vic Firth Master Teacher Chair Fund, endowed by Mr. and Mrs. Henry Wheeler
Barbara LaMont Master Teacher Chair Fund
Renee Longy Master Teacher Chair Fund, gift of Jane and John Goodwin
Harry L. and Nancy Lurie Marks Tanglewood Artist-In-Residence
Marian Douglas Martin Master Teacher Chair Fund, endowed by Marilyn Brachman Hoffman
Beatrice Sterling Procter Master Teacher Chair Fund
Sana H. and Hasib J. Sabbagh Master Teacher Chair Fund
Surdna Foundation Master Teacher Chair Fund
Stephen and Dorothy Weber Artist-In-Residence

ENDOWED FULL FELLOWSHIPS

Jane W. Bancroft Fellowship
Bay Bank/BankBoston Fellowship
Leonard Bernstein Fellowships
Edward S. Brackett, Jr. Fellowship
Frederic and Juliette Brandi Fellowship
Jan Brett and Joe Hearne Fellowship
Rosamund Sturgis Brooks Memorial Fellowship
Tappan Dixey Brooks Memorial Fellowship
BSAV/Carrie L. Peace Fellowship
Stanley Chapple Fellowship
Alfred E. Chase Fellowship
Clowes Fund Fellowship
Harold G. Colt, Jr. Memorial Fellowship
Andre M. Côme Memorial Fellowship
Caroline Grosvenor Congdon Memorial Fellowship
Margaret Lee Crofts Fellowship
Charles E. Culpeper Foundation Fellowship
Darling Family Fellowship
Omar Del Carlo Fellowship
Otto Eckstein Family Fellowship
Friends of Armenian Culture Society Fellowship
Judy Gardiner Fellowship
Athena and James Garivaltis Fellowship
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship
Juliet Esselborn Geier Memorial Fellowship
Armando A. Ghitalla Fellowship
Fernand Gillet Memorial Fellowship
Marie Gillet Fellowship
Haskell and Ina Gordon Fellowship
Florence Gould Foundation Fellowship
John and Susanne Grandin Fellowship
William and Mary Greve Foundation–John J. Tommaney Memorial Fellowship
Luke B. Hancock Foundation Fellowship
William Randolph Hearst Foundation Fellowship
C. D. Jackson Fellowship
Paul Jacobs Memorial Fellowship
Lola and Edwin Jaffe Fellowship
Billy Joel Keyboard Fellowship
Susan Kaplan Fellowship
Steve and Nan Kay Fellowship
Robert and Luise Kleinberg Fellowship
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
Dr. John Knowles Fellowship
Naomi and Philip Kruvant Family Fellowship
Donald Law Fellowship
Barbara Lee/Raymond E. Lee Foundation Fellowship
Bill and Barbara Leith Fellowship
Edwin and Elaine London Family Fellowship
Stephanie Morris Marryott & Franklin J. Marryott Fellowship
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship
Merrill Lynch Fellowship
Messinger Family Fellowship
Ruth S. Morse Fellowship
Albert L. and Elizabeth P. Nickerson Fellowship
Northern California Fellowship
Seiji Ozawa Fellowship
Theodore Edson Parker Foundation Fellowship
Pokross/Fiedler/Wasserman Fellowship
Lia and William Poorvu Fellowship
Daphne Brooks Prout Fellowship
Claire and Millard Pryor Fellowship
Rapaporte Foundation Fellowship
Harry and Mildred Remis Fellowship
Peggy Rockefeller Memorial Fellowship
Carolyn and George R. Rowland Fellowship
Saville Ryan/Omar Del Carlo Fellowship
Wilhelmina C. Sandwen Memorial Fellowship
Morris A. Schapiro Fellowship
Edward G. Shufro Fund Fellowship
Starr Foundation Fellowship

Continued on next page


THE ONE BOSTON TEAM YOU CAN ALWAYS COUNT ON FOR A WINNING SCORE.
Fidelity Investments takes great pride in sponsoring the Boston Pops National Tour this summer and the 2004 Tanglewood Jazz Festival.
Fidelity INVESTMENTS
Call 1-800-FIDELITY
Click Fidelity.com
Visit Fidelity Investor Centers
Fidelity Distributors Corporation
370089

Anna Sternberg and Clara J. Marum Fellowship
Miriam H. and S. Sidney Stoneman Fellowships
Surdna Foundation Fellowship
James and Caroline Taylor Fellowship
William F. and Juliana W. Thompson Fellowship
Ushers/Programmers Instrumental Fellowship in honor of Bob Rosenblatt
Ushers/Programmers Vocal Fellowship in honor of Harry Stedman
Wallace-Reader's Digest Fund Fellowship
Max Winder Memorial Fellowship
Jerome Zipkin Fellowship

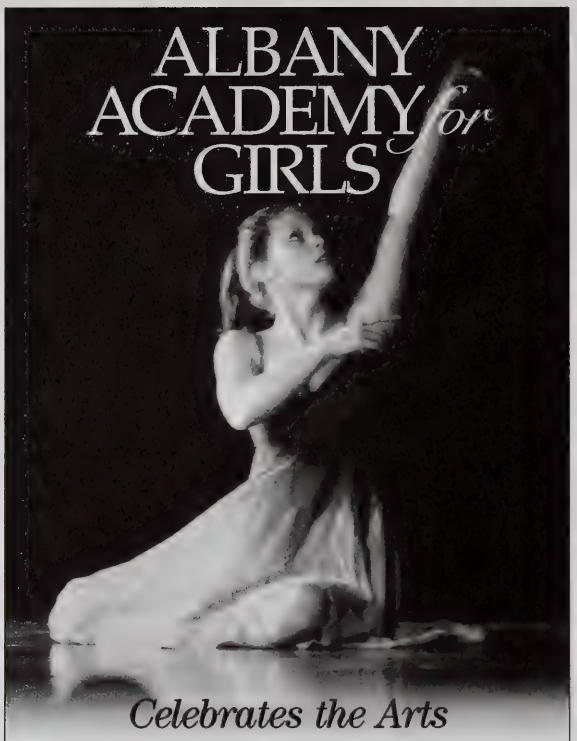
ENDOWED HALF FELLOWSHIPS
Mr. and Mrs. David B. Arnold, Jr. Fellowship
Kathleen Hall Banks Fellowship
Leo L. Beranek Fellowship
Felicia Montealegre Bernstein Fellowship
Sydelle and Lee Blatt Fellowship
Brookline Youth Concerts Awards Committee Fellowship
Helene R. and Norman L. Cahners Fellowship
Marion Callanan Memorial Fellowship
Nat Cole Memorial Fellowship
Harry and Marion Dubbs Fellowship
Daniel and Shirlee Cohen Freed Fellowship
Dr. Marshall N. Fulton Memorial Fellowship
Gerald Gelbloom Memorial Fellowship
Arthur and Barbara Kravitz Fellowship
Bernice and Lizbeth Krupp Fellowship
Philip and Bernice Krupp Fellowship
Edward H. and Joyce Linde Fellowship
Lucy Lowell Fellowship
Morningstar Family Fellowship
Stephen and Persis Morris Fellowship
Hannah and Raymond Schneider Fellowship
Pearl and Alvin Schottenfeld Fellowship
Edward G. Shufro Fund Fellowship
Evelyn and Phil Spitalny Fellowship
R. Amory Thorndike Fellowship
Augustus Thorndike Fellowship
Sherman Walt Memorial Fellowship

ENDOWED SCHOLARSHIPS
Maurice Abravanel Scholarship
Eugene Cook Scholarship
Dorothy and Montgomery Crane Scholarship
William E. Crofut Family Scholarship
Ethel Barber Eno Scholarship
Richard F. Gold Memorial Scholarship
Leah Jansizian Memorial Scholarship
Miriam Ann Kenner Memorial Scholarship
Andrall and Joanne Pearson Scholarship
Mary H. Smith Scholarship
Cynthia L. Spark Scholarship
Tisch Foundation Scholarship

ENDOWED FUNDS SUPPORTING THE TEACHING AND PERFORMANCE PROGRAMS
Anonymous (1)
George W. and Florence N. Adams Concert Fund
Eunice Alberts and Adelle Alberts Vocal Studies Fund*
Bernard and Harriet Bernstein Fund
George & Roberta Berry Fund for Tanglewood
Peter A. Berton Fund
Donald C. Bowersock Tanglewood Fund
Gino B. Cioffi Memorial Prize Fund
Phyllis and Lee Coffey Memorial Concert Fund
Aaron Copland Fund for Music
Margaret Lee Crofts Concert Fund
Margaret Lee Crofts TMC Fund
Paul F. and Lori A. Deninger DARTS Scholarship Fund
Alice Willard Dorr Foundation Fund
Carlotta M. Dreyfus Fund
Virginia Howard and Richard A. Ehrlich Fund
Selly A. Eisemann Memorial Fund
Elise V. and Monroe B. England Tanglewood Music Center Fund
Honorable and Mrs. John H. Fitzpatrick Fund
Daniel and Shirlee Cohen Freed Concert Fund
Ann and Gordon Getty Fund
Gordon/Rousmaniere/Roberts Fund
Grace Cornell Graff Fellowship Fund for Composers at the TMC
Heifetz Fund
Mickey L. Hooten Memorial Award Fund
Grace Jackson Entertainment Fund
Grace B. Jackson Prize Fund
Paul Jacobs Memorial Commissions Fund
Louis Krasner Fund for Inspirational Teaching and Performance, established by Marilyn Brachman Hoffman
William Kroll Memorial Fund
Dorothy Lewis Fund
Kathryn & Edward M. Lupean & Diane Holmes Lupean Fund
Samuel Mayes Memorial Cello Award Fund
Charles E. Merrill Trust TMC Fund
Northern California TMC Audition Fund
Herbert Prashker Fund
Renee Rapaporte DARTS Scholarship Fund
Mr. and Mrs. Ernest H. Rebentisch Fund
Jules C. Reiner Violin Prize Fund
Elaine and Harvey Rothenberg Fund
Rothenberg/Carlyle Foundation Fund
Helena Rubinstein Fund
Edward I. and Carole Rudman Fund
Lenore S. and Alan Sagner Fund
Renee D. Sanft Fellowship Fund for the TMC
Hannah and Ray Schneider TMCO Concert Fund*
Maurice Schwartz Prize Fund by Marion E. Dubbs
Ruth Shapiro Scholarship Fund
Dorothy Troupin Shimler Fund
Asher J. Shuffer Fund
Evian Simcovitz Fund
Albert Spaulding Fund
Jason Starr Fund
Tanglewood Music Center Composition Program Fund
Tanglewood Music Center Opera Fund
TMC General Scholarship Fund
Denis and Diana Osgood Tottenham Fund
The Helen F. Whitaker Fund
John Williams Fund
Karl Zeise Memorial Cello Award Fund

**Deferred gifts*
Listed as of June 4, 2004

ALBANY ACADEMY for GIRLS



Celebrates the Arts

AAG's rigorous college preparatory program includes unique offerings in visual and performing arts.

140 Academy Rd. • Albany, NY 12208 • 518.463.2201
www.albanyacademyforgirls.org



EMMA WILLARD SCHOOL
Explore. Experience. Excel.
Extraordinary education for girls in grades 9–12
Troy, New York (518) 833-1320
To learn more, visit *www.emmawillard.org.*

Darrow School:
An extraordinary community

- *Co-ed boarding and day school for grades 9-12*
- *Average class size: 9 students*
- *Challenging, hands-on, college-preparatory curriculum*
- *Attentive, involved faculty*
- *Strong college placement record*

Come and see us!
518-794-6006
www.darrowschool.org

Darrow School
110 Darrow Road, New Lebanon, NY
70 years of hands-on education in the Berkshires
See how much your child can learn.

A leader in girls' education...

WESTOVER SCHOOL
Middlebury, CT



Rigorous College Prep Program for Girls
Boarding and Day, Grades 9-12

Collaborative Programs With:
The Manhattan School of Music and Juilliard
The School of Dance Connecticut
Rensselaer Polytechnic Institute
Seven Angels Theatre

For more information, please contact:

Office of Admission
P.O. Box 847 Middlebury, CT 06762
Phone: (203)758-2423
website: www.westoverschool.org

CAPITAL AND ENDOWMENT CONTRIBUTORS

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts of $10,000 or more between May 1, 2003, and June 3, 2004. For further information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5275.

$1,000,000 and Up

Mrs. William H. Congleton
Kate and Al Merck
Mrs. Mischa Nieland and
Dr. Michael L. Nieland
Estate of Elizabeth B. Storer

$250,000–$499,999

Anonymous (3)
The Messinger Family

$100,000–$249,999

Anonymous (2)
Mr. William I. Bernell
Catherine and Paul Buttenwieser
Estate of Mrs. Janet M. Halvorson
Mr. William R. Hearst III
National Park Service,
US Dept. of the Interior
Save America's Treasures
Estate of Dr. and Mrs. Nelson Saphir
Estate of Dorothy Troupin Shimler
Jeanne H. Wolf, in memory of
Gottfried Wilfinger

$50,000–$99,999

Anonymous (1)
The Behrakis Foundation
Estate of Clarita Heath Bright
Estate of Mrs. Pierre de Beaumont
Mr. and Mrs. Disque Deane
Ms. Helen Salem Philbrook
Estate of Mr. Robert W. Stewart
Mr. and Mrs. Stephen R. Weiner

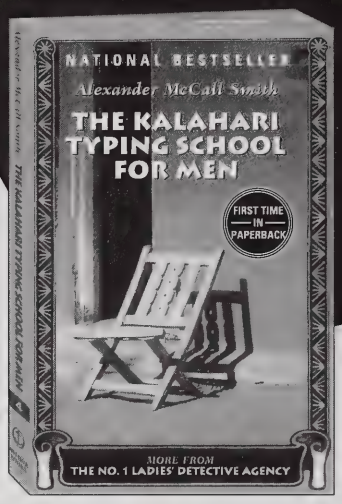
$25,000–$49,999

Anonymous (2)
Mr. and Mrs. James L. Bildner
Cynthia and Oliver Curme
Ms. Ann V. Dulye
Mrs. Harriett M. Eckstein
Estate of Frances Fahnestock
Estates of Harold K. Gross and
Evelyn F. Gross
Estate of George F. and Elsie Hodder
The Richard P. and Claire W. Morse
Foundation
Estate of David R. Pokross
Estate of Dr. Charles Reiner
Estate of Madelaine G. von Weber
The Cornelius and Muriel Wood
Charity Fund

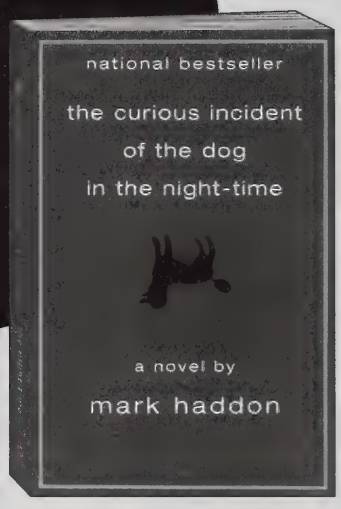
Continued...

THE BEST SUMMER READING

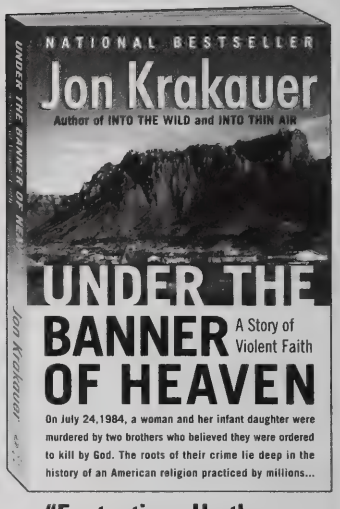
NEW IN PAPERBACK



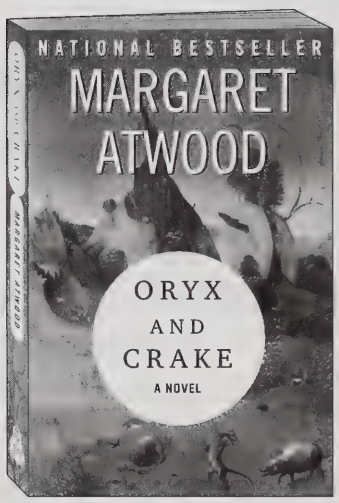
"A treat to discover... utterly charming."
—Entertainment Weekly



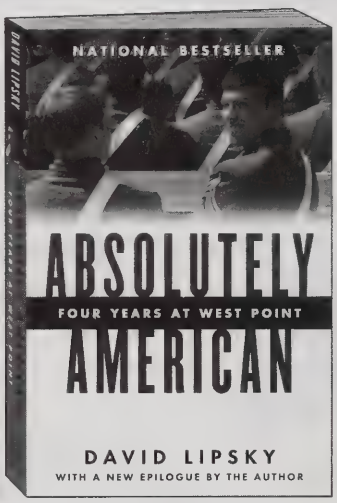
"Gloriously eccentric... wonderfully intelligent."
—The Boston Globe



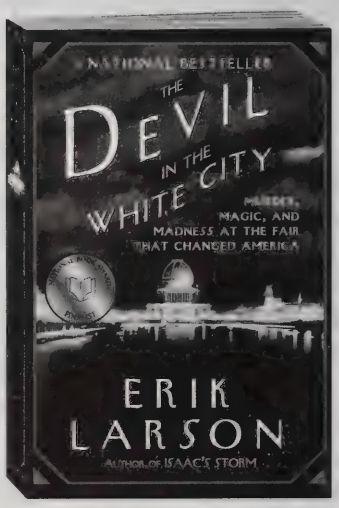
"Fantastic.... Up there with *In Cold Blood*."
—San Francisco Chronicle



"Towering and intrepid.... Does Orwell one better."
—The New Yorker



"Powerful.... Wonderfully told."
—The New York Times Book Review



#1 NATIONAL BESTSELLER
"Wonderfully unexpected."
—Chicago Sun-Times

HAVE YOU READ THEM YET?

Find author tour schedules, book excerpts, reading group guides, and much more at www.readinggroupcenter.com

VINTAGE 50 YEARS ANCHOR

$15,000–$24,999

Anonymous (2)
Dr. David M. Aronson
Mr. and Mrs. Peter A. Brooke
Elizabeth Taylor Fessenden Foundation
FleetBoston Financial Foundation
Estate of Susan Morse Hilles

$10,000–$14,999

Anonymous (1)
Mrs. Ben Beyea
Estate of Francis F. Faulkner
Mrs. Samuel B. Feinberg
Dr. and Mrs. Orrie M. Friedman
Highland Capital Partners
Mr. Wycliffe K. Grousbeck
Estate of Priscilla M. Holman
Dr. Edwin F. Lovering
Mrs. Edward M. Lupean and Diane H. Lupean
Mr. and Mrs. Joseph C. McNay
Estate of Marilyn S. Nelson
Dr. Peter Ofner
Mr. Donald I. Perry
Renee Rapaporte
Estate of Dorothy F. Rowell
Hinda L. Shuman
Mr. Orlando N. Tobia
US Dept. of Housing and Urban Development
Stephen and Dorothy Weber



BUSINESS FRIENDS OF

Tanglewood

Tanglewood generates more than $60 million for the local economy. Tanglewood Business Friends provide operating support, underwrite educational programs, and fund fellowships for aspiring young musicians at the Tanglewood Music Center.

To become a Business Friend of Tanglewood, call Pam Malumphy at:

(413) 637-5174

Favorite Restaurants of the Berkshires

LENOX 218

LENOX 218 RESTAURANT
218 MAIN ST.
637-4218

Lunch - Dinner - Sunday Brunch
Cafe Menu - Lite Fare

Northern Italian and American Cuisine

CUCINA ITALIANA
Enjoy Authentic Italian Food in the Berkshires
www.trattoria-vesuvio.com



TRATTORIA "IL VESUVIO"
ROUTES 7&20, Lenox, MA 01240 (413) 637-4904

HONEST FOOD



SATISFACTION GUARANTEED

"The Best Darn Pot Roast in the Berkshires!"
Main St. Housatonic (413) 274-1000
www.jacksgrill.com

If you would like to be part of this restaurant page, please call (617) 542-6913.

THE BEST OF BOTH WORLDS.



La Terrazza. A distinct Bar and Lounge in downtown Lenox. Open daily until midnight. Serving light fare, self-indulgent desserts and the largest selection of single malts in Berkshire County.

The Gateways Inn and Restaurant. Old world charm at its best. Exceptional accommodations. Gourmet dining in a cozy, candlelit atmosphere. Take-out picnics. Recommended by Santeé Magazine. Wine Spectator award winner since 2002.

La Terrazza
Gateways Inn & Restaurant

51 Walker Street, Lenox, MA
Call for Reservations: 413-637-2532



La Bruschetta
Food & Wine To Go
THE RIGHT PICNIC!
Gourmet Picnic Fare, Fine Wine, and More
LBfoodandwine.com
1 Harris St., W. Stockbridge, MA • 413-232-7141

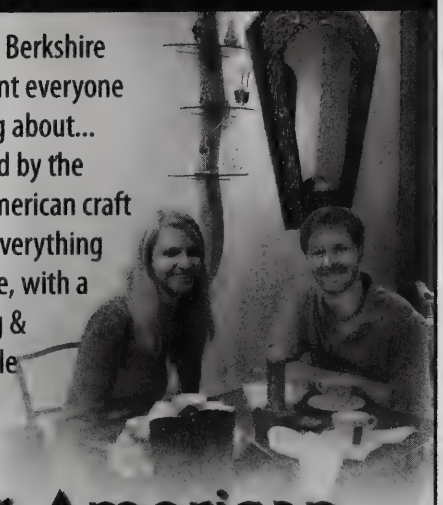
DAKOTA
STEAK, SEAFOOD & SMILES

Voted Best Overall Restaurant
Steaks • Maine Lobster • Prime Rib
Fresh Seafood • Extensive Salad Bar •
Sunday Brunch Buffet-Best in the Berkshires
Reservations • Phone Ahead Seating

413-499-7900 Pittsfield/Lenox Line
www.DakotaRestaurant.com

Favorite Restaurants of the Berkshires

★ LUNCH DINNER BRUNCH ★



The new Berkshire restaurant everyone is talking about... furnished by the finest American craft artists. Everything is for sale, with a stunning & affordable menu.

An American Craftsman Café Stockbridge

One block from Red Lion Inn, yellow house - corner Maple & Rt. 7, Stockbridge. Parking on premises. All major credit cards. Reservations suggested:

★ 413 298 0250 ★

BIZEN

The best sushi outside of Japan.
The Boston Globe

Nurturing the body and the soul.

KAISEKI

Imagine sipping moonlight on a golden pond.

17 Railroad Street, Great Barrington (413) 528-4343

Dine In An Authentic 1771 Inn
just a mile from Tanglewood
Breakfast • English Tea • Dinner

16 Church St.
Lenox

THE VILLAGE INN
1771

637-0020

Bombay
BAR AND GRILL
CLASSIC INDIAN CUISINE

BOMBAY
Classic Indian Cuisine
At Best western, RT 20
LEE, MA 413 243 6731
www.fineindiandining.com

Chocolate Springs™
CAFÉ
THE LENOX SHOPS • ROUTE 7, LENOX, MA
(1 mile North of Historic Lenox Village)
(413) 637-9820 • WWW.CHOCOLATESPRINGS.COM
"Experience Chocolate Therapy"

FINE EUROPEAN-STYLE CHOCOLATE CAFÉ
PASTRY PICNIC PACKS
ICE CREAM & SORBETS
AFTER CONCERT HOURS



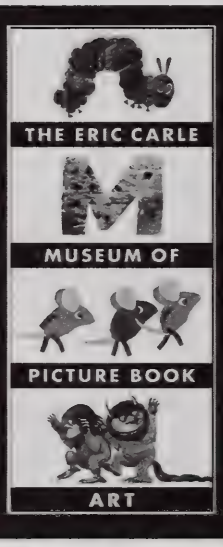
14259-176

silverscape designs

GOLDSMITHS AGS GEM GALLERY

One King Street • Northampton • 413-584-3324
264 N. Pleasant Street • Amherst • 413-253-3324
www.silverscapedesigns.com • (800) 729-8971





Look
Learn
Create
Shop
Eat

125 West Bay Road, Amherst, MA
413.658.1100
www.picturebookart.org



Prepare for takeoff

Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

ONE TRADITION...

...around the world.



The Fairmont Copley Plaza, Boston



The Plaza, New Yor



The Fairmont Hamil
Princess, Bermuda



The Fairmont
Royal York, Toronto

Fairmont
HOTELS & RESORTS

Fairmont Hotels & Resorts is proud to be the Official Hotel of the Boston Symphony Orchestra and the Boston Pops.

www.fairmont.com 800 441 1414 617 267 5300

Fairmont Hotels & Resorts is a unique collection of 40 world-class hotels locat in six countries.

HABATAT GALLERIES

Specializing In
Contemporary Glass

Since 1971







115 STATE ROAD
GREAT BARRINGTON, MA 01230
413.528.9123

info@habatatgalleries.com
www.habatatgalleries.com

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE

ELM ST., STOCKBRIDGE, MA 01262 413.298.3044 www.holstengalleries.co



BOSTON POPS

The Boston Pops Orchestra
Marvin Hamlisch conducting

Wednesday evening, July 14, 2004, at 8:30
Koussevitzky Music Shed
Tanglewood
For the benefit of the Boston Symphony Orchestra Pension Fund

2004 SEASON

Keith Lockhart, Conductor
John Williams, Laureate Conductor
Bruce Hangen, Principal Pops Guest Conductor

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Wednesday evening, July 14, 2004, at 8:30

BOSTON POPS

MARVIN HAMLISCH conducting
A JAZZY EVENING WITH MARVIN HAMLISCH
with
THE JAZZ AMBASSADORS
of The United States Army Field Band
and special guest
DIANNE REEVES

Please note that there will be one intermission.

Program selections will be announced from the stage.

Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. In recent years the Pension Institution has paid nearly $1 million annually to nearly one hundred pensioners or their surviving spouses. Pension Institution income is derived from Pension Fund concerts, from Open Rehearsals at Symphony Hall and at Tanglewood, and from radio broadcasts through the Boston Symphony Transcription Trust. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.

This evening's concert is supported by a generous bequest from Arlene M. Jones.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Piano, selected exclusively at Tanglewood.

Special thanks to American Airlines and The Fairmont Copley Plaza Hotel and Fairmont Hotels & Resorts.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

MARVIN HAMLISCH



Marvin Hamlisch's life in music is notable for its great versatility as well as substance. As a composer, Mr. Hamlisch has won virtually every major award that exists: three Oscars, four Grammys, four Emmys, a Tony, and three Golden Globe awards; his groundbreaking show, *A Chorus Line,* received the Pulitzer Prize. Among the Broadway shows Mr. Hamlisch has composed are *They're Playing Our Song*, *The Goodbye Girl*, *Sweet Smell of Success*, and *Imaginary Friends.* Among his more than 40 motion picture scores are his Oscar-winning score and song for *The Way We Were* and his Oscar-winning adaptation of Scott Joplin's music for *The Sting.* His prolific output of scores for films include original compositions and/or musical adaptations for *Sophie's Choice*, *Ordinary People*, *The Swimmer*,

Three Men and a Baby, *Ice Castles*, *Take The Money and Run*, *Bananas*, and *Save the Tiger*. Marvin Hamlisch holds the position of Principal Pops Conductor with the Pittsburgh Symphony Orchestra and the National Symphony Orchestra. This is the first time anyone has held such a position with the National Symphony. Mr. Hamlisch was the musical director and arranger for Barbra Streisand's 1994 concert tour of the United States and England, as well as for the television special *Barbra Streisand: The Concert* (for which he received two Emmys). He served in the same capacities for her millennium concerts. Mr. Hamlisch is a graduate of both Juilliard and Queens College (where he earned a bachelor of arts degree). He has made many appearances with the Boston Pops at Symphony Hall, most recently in June 2004. This evening marks his Tanglewood debut.

Dianne Reeves



Following her Grammy-winning orchestral album *The Calling: Celebrating Sarah Vaughan*, jazz vocalist Dianne Reeves wished to return to a simpler, all-acoustic setting. So in December 2002, Reeves entered Right Track studios in New York City with legendary producer Arif Mardin (Aretha Franklin, Norah Jones) to record *A Little Moonlight*, an intimate collection of ten tunes featuring her touring trio: pianist Peter Martin, bassist Reuben Rogers, and drummer Greg Hutchinson. Reeves covers classics—such as "What a Little Moonlight Can Do" and "Skylark"—to lesser knowns such as Richard Rodgers' "Loads of Love." Other tracks include "We'll Be Together Again," "You Go to My Head," "I Concentrate on You," and "Darn That Dream." Dianne Reeves enjoyed a banner year in 2002. *The Calling* won a Grammy (her second, consecutively); she performed at the closing ceremony of the 2002 Olympic Winter Games in Salt Lake City; she sang on the season finale of HBO's hit series *Sex and the City*; she received the Ella Fitzgerald Award at the Montreal International Jazz Festival; she was appointed the Creative Chair for Jazz of the Los Angeles Philharmonic (for which Reeves oversees the scheduling of jazz programming at both the Hollywood Bowl and Walt Disney Concert Hall); and she released a career-spanning compilation CD on Blue Note, *The Best of Dianne Reeves*. In 1987 she became the first vocalist to sign with the reactivated Blue Note label. Her recordings include *Dianne Reeves* (1987), *Never Too Far* (1989), *I Remember* (1991), *Art and Survival* (EMI, 1994), *Quiet After the Storm* (1995, Grammy-nominated), *The Grand Encounter* (1996), *That Day* (1997, also Grammy-nominated), and *Rivers* (1999). She is making a return Boston Pops appearance, having made her Pops debut at Symphony Hall in 1999.

The Jazz Ambassadors of the U.S. Army Field Band

The Jazz Ambassadors is the United States Army's premier touring jazz orchestra. This 19-member big band, formed in 1969, has received great acclaim both at home and abroad performing American's original art form, jazz. The band's diverse repertoire includes big band swing, bebop, Latin, contemporary jazz, standards, popular tunes, Dixieland, vocals, and patriotic selections. The band has appeared in all fifty states, in Canada, Mexico, Japan, India, and throughout Europe. Notable performances include concerts at international jazz festivals in Montreux, Switzerland; Newport, Rhode Island; Toronto, Canada; Brussels, Belgium; and the North Sea Jazz Festival in the Netherlands. In 1995 the Jazz Ambassadors performed in England, Wales, Belgium, Luxembourg, and the Czech Republic in commemoration of the 50th anniversary of the end of World War II. The band has also been featured in concerts with major orchestras, including the Detroit, Baltimore, Pittsburgh, and National symphonies. The United States Congress has proclaimed jazz "a national treasure." The Jazz Ambassadors proudly presents this unique American music throughout our country and the world.

THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

BRUCE HANGEN
Principal Pops Guest Conductor

First Violins
Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Juliette Kang
Edward and Bertha C. Rose Chair
Elita Kang
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
*Valeria Vilker Kuchment
*Nancy Bracken
*Aza Raykhtsaum
*Tatiana Dimitriades
*James Cooke
*Si-Jing Huang
*Nicole Monahan
*Xin Ding
*Wendy Putnam

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
‡Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Bonnie Bewick
*Victor Romanul
*Catherine French
*Kelly Barr
*Alexander Velinzon
§ Gerald Elias
§ Joseph Scheer
§ Frank Powdermaker
§ Michael Rosenbloom

* *Participating in a system of rotated seating*
§ *Substituting*
‡ *On sabbatical leave*

Violas
Cathy Basrak
Deborah B. and Michael H. Davis Chair
Edward Gazouleas
Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Mihail Jojatu
Luis Leguía
*Jerome Patterson
*Owen Young
§ Theresa Borsodi
§ William Rounds

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
Dennis Roy
*James Orleans
*Todd Seeber
*John Stovall
*Benjamin Levy
§ Joseph Holt

Flutes
Fenwick Smith
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
§ Marianne Gedigian

Piccolo
§ Linda Toote
John A. and Sarah C.C. MacLeod Chair

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
§ Bruce Hall
§ Steven Emery

Trombones
Norman Bolter
§ Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Mike Roylance

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
James Gwin

Harp
Ann Hobson Pilot

Piano
Bob Winter

Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

Table of Contents

Celebrating Dvořák at Tanglewood: Dvořák's Chamber Music, ... 2
by Hugh Macdonald

Prelude Concert of Friday, July 16, at 6 (Ozawa Hall) 7
Members of the Boston Symphony Orchestra
MUSIC OF BORODIN AND DVOŘÁK

Boston Symphony concert of Friday, July 16, at 8:30 15
Kurt Masur conducting; Midori, violin
MUSIC OF GLINKA, TCHAIKOVSKY, AND DVOŘÁK

Boston Symphony concert of Saturday, July 17, at 8:30 27
Rafael Frühbeck de Burgos conducting; Bryn Terfel, bass-baritone;
Tanglewood Festival Chorus, John Oliver, conductor
MUSIC OF BEETHOVEN AND WAGNER

Orchestra of St. Luke's concert of Sunday, July 18, at 2:30 46
Donald Runnicles conducting; Joshua Bell, violin
MUSIC OF ROSSINI, BRAHMS, AND BEETHOVEN

THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

John N. Burk, whose writings on music included biographies of Beethoven and Clara Schumann, was the Boston Symphony Orchestra's program annotator from 1934 until 1966.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 17, 23; August 7, 21 — Marc Mandel, BSO Director of Program Publications
July 10, 30; August 14, 28 — Robert Kirzinger, BSO Publications Associate

WHEN YOU GIVE,
great music lives on

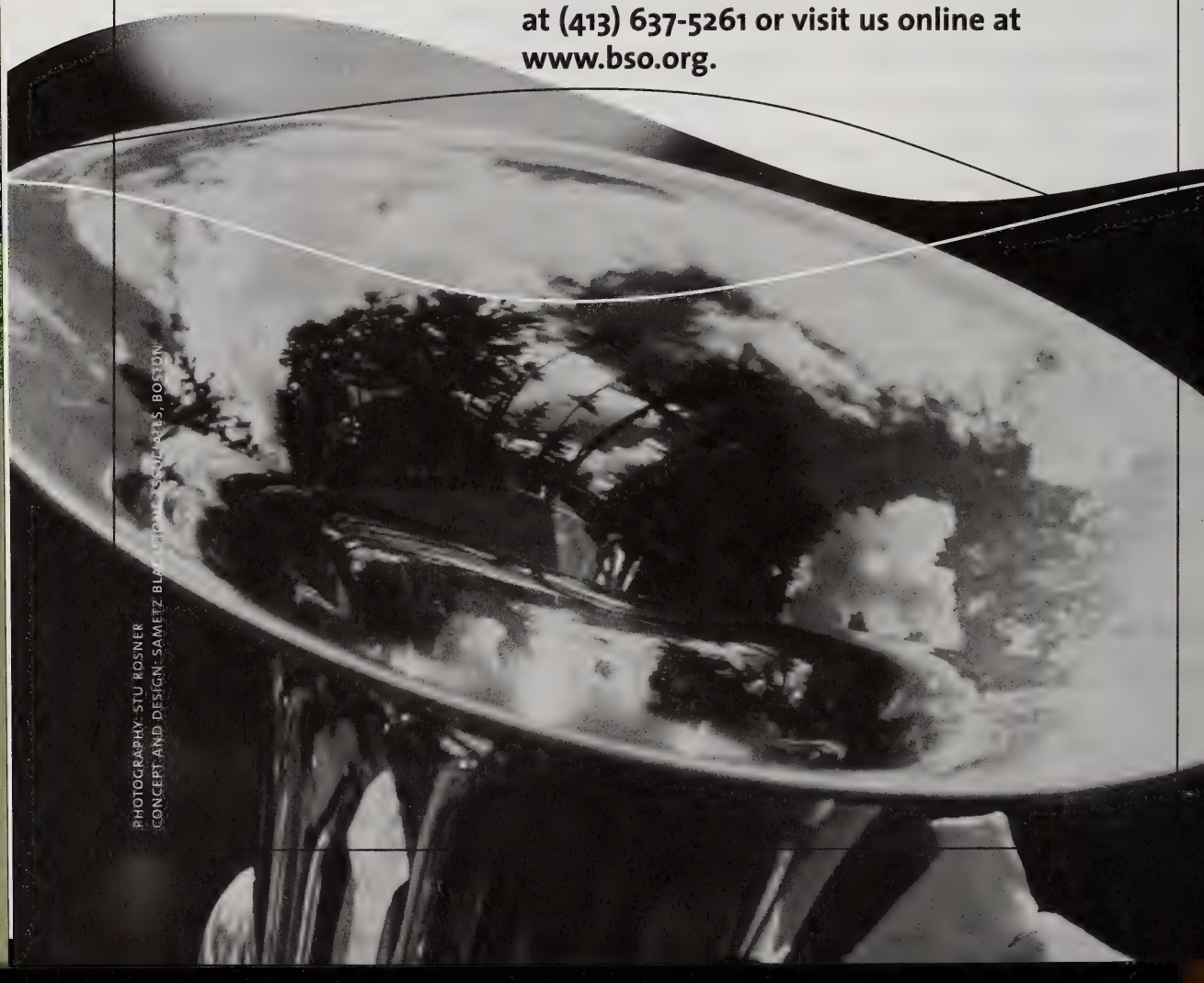
When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMETZ BLU

CELEBRATING DVOŘÁK AT TANGLEWOOD

May 1, 2004, was the 100th anniversary of Czech composer Antonín Dvořák's death. This summer, Tanglewood marks that occasion with BSO performances of the Symphony No. 9, "New World," on July 16 and an all-Dvořák program including the "Othello" Overture, Cello Concerto, and Symphony No. 7 on July 23; choral works as part of an all-Czech program by the Tanglewood Festival Chorus on the Prelude Concert of August 27; and chamber music of Dvořák performed by BSO members and guest artists on the Friday-evening Prelude Concerts throughout the season.

Dvořák's Chamber Music

by Hugh Macdonald

Dvořák was one of those rare composers who was prepared to try his hand at almost any kind of music: opera, symphony, concerto, song, sonata, choral music, chamber music, piano music, and more. This was unusual in the nineteenth century when Berlioz could get away with composing nothing for the piano, when Liszt, Brahms, and Mahler never wrote operas, when Schubert never wrote a concerto, and when Wagner disdained almost everything but his own brand of music drama. Of Dvořák's contemporaries, Tchaikovsky and Saint-Saëns were perhaps as versatile as he, even more so when we recall Tchaikovsky's ballets—or Saint-Saëns's film score.

Dvořák's output was immense, so that in any one of these domains we find a rich repertoire. His operas remain an unexplored treasure house, his choral music too is abundantly rewarding. His chamber music—with which Tanglewood is marking the 100th anniversary of the composer's death—has always been adored by players and audiences, even though much of it remains in the neglected category, even today. As a fine pianist and an experienced violist (he was principal viola in Prague's Provisional Theatre for no less than nine years) he knew the joys and problems of intimate music-making, and he had a wide circle of friends both in Prague and abroad with whom he would regularly play.

At the heart of this repertoire are the fourteen string quartets. Ancillary works are a string trio (the unusual Terzetto for two violins and viola; see below), three string quintets (one with double bass), and a string sextet. Combinations with piano include four piano trios, two piano quartets, and one piano quintet. The two serenades, one for strings and one for winds, can well be included with the chamber music, since the spirit and feel of these works is much more intimate than that of the symphonies and symphonic poems.

So accomplished and distinctive is Dvořák's mature style that we easily forget how long he took to find it. In his twenties he was writing music that reaches out to contemporary styles, usually German, embodied by Mendelssohn, Schumann, or Wagner as models. At least half of the string quartets fall into this exploratory period. But in the mid-1870s, when Dvořák was in his thirties, the curiously different impacts of Smetana and Brahms brought about a great change. His music took on a distinctively Slavonic character while at the same time making its way in the German-speaking lands. Supported by Brahms and Hanslick in Vienna and published by Simrock in Berlin, Dvořák composed music in which we recognize the spritely Czech spirit of, say, Smetana's *The Bartered Bride*, and which carried his name further afield than Smetana's had ever traveled. Soon he was being idolized also in England, and would eventually spend many months in America.

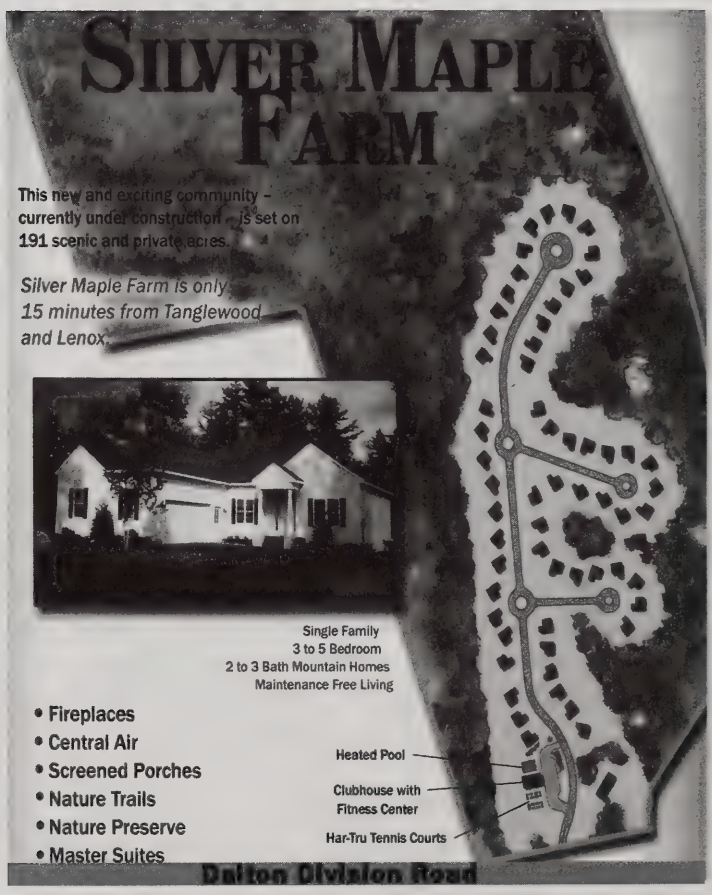
The relationship with Brahms was strange because the latter did not easily warm to fellow-composers and because Dvořák had a much more adventurous view of harmony

and orchestration than his German friend. But they remained close, and Dvořák often seems to be treading a path that Brahms had opened up before. Dvořák's Sixth Symphony (1880) is in some senses a tribute to Brahms's Second (1877). The very austerity of chamber music—especially with piano—echoes the high seriousness of Brahms's output in similar genres. The **Piano Trio in F minor, Opus 65** (JULY 30), perfectly illustrates the Brahmsian extreme in Dvořák's music, with its solemn statement of a theme in unison in the opening bars: no harmony, no introduction, no circumlocution. The piano writing is full and at times massive, the orthodox four movements are laid out on a large scale, and the music's spirit accords with the German version of Dvořák's name (Anton, rather than Antonín) that Simrock insisted on putting on the cover, despite Dvořák's angry objections. Only in its wonderful melodiousness and in the uneven rhythms of the second movement, the Allegretto grazioso, does Dvořák's native spirit peek through.



Antonín Dvořák, c.1877–78

The next piano trio, on the other hand, the "**Dumky**" **Trio in E minor, Opus 90** (AUGUST 20), goes for full-blooded Czechness throughout. No more sonata form, no more conventionally balanced four movements. Instead there are six unrelated dance movements, each displaying the abrupt contrast of melancholy and vigor that characterized this widespread Eastern European dance form, and which Dvořák believed to be its principal character. The *dumka* was, in practice, no more than a mood piece of widely various types. All six dances of the *Dumky* Trio are in different keys, mostly using major and minor alternations to corre-



Call For Brochure

1-800-570-0597

Furnished Model Open Daily

spond with the changes of temper and tempo.

The five **Bagatelles, Opus 47** (JULY 23), are a similar assemblage of dance-like pieces, scored—unusually—for two violins, cello, and harmonium. The latter instrument, so popular in bourgeois homes in the late nineteenth century, gives an intensely domestic feeling to this charming music, which borrows actual folk tunes at times and includes as its fourth movement Dvořák's only essay in strict canon.

The bulk of Dvořák's best chamber music, though, assimilated the lively pulse of Czech folk music into the great tonal tradition from Mozart, Beethoven, and Schubert. In general we find first movements laid out in sonata form (often using unorthodox keys for the second group), slow movements of great richness, and finales full of vital energy. The remaining movement, which may come second or third in the sequence, might be a scherzo in triple time in accordance with the Beethovenian standard, or it might equally be a dance movement of distinctly Czech character.

In the **String Quartet No. 10 in E-flat, Opus 51** (AUGUST 6), this 'fourth' movement comes second and is a *dumka* alternating minor (slow) and major (swift) versions of the same theme. In the late **String Quartet No. 14 in A-flat, Opus 105** (AUGUST 13), the second movement is a scherzo, but of such an exhilarating kind that you sense its uninhibited Slavonic spirit throughout. By the time this, his last chamber work, was composed (1895), Dvořák had arrived at such a mastery of his art that no elements of the music seem to be in any sense borrowed, whether from Czech or German sources, or any other. Listen, for example, to the concentrated opening of the first movement, suggesting the intensity of late Beethoven; or the haunting six-note chord on which he seems to want to close the same movement, although it does eventually resolve. An unwillingness to bring slow movements to a close is a frequent mannerism, lingering over a chord or a brief figure as if he cannot bear to bring it to an end. Such is certainly the case with the luxuriant slow movement of the **Piano Quartet in E-flat, Opus 87** (JULY 9). Its finale opens with a forthright unison subject in the minor key as a nod to Brahms perhaps, but this is quickly transformed into something closer to a dance. There is some enchanting dialogue among the four instruments and a sense of warmth and gaiety of which Dvořák was a master. Naturally enough it all ends in the major key.

The **Terzetto, Opus 74** (AUGUST 6), was composed in less than a week in January 1887 for a chemistry student who lodged in the same house, the student's violin teacher, and himself to play. Its form, like its instrumentation, is unusual, since the short first movement leads directly into a beautiful Larghetto. The scherzo is a lilting movement in triple time, and the finale is a set of variations on a theme that had been hinted at in the first movement. This work has always been a useful standby for quartets whose cellist has a habit of not showing up.

The **Serenade for Winds, Opus 44** (JULY 16), is Dvořák's tribute to Mozart, whose music for similar combinations had mapped out a standard that few could ever hope to attain. Dvořák, we feel, comes as close as anyone could to that exalted level, especially in the gorgeous slow movement. Like the composer, we may find we want this music never to end.

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.



Corot

Delacroix

Ingres

Courbet

Géricault

Cabanel

Millet

Rousseau

The French Connection

"Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier
includes some 70 masterpieces by Courbet and leading French artists of the period.

June 27-September 6, Daily 10:00am -5:00pm

Organized by the Musée Fabre, Montpellier, France; the Virginia Museum of Fine Arts, Richmond (March 26 – June 13, 2004); and the Sterling and Francine Clark Art Institute, with the Dallas Museum of Art (October 17, 2004 – January 2, 2005) and the Fine Arts Museums of San Francisco (January 22 – April 4, 2005) under the auspices of FRAME (French Regional and American Museum Exchange).

Discover the CLARK

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267 413-458-2303 WWW.CLARKART.EDU

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Prelude Concert

Friday, July 16, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

VALERIA VILKER KUCHMENT and NANCY BRACKEN, violins
ROBERT BARNES, viola
OWEN YOUNG, cello
MARK McEWEN and ROBERT SHEENA, oboes
THOMAS MARTIN and SCOTT ANDREWS, clarinets
RICHARD RANTI and SUZANNE NELSEN, bassoons
GREGG HENEGAR, contrabassoon
RICHARD SEBRING, JONATHAN MENKIS, and DANIEL KATZEN, horns
JOHN STOVALL, double bass

BORODIN — String Quartet No. 2 in D

Allegro moderato
Scherzo
Notturno. Andante
Finale. Andante—vivace

DVOŘÁK — Serenade in D minor, Opus 44, for two oboes, two clarinets, two bassoons, contrabassoon, three horns, cello, and double bass

Moderato, quasi Marcia
Tempo di Menuetto; Trio
Andante con moto
Finale: Allegro molto

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Alexander Borodin (1833-1887) was one of the "Mighty Handful" group of Russian nationalist composers (also called "The Five") that also included Balakirev, Rimsky-Korsakov, Cui, and Mussorgsky, who, aesthetically, countered the influence of the Germanic style of composition espoused by Tchaikovsky, Rubinstein, and others. Borodin was not an espe-

cially prolific composer, and his best-known music, the *Polovtsian Dances*, comes from a work he didn't complete, his opera *Prince Igor*. His symphonies, especially the second, are occasionally heard in the concert hall, as is his tone poem *In the Steppes of Central Asia*. The present String Quartet No. 2 is well known; otherwise the Piano Quintet and String Quintet are probably his most frequently heard chamber pieces.

Perhaps the biggest reason for Borodin's small output was that composing was his secondary profession. As a child in St. Petersburg, he had music lessons but split his interest between music and making fireworks and other experiments. In 1850 he entered the Medico-Surgical Academy in St. Petersburg, where he took a special interest in chemistry. Meanwhile he continued to engage in amateur musical activities. Once he graduated the academy in 1856, his busy and estimable career as a chemist kept him from pursuing music with any seriousness. Numerous attempts to compose during this time resulted in a series of incomplete manuscripts. It was only after he met Mily Balakirev in 1862 that, under the senior composer's influence, Borodin began to work seriously as a composer, simultaneously teaching at the Medico-Surgical Academy. His first works of significance include his Symphony No. 1, written over five years (1862-67) and successfully premiered by Balakirev in 1869. That year he also began his opera *Prince Igor* and a second symphony. The latter was finished by 1876 and performed the following year. Rimsky-Korsakov urged on the completion of *Prince Igor*, conducting excerpts as they became available. Borodin also became acquainted with Franz Liszt, through whose enthusiasm Borodin's music began to be heard in Western Europe. (Borodin dedicated one of his most popular works, the "musical picture" *In the Steppes of Central Asia*, to Liszt.)

Borodin wrote his String Quartet No. 2 in July and August 1881, the premiere taking place on January 26, 1882. There are four movements. The sonata-form Allegro begins with a lyrical theme high in the cello's range, repeated and extended by the first violin; the second theme is more assertive, its initial motif providing material for the movement's development. A coda in double time slows to the final cadence. In the scherzo second



movement, a quick, falling tune is supplanted by a pastoral second melody, the viola accompaniment to which is the first theme again. (Interlocking themes of different character is a favorite Borodin gambit.) The alternation of these themes is broken only by a third, contrasting, transitional section.

The *Notturno*, or Nocturne, movement is one of the composer's most oft-heard pieces, having been orchestrated by Nicolas Tcherepnin and arranged for string orchestra by the British conductor Malcolm Sargent. Its melody achieved a life of its own as the tune for the song "And this is my beloved," from the popular Broadway show *Kismet*, which is based almost completely on themes from Borodin's works, soaked overnight in lush sentimentality. The lovely tune presented in the cello is the basic stuff of the movement, being presented in different combinations of instruments with accompaniment of varying character.

In the finale, two kinds of music alternate, the pair being presented three times, with extensions and changes in instrumentation. The Andante opening is a bare statement by violins in octaves, followed by viola and cello together. This slow, almost free-tempo introduction develops into an accompaniment for the main melodic section (Vivace). An additional, contrasting lyrical passage toward movement's end leads to a very brief reference to the Andante, with a return of the lyrical passage to close the movement.

—Robert Kirzinger

* * * * *

This summer, Tanglewood marks the 100th anniversary of Dvořák's death with performances of the Czech composer's chamber music on Friday-evening Prelude Concerts throughout the season; see page 2.

In July 1874, **Antonín Dvořák** (1841-1904) submitted fifteen works, including his Third and Fourth symphonies, into consideration for an Austrian state stipend for "young, poor, and talented painters, sculptors, and musicians, in the Austrian half of the [Hapsburg] Empire." The judges included Vienna State Opera conductor Johann Herbeck, the critic Eduard Hanslick, and Johannes Brahms. Dvořák was one of the winners, as he would be again in 1876 and 1877, the year Brahms really set him on his way by championing him to the publisher Nicolaus Simrock, encouraging the latter to issue Dvořák's Moravian Duets for soprano and contralto. The Moravian Duets, Opus 32, and the Slavonic Dances, Opus 46 (the latter specifically commissioned by Simrock), were both published in 1878, and a quick succession of further publications, followed by performances throughout Europe and as far afield as Cincinnati and New York, began to earn Dvořák an international reputation.

Published originally by Simrock ("all rights reserved"), the D minor Serenade for Winds —actually for two oboes, two clarinets, two bassoons, contrabassoon, and three horns, with cello and double bass providing a low-string foundation—dates from this period. Dvořák had already composed a Serenade for String Orchestra in May 1875. The companion-work for winds was written between January 4 and 18, 1878, and was dedicated to the German critic Louis Ehlert. The first performance was given on November 17, 1878, in Prague, by members of the orchestra of the Provisional Theater under the composer's direction.

For a near relative in the orchestral repertory to Dvořák's Wind Serenade one might look to Brahms's Serenade No. 2 in A, Opus 16, written for winds and strings, but without violins. Though he composed it originally in 1858-59, Brahms published a revised version in 1875, and this was presumably known to Dvořák. (Brahms's Serenade No. 1 in D, much larger in scale, was written in 1857-58, just before Opus 16; both these works represent examples of Brahms's orchestral output dating from long before he finally produced a completed symphony in 1876.) Perhaps Dvořák's omission of flutes from his own Opus 44 Serenade is a bow to the dark-hued orchestral palette of Brahms's A major work in that same genre.

The opening of Dvořák's piece harks back to the 18th-century idea of beginning and ending a serenade with a march. (Sometimes the performers actually entered while performing the march music, and exited to it afterwards.) Dvořák's tone is one of (mock?) solemnity, the D minor of the march proper being interrupted by a more pastoral, lively section in F major. The second-movement "Tempo di Menuetto" reminds us that the formal dance of Mozart's day, with its clearly audible *one*-two-three, *one*-two-three rhythm, had gone through changes, from the more bumptious minuets of late Haydn to the energetic Beethovenian scherzo to the graceful symphonic intermezzi of Brahms (consider, e.g., the fourth-movement "Quasi menuetto" of Brahms's A major Serenade). Dvořák here gives us outdoor music, a pastoral suggesting his beloved Bohemian country, with birds, babbling brook, and, perhaps, a chase through the woods in the Trio section of the movement.

The Andante is the lyrical and emotional center of the work, accounting for nearly one-third the Serenade's total length. The central climax is set in even greater relief by the general sense of breadth and relaxation that characterizes the rest of the movement. Likewise, the rhythmically dramatic undercurrent of the Andante's climax takes its time before giving way again to the repose of the opening. The finale is jaunty and good-natured, thanks largely to Dvořák's lively choice of rhythms and the color contrasts of the different instruments. Following a more lyrical central episode, a dramatic buildup brings an unexpected return of the first-movement march material, which in turn gives way to the again-jovial closing pages.

—Marc Mandel

ARTISTS

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow and, upon finishing her studies, became a faculty member at the Tchaikovsky Conservatory College. A prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize, she has appeared as recitalist, soloist, and in chamber music throughout the former Soviet Union, Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country, including a solo appearance with the Boston Pops Orchestra. She has also been first violinist for the Apple Hill Chamber Players, and concertmaster of SinfoNova, the Harvard Chamber Orchestra, the Handel & Haydn Society, and the Boston Philharmonic. Ms. Vilker Kuchment joined the BSO at the start of the 1986-87 season. A faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute, she has made two recordings with the Apple Hill Chamber Players for Sonora, one of music by Tchaikovsky, the other of music by Dvořák and Janáček.

Violinist **Nancy Bracken** studied with Ivan Galamian at the Curtis Institute of Music and later received a master of music degree from the Eastman School of Music. Originally from St. Louis, she was a member of the Cleveland Orchestra before joining the Boston Symphony in 1979. Ms. Bracken has won competitions sponsored by the St. Louis Symphony, the Artist Presentation Society of St. Louis, the Music Teachers National Association, and the National Society of Arts and Letters. She has participated in summer music festivals in

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

Aspen and the Grand Tetons and was concertmaster and a frequent violin soloist with the Colorado Philharmonic for two summers. Ms. Bracken performs in the Boston area as a recitalist and chamber musician and has appeared as soloist with the St. Louis Symphony and the Boston Pops.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin when he was five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, Mr. Barnes joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967. He has continued to be active in chamber music in various ensembles, including the Cambridge and Francesco string quartets and Collage New Music. Mr. Barnes has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at the Tanglewood Music Center, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Cellist **Owen Young** joined the Boston Symphony Orchestra in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. Mr. Young has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. He is on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is active in Project Step (String Training and Education Program for Students of Color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he was a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. Mr. Young began playing cello at six; his teachers included Eleanor Osborn, Michael Grebanier, Anne Martindale Williams, and Aldo Parisot. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, he was principal cellist with the Yale Symphony Orchestra and was soloist for its 1986 European tour. In 1986 and 1987 he was a Fellow at the Tanglewood Music Center. Mr. Young won an Orchestra Fellowship in 1987; he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

Born in 1958 in Casper, Wyoming, bass player **John Stovall** studied piano while in grade school and high school and began playing the double bass during high school. Mr. Stovall began his college studies in 1978 with Stuart Sankey at the University of Texas, then transferred to the New England Conservatory of Music to study with BSO assistant principal bass player Lawrence Wolfe. He received his bachelor's degree in double bass performance from the New England Conservatory in 1983. Following a year as a freelance performer in the Boston area, Mr. Stovall played with the Houston Symphony, the New Orleans Symphony, and the Indianapolis Symphony before joining the Boston Symphony Orchestra at the start of the 1988-89 season. A Tanglewood Music Center Fellow during the summers of 1981 and 1982, he has also participated in the Grand Teton Music Festival, the Aspen Music Festival, and the Congress of Strings in Seattle, Washington

Raised in Saskatoon, Saskatchewan, Canada, and a graduate of the Curtis Institute of Music, **Mark McEwen** became the Boston Symphony's second oboe in September 1996, having previously been acting principal oboe of Canada's National Arts Centre Orchestra in Ottawa, and principal oboe of the Florida Orchestra and the Music Festival of Taipei. Mr. McEwen played oboe and English horn with the Milwaukee Symphony during the 1993-94 season and has performed as soloist with the Elora Festival of Ontario and the Orchester Staatsbad

Meinberg in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and with the Colorado Philharmonic.

Robert Sheena joined the BSO as its English horn player in May 1994, at the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. Before joining the BSO he was English horn player and assistant principal oboe of the Hong Kong Philharmonic (1987-1991) and of the San Antonio Symphony (1991-1994). With the BSO he has been featured as English horn soloist in André Previn's *Reflections* and Sibelius's *The Swan of Tuonela*. As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, commissioned for him by the Albany Symphony and recorded in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz.

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared in the Chamber Prelude series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Scott Andrews was appointed second clarinet of the Boston Symphony Orchestra in October 1995. Prior to that he was principal clarinet of the New England and Gardner Chamber Orchestras, performing also with the Cantata Singers Orchestra and the Boston Pops Esplanade Orchestra. Mr. Andrews has given recitals and chamber music concerts throughout North America and the Asian-Pacific. Originally from Virginia, he first played piano and then violin before taking up the clarinet, studying with F. Edward Knakal of Virginia Beach. He attended the Virginia Governor's School for the Arts and the Interlochen Music Center in Michigan until 1989, and graduated with distinction from the New England Conservatory of Music, where he studied with the late former BSO principal clarinetist Harold Wright. He was Fellowship Artist-in-Residence at the Kneisel Hall Chamber Music Festival in 1992 and was twice awarded fellowships to the Tanglewood Music Center. As a teacher and clinician, he has given master classes at, among other places, the Toho School in Tokyo, Kansas State University, and the Longy School in Cambridge, MA.

Associate principal bassoonist **Richard Ranti** joined the BSO at the start of the 1989-90 season; he is also principal bassoonist of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At nineteen he won the second bassoon position in the Philadelphia Orchestra, spending six years with that orchestra, the last as acting associate principal. A 1982 Tanglewood Music Center Fellow, he has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants. Mr. Ranti can be heard frequently in Boston-area chamber performances, with groups such as the Walden Chamber Players, with whom he has recorded an album of bassoon and string music. He is on the faculty of both the New England Conservatory and Boston University School for the Arts.

Suzanne Nelsen began her studies in Edmonton, Canada, and instantly fell in love with the bassoon. She earned a bachelor's degree in music from McGill University and pursued further study at The Hague Conservatory in Holland, earning a UM degree. Early training included summers at the Banff Festival, National Youth Orchestra of Canada, and the Boris

Brott Festival. In 1995, during post-graduate study at McGill, she won a position with the Montreal Symphony. During that same year she joined the faculty of McGill University, as chamber music coach and bassoon professor. She has performed throughout the world as soloist and chamber musician and has recorded numerous CDs with the Montreal Symphony. Ms. Nelsen joined the BSO and Boston Pops Orchestra in the fall of 2000.

Gregg Henegar joined the BSO as its contrabassonist in the fall of 1992, having held the same position with the Houston Symphony since 1975. A devoted advocate of new works for his instrument, he has performed frequently as soloist in Donald Erb's Contrabassoon Concerto, commissioned by the Houston Symphony for Mr. Henegar in 1985 and later recorded with the London Philharmonic. Mr. Henegar studied bassoon with George Goslee at the Cleveland Institute of Music and with Sanford Berry at the University of Illinois. An active teacher, he is a faculty member at the New England Conservatory, Boston University, and the Tanglewood Music Center. Mr. Henegar is the North American representative for Mollenhauer Contrabassoons and the author of "Modern Exercises for the Contrabassoon."

Richard Sebring is associate principal horn of the Boston Symphony Orchestra and principal horn of the Boston Pops Orchestra. Born and raised in Concord, Massachusetts, he studied at Indiana University, the New England Conservatory of Music, and the University of Washington. In 1979 he was a Fellow at the Tanglewood Music Center. Previously principal horn of the Rochester Philharmonic, he joined the BSO in 1981 as third horn. Since 1982 he has been the BSO's associate principal horn and principal horn of the Boston Pops Orchestra. Mr. Sebring has been soloist with the BSO in Boston, at Tanglewood, and on tour; he has also been soloist with the Boston Pops Orchestra. A faculty member at the New England Conservatory of Music, he is also a member of the Walden Chamber Players. Mr. Sebring is an active studio musician whose work was featured prominently in John Williams's score for the motion picture *Saving Private Ryan*.

Originally from West Orange, New Jersey, **Jonathan Menkis** received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento Symphony Orchestra as its associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the BSO horn section in 1984. Mr. Menkis has been a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. He is on the faculty of the New England Conservatory of Music. Mr. Menkis is an occasional soloist in the Boston area and performs chamber music frequently.

Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, he has given recitals in Chicago, Los Angeles, at Carnegie Recital Hall in New York, and at Jordan Hall in Boston, where he made his solo recital debut in 1984. He has also performed as horn soloist with the BSO, the Boston Pops Orchestra, the New England Conservatory Orchestra, and the North Shore Philharmonic. Before joining the BSO at the beginning of the 1979 Pops season, Mr. Katzen was fourth horn with the San Diego Symphony and second horn with the Grant Park Symphony in Chicago. Born in Rochester, New York, Mr. Katzen began playing the piano at two and cello at nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating with honors, Mr. Katzen attended Indiana University School of Music, where his teachers were Michael Höltzel and Philip Farkas; the course of study included a year at the Mozarteum Academy in Salzburg, Austria. He did post-graduate work at Northwestern University, where he studied with Dale Clevenger.



THE WALTER PISTON SOCIETY
AT TANGLEWOOD

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

Tanglewood

To learn more about giving opportunities that pay YOU to give, please call (413) 637-5275 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Friday, July 16, at 8:30

KURT MASUR conducting

GLINKA — Overture to *Ruslan and Ludmila*

TCHAIKOVSKY — Violin Concerto in D, Opus 35
Allegro moderato—Moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo
MIDORI

INTERMISSION

DVOŘÁK — Symphony No. 9 in E minor, Opus 95, *From the New World*
Adagio—Allegro molto
Largo
Scherzo: Molto vivace
Allegro con fuoco

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Mikhail Glinka (1804-1857)
Overture to *Ruslan and Ludmila*

First performance of the opera: December 9, 1842, St. Petersburg. *First BSO performances of the overture*: March 1894, Emil Paur cond. *First BSO performance at Tanglewood*: July 25, 1958, Pierre Monteux cond. *Most recent Tanglewood performance*: August 12, 1979, Kazuhiro Koizumi cond.

In 19th-century Russia, where Italian opera was in great vogue and the principal source of musical entertainment, the composers inevitably wrote operas, and being amateurs, lacking in the experience and extensive training necessary to draw the loose ends



of this large form into a complete and performable score, they inevitably floundered about among innumerable sketches and alterations, leaving their music in a chaotic state at their death, to be straightened out for publication by their descendants. Such, at least, was the case with composers who swore allegiance to Russian subjects and a Russian handling, avoiding the easy Italian clichés which would have helped them through many perplexing spots. Such were Glinka, Dargomizhsky, Borodin, Mussorgsky. Glinka was the pioneer, and the others owed much to him. *Ruslan and Ludmila*, like its predecessor, *A Life for the Czar*, was a compilation of loose episodes—a dance, an air, a concerted number composed at various times. "As regards music in general and *Ruslan* in particular," the composer wrote to Kukolnik, destined to be one of his librettists, "you must know that my head is like a garden allowed to run wild with weeds."

There were many mishaps in the preparation for the first performance, which took place at St. Petersburg on December 9, 1842, including a substitution in the principal part of Ludmila. There was a chilly reception, with plainly audible hisses. Voin Rimsky-Korsakov, destined brother of the yet unborn composer, wrote, "The music is beautiful, the décor magnificent, but the actors are most unsatisfactory. Petrov as Ruslan is a regular *mujik* and Stepanova sings Ludmila like a cat being strangled. Glinka himself was terribly upset. When he was called out his face was as long as a fiddle."

The plot in principal outline concerns Ludmila, a princess of pagan Russia who dis-

Emerson String Quartet

In residence at Stony Brook University

For more information, visit our Web site *www.stonybrook.edu/music* or call (631) 632-7330.

STONY BROOK
STATE UNIVERSITY OF NEW YORK

AA/EOE

the PORCHES Inn
at MASS MoCA

One of the "101 best hotels in the world."
(Tatler Abercrombie & Kent Travel Guide)

STYLE ART COMFORT

231 River Street, North Adams, Mass. 01247
413.664.0400 WWW.PORCHES.COM

appears and is sought by three suitors—the knights Ruslan and Farlaf, and the Tartar prince, Ratmir. Ludmila's hand, according to the decree of the king, her father, is to be bestowed upon him who finds her and brings her home. The knight Ruslan rescues Ludmila from her captor, the magician Chernomor, but their homeward journey is intercepted by Farlaf who casts upon Ruslan a magic slumber and returns with Ludmila to claim her as his bride. Ruslan awakes and arrives in time to become the true prince of Ludmila.

—John N. Burk

Pyotr Ilyich Tchaikovsky (1840-1893)
Violin Concerto in D, Opus 35

First performance: December 4, 1881, Vienna Philharmonic, Hans Richter cond., Adolf Brodsky, soloist. *First BSO performances*: January 1900, Wilhelm Gericke cond., Alexandre Petschnikoff, soloist. *First Tanglewood performance*: August 4, 1949, Serge Koussevitzky cond., Jascha Heifetz, soloist. *Most recent BSO performance at Tanglewood*: August 11, 2002, Neeme Järvi cond., Gil Shaham, violin. *Most recent Tanglewood performance*: August 17, 2003, Tanglewood Music Center Orchestra, James Conlon cond., Joshua Bell, violin

In his rich and perceptive four-volume biography of Tchaikovsky, David Brown devotes the entire second volume to a narrow span of four years in the composer's life, as indicated by the volume's subtitle: "The Crisis Years, 1874-1878." The crisis was a real one and it had complicated elements, both professional and personal. Its centerpiece was the composer's catastrophic marriage, a step taken in the hope of stopping supposition about his homosexuality. He and his bride had scarcely started off on their honeymoon before the composer recognized the folly of his action. In torment, he ran away to Switzerland to try to forget. It was there that he composed the Violin Concerto.



The marriage was by no means Tchaikovsky's only crisis during those years. At the beginning of the period in question, he had composed a piano concerto for his close friend Nikolai Rubinstein, only to have the pianist declare the work worthless and unplayable. Utterly dismayed, Tchaikovsky finally managed to arrange a performance in far-away Boston—so that if it was a flop, he would not have to be present to hear it himself. Ironically that concerto rather quickly became one of the most popular of all piano concertos. Soon after, Tchaikovsky composed the ballet *Swan Lake*, arguably the finest ballet score of the entire nineteenth century, though it was a failure in its first production, and the composer went to his grave without ever knowing that the world would regard his work as a masterpiece.

There were some assorted triumphs, though. The Fourth Symphony—deeply etched with his Slavic fatalism—was not only a success, but marked one of the first major works that he composed with the extraordinary patronage of Nadezhda von Meck, who sent him a regular stipend for a dozen years on the strict understanding that they were never to meet. The grateful composer declared that in the future his every note would be composed with an implicit dedication to her.

But in the aftermath of his marriage there was only flight—frantic determination to get away. His wife Antonina was staying at Kamenka with the composer's sister and her husband. Letters passed back and forth between all the members of the family, with Antonina sometimes making wild charges (such as the one that Tchaikovsky's valet had

bewitched him into hating her), sometimes expressing hope for a reconciliation, despite Tchaikovsky's repeated insistence that such a thing could never be. He spent some months in Italy, where several of his brothers joined him, and he gradually grew calmer in the contemplation of Italian art and the Italian countryside. But financial necessity forced him to find a cheaper place to stay, and on March 9, 1878, he arrived in Clarens, Switzerland. He quickly telegraphed his student, friend, and possible lover, the violinist Yosif Kotek, who was then in Berlin, to inform him of the change of address. On the thirteenth he began a piano sonata, his first act of composition since the wedding. The next day Kotek arrived in Clarens. Within a few days, Tchaikovsky abandoned the piano sonata, which was not going well. Within a day or two, he and Kotek played through Lalo's *Symphonie espagnole*, which, in spite of its title, is a violin concerto. His interest in this piece (he noted that it had "a lot of freshness, lightness, of piquant rhythms, of beautiful and excellently harmonized melodies") may well have turned his own mind in the direction of a violin concerto. He liked the way that Lalo

> does not strive after profundity, but carefully avoids routine, seeks out new forms, and thinks more about musical beauty than about observing established traditions, as do the Germans.

Perhaps this experience persuaded him to give up the sonata entirely and turn to a concerto, particularly since he had a violinist at hand to give him technical advice about the solo part. On March 17 he began the new piece and discovered to his delight that—unlike the piano sonata—it went easily. In just eleven days he sketched the entire concerto. The composer's brother Modest and Kotek expressed reservations about the slow movement, though they were enthusiastic about the two outer movements. Upon consideration, Tchaikovsky agreed with them, and on April 5 he replaced the original slow movement with a new piece. The enthusiasm of all three men was so great that Tchaikovsky finished the orchestration, too, in short order. By April 11 the concerto was



complete.

Now, however, he was in for another professional crisis—a repetition of his experience with the First Piano Concerto. He dedicated the new work to Leopold Auer, hoping naturally that he would play the first performance, which was, in fact, advertised for March 22, 1879. The work had already been published, and Auer regretted (so he wrote thirty years later) that he had not been consulted before the work had been fixed in print. Auer is supposed to have declared the work to be "unplayable," though he later defended himself by explaining that he meant only that, as written, some of the virtuoso passages would not sound as they should.

In any case, Tchaikovsky was deeply wounded. Kotek himself declined to play the work in Russia. Two years later Tchaikovsky learned from his publisher that Adolf Brodsky had learned the piece and was planning to play it in Vienna. That performance, which took place at the end of 1881, called forth one of the most notorious reviews by Vienna's conservative music critic Eduard Hanslick. Tchaikovsky never got over it; to the end of his life he could quote it by heart.

> The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste.... The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue....The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

Hanslick, sitting in Vienna, found Russia, and everything Russian, as represented in Tchaikovsky's music, to be uncivilized. How ironic that, among his contemporaries, Tchaikovsky was regarded as the westernized Russian, the one who had spurned the truly nationalistic approach of "The Five." In any case, we have trouble today locating the "stink" in this music. For nearly a century it has simply been one of the four or five most popular violin concertos in the literature, which is answer enough to Hanslick.

—Steven Ledbetter

Antonín Dvořák (1841-1904)
Symphony No. 9 in E minor, Opus 95, *From the New World*

First performance: December 16, 1893, New York Philharmonic, Anton Seidl cond. *First BSO performances*: December 1893, Emil Paur cond. *First Tanglewood performance*: August 11, 1950, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 3, 2003, Christoph von Dohnányi cond.

Antonín Dvořák's arrival in America on September 26, 1892, was a triumph of persistence for Jeannette Thurber, founder of the National Conservatory of Music in New York. She hoped that the appointment of this colorful nationalist with a wide reputation both as composer and teacher would put her institution on a firm footing and eventually produce American composers who could vie with any in the world. Dvořák had at first been unwilling to leave his beloved Prague and to undertake the rigors of a sea voyage to the New World for so uncertain a venture, but Mrs. Thurber's repeated offers eventu-

ally wore down his resistance. She also hoped that, in addition to teaching young American musicians, he would compose new works especially for American consumption. One potential project was an opera based on Longfellow's *Song of Hiawatha*, which Dvořák had already read and enjoyed in a Czech translation years before. The opera never materialized, but the subject did have an influence on the first large work Dvořák composed here, his most famous symphony.



Upon his arrival it quickly became clear to Dvořák that he was more than a celebrity; great things were expected of him. He wrote to a Moravian friend in mock terror that what the American papers were writing about him was "simply terrible—they see in me, they say, the savior of music and I don't know what else besides!" But after a few months he wrote to friends in Prague more equably:

> The Americans expect me…to show them to the promised land and kingdom of a new and independent art, in short to create a national music. If the small Czech nation can have such musicians, they say, why could not they, too, when their country and people is so immense.

Shortly after writing this letter he began a sketchbook of musical ideas and made his first original sketches in America on December 19. The next day he noted on the second page one of his best-known melodic inventions: the melody assigned to the English horn at the beginning of the slow movement in the *New World* Symphony. In the days that followed he sketched other ideas on some dozen pages of the book, many of them used in the symphony, some reserved for later works, and some ultimately discarded. Finally, on January 10, 1893, Dvořák turned to a fresh page and started sketching the continuous thread of the melodic discourse (with only the barest indications of essential accompaniments) for the entire first movement. From that time until the completion of the symphony on May 24 he fitted composition into his teaching as best he could.

No piece of Dvořák's has been subjected to so much debate as the Symphony *From the New World*. The composer himself started it all with an interview published in the New York *Herald* on May 21, just as he was finishing the last movement. He was quoted as having said:

> I am now satisfied that the future of music in this country must be founded upon what are called the Negro melodies. This must be the real foundation of any serious

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

> and original school of composition to be developed in the United States. When I came here last year I was impressed with this idea and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil... There is nothing in the whole range of composition that cannot be supplied with themes from this source.

At another time Dvořák complicated the issue by claiming to have studied the music of the American Indians and even to have found it strikingly similar to that of the Negroes. This view was surely mistaken, or at least greatly oversimplified.

In any case, Dvořák's comments attracted much attention. Diligent American reporters buttonholed European composers and asked for their views, then wrote that most composers felt Dvořák's recommendations to be impractical if not impossible. Thus, when the new symphony appeared six months later, everyone wanted to know if he had followed his own advice. Claims appeared on all sides that the melodic material of the symphony was borrowed from Black music, or from Indian music, or perhaps both. In another interview just before the first performance, Dvořák emphasized that he sought the *spirit*, not the letter of traditional melodies, incorporating their qualities, but developing them "with the aid of all the achievements of modern rhythm, counterpoint, and orchestral coloring." Despite the composer's disclaimer, accounts of his tracking down sources for the music became progressively embellished. By the time the *New World* Symphony made its third appearance in the programs of the BSO, in November 1896, the program annotator, W.F. Apthorp, stated flatly, if incorrectly, "Its thematic material is made up largely of Negro melodies from the Southern plantations."

Since Dvořák sketched all the thematic material of the symphony during his fourth month in this country, when he had never been south or west of New York, it is hard to imagine what music "from the Southern plantations" he might have heard. And as for Indian melodies—well, there were a few unscientific transcriptions and even a doctoral dissertation published in German, as well as, perhaps, a Wild West show or two. And yet one credible witness, Victor Herbert, who was then the head of the cello faculty at the National Conservatory and a close associate of Dvořák's, recalled later that the young Black composer and singer Harry T. Burleigh, then a student at the conservatory, had given Dvořák some of the tunes for the symphony. Certainly on a number of occasions Burleigh sang spirituals for Dvořák, who took a great interest in him as one of the most talented students at the school. Whether or not he gave Dvořák any actual melodies, he certainly helped him become familiar with the characteristic melodic types of the spiritual, including the frequent appearance of the pentatonic scale.

Perhaps, then, it was to suggest a particularly "American" quality that Dvořák reworked some of the original themes from his sketchbook to make them more obviously pentatonic. The clearest case of this is the English horn solo at the beginning of the slow movement, which in the original sketch lacked most of the dotted notes and had no feeling of pentatonic quality. A very simple melodic change made the opening phrases strictly pentatonic, perhaps more "American." The dotted rhythms, which were also an afterthought, may be a reflection of the rhythm of one of Burleigh's favorite songs, "Steal Away." Finally, the English writer H.C. Colles, who once asked Burleigh to sing for him the same tunes he had sung for Dvořák, commented that the timbre of his voice resembled no orchestral instrument so much as the English horn, the very instrument that Dvořák finally chose to play the theme (after having planned originally to give it to clarinets and flutes).

The title that Dvořák appended to the symphony—almost at the last minute—has also been heavily interpreted, probably over-interpreted, in discussions of the work's national character. Dvořák added the words "*Z Noveho sveta*" ("*From the New World*") at

the head of the title page in the middle of November 1893, just before his assistant Josef Jan Kovařik delivered the manuscript to Anton Seidl, who was to conduct the premiere. Many years later Kovařik commented:

> There were and are many people who thought and think that the title is to be understood as meaning "American" symphony, i.e., a symphony with American music. Quite a wrong idea! This title means nothing more than "Impressions and Greetings from the New World"—as the master himself more than once explained.

All in all, then, the American influence seems to be, for the most part, exotic trimming on a framework basically characteristic of the Czech composer. Today, some ninety years after the first performance of the piece, we can't get so exercised over the question of whether or not the symphony is really American music; the point is moot now that American composers have long since ceased functioning as imitators of European art. Still, there is little reason to doubt Dvořák's evident sincerity when he wrote to a Czech friend during the time he was composing it, "I should never have written the symphony 'just so' if I hadn't seen America."

The two middle movements, according to Dvořák, were inspired in part by passages in *The Song of Hiawatha*. The slow movement was suggested by the funeral of Minnehaha in the forest, but at the same time Dvořák instilled a deep strain of his own home-

Barrington Stage Company

SWEET CHARITY
June 24 – July 17
Book by Neil Simon
Lyrics by Dorothy Fields
Music by Cy Coleman

THE GOD COMMITTEE
July 22 – August 7
By Mark St. Germain

CYRANO DE BERGERAC
August 12 – 28
By Edmond Rostand
Original music by Ray Leslee
Adapted by Julianne Boyd

bsc
barrington stage company
Julianne Boyd, Artistic Director
413 528-8888
www.barringtonstageco.org

3rd Annual
Brandeis in the Berkshires Lecture Series
Shakespeare and Company, Founder's Theatre


Ann W. Richards

July 12, 2004
An Evening with Former Texas Governor, The Honorable Ann W. Richards
Former Governor of Texas


Rabbi Irwin Kula

July 27, 2004
Post-Denominational Judaism: In An Age of Freedom, Affluence and Power
President, National Center for Jewish Leadership and Learning (CLAL)


Alice Hoffman

August 9, 2004
The Power of Gender: Women's Voices, Women's Stories Special Reading with Q&A and Book Signing
New York Times Best-Selling Novelist and Oprah Book Choice Award Winner

Lectures begin at 8 p.m. and are open to the public.
Tickets are $8
To order tickets, phone Shakespeare & Co Box Office. #413-637-3353
Brandeis in the Berkshires was founded in 2002 through the generous support and vision of **Harold Grinspoon and the Harold Grinspoon Foundation.**

sickness for Bohemia (perhaps it is no accident that the text that came to be attached to this melody was "Goin' home").

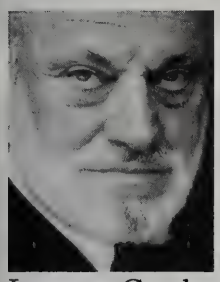
Dvořák's image for the third movement was the Indian dance in the scene of Hiawatha's wedding feast. Though it is nearly impossible to find anything that could be considered "Indian" music in this very Czech dance, he must have been referring to the dance of Pau-Puk-Keewis, who, after dancing "a solemn measure," began a much livelier step. The whirling opening section has many of the same rhythmic shifts and ambiguities as the Czech furiant, and the remaining melodic ideas are waltzes, graceful and energetic by turns.

The last movement is basically in sonata form, but Dvořák stays so close to home base, harmonically speaking, and uses such square thematic ideas that there is not much energy until the very end, when, gradually, elements of all three earlier movements return in contrapuntal combinations (most stunning of these is the rich chord progression from the opening of the second movement, played fortissimo in the brass and woodwinds over stormy strings). Somehow in these closing pages we get the Czech Dvořák, the Americanized Dvořák, and even a strong whiff of Wagner (for a moment it sounds as if the *Tannhäuser* Venus is about to rise from the Venusberg) all stirred into a heady concoction to bring the symphony to its energetic close.

—Steven Ledbetter

GUEST ARTISTS

Kurt Masur



Kurt Masur is well known to orchestras and audiences alike as both a distinguished conductor and humanist. In September 2002, he became music director of the Orchestre National de France in Paris. Since September 2000 he has been principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his eleven-year tenure he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. The New York Philharmonic established the "Kurt Masur Fund for the Orchestra," which will endow "conductor debut week" at the Philharmonic in perpetuity in his honor. Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra (1970-96); upon his retirement from that post, the Gewandhaus named him its first-ever Conductor Laureate. Mr. Masur is a guest conductor with the world's leading orchestras and also holds the lifetime title of Honorary Guest Conductor of the Israel Philharmonic Orchestra. He has received numerous honors, among them the titles of Commander of the Legion of Honor from the French government and New York City Cultural Ambassador from the City of New York; the Cross with Star of the Order of Merit of the Federal Republic of Germany, and numerous honorary doctorates. He is also an Honorary Citizen of his hometown Brieg. Kurt Masur made his United States debut in 1974 with the Cleveland Orchestra; also that year he took the Gewandhaus Orchestra on its first American tour. He made his New York Philharmonic debut in 1981. Engagements in the 2003-04 season included appearances with the Schleswig-Holstein Music Festival Orchestra, the Chicago Symphony Orchestra, the New York Philharmonic, the Israel Philharmonic, the Dresden Philharmonic, and three tours with the Orchestre National. Mr. Masur made more than thirty recordings with the New York Philharmonic for Teldec Classics, and well over 100 other recordings with numerous orchestras, including the complete symphonies of Beethoven, Brahms, Bruckner, Mendelssohn, Schumann, and Tchaikovsky. Born in Brieg, Silesia, in 1927, Mr. Masur studied piano, composition, and conducting at the Music College of Leipzig. He has served as Kapellmeister of the Erfurt and Leipzig opera theaters, Conductor of the Dresden Philharmonic, General Director of Music at the Meck-

Frelinghuysen Morris
House & Studio



Enjoy a slice of the '30s and '40s at the house & studio of a glamorous artistic couple, Suzy Frelinghuysen and George L.K. Morris. Their works, as well as their contemporaries, including Picasso, Braque, Léger and Gris, are on display.

FRESH OFFERINGS
Previously Unseen Masterpieces by Shaw, Klee and Brancusi

Thursday through Sunday.
Hourly guided tours:
10am to 3pm

92 Hawthorne Street, Lenox, MA 01240 Tel: 413.637.0166 www.frelinghuysen.org



Ann Hamilton, *corpus*

Exhibitions - Music - Dance - Theater - Film
Galleries open 10-6 daily (7/1 - 9/6) • 11-5 closed Tuesdays (rest of year)

Call 413 MoCA111 or visit www.massmoca.org
for complete schedule of events

MASS MoCA
North Adams, MA

lenburg State Theater of Schwerin, Senior Director of Music at Berlin's Komische Oper, and the Dresden Philharmonic's Chief Conductor. In his capacity as Leipzig Gewandhaus Kapellmeister, he led nearly a thousand performances and more than 900 concerts on tour. Mr. Masur has been a professor at the Leipzig Academy of Music since 1975. In 1998 he celebrated 50 years as a professional conductor. Several years ago he started his own web site, www.kurtmasur.com. Mr. Masur was a regular guest conductor with the BSO both at Symphony Hall and at Tanglewood from 1980 to 1988. He returned to Tanglewood with the New York Philharmonic in July 2002 for his final concerts as that ensemble's music director, and since stepping down from that position has again become a frequent guest with the BSO, opening this summer's Tanglewood season last weekend and also conducting the Tanglewood Music Center Orchestra this past Monday. He returns to the BSO podium next April in Symphony Hall, with a program of Shostakovich and Bruckner.

Midori



Violinist Midori made her historic debut at the age of eleven, when she was introduced as a surprise guest artist by conductor Zubin Mehta at the New York Philharmonic's annual New Year's Eve concert in 1982. Since then she has established a record of achievement that sets her apart as a master musician, an innovator, and a champion of the developmental potential of children. Midori's performing schedule is balanced between recitals, chamber music performances, and appearances with the world's most prestigious orchestras. Highlights of her 2003-04 season included festival appearances at Ravinia, Aspen, Mostly Mozart, and Tanglewood; a United States concerto tour; recital tours of the United States, Italy, Germany, Switzerland, and the United Kingdom; and concerto appearances throughout Europe, culminating in the Centennial Gala of the London Symphony Orchestra in June 2004. She worked with conductors including Christoph Eschenbach, Paavo Järvi, Alan Gilbert, Robert Spano, Zubin Mehta, Leonard Slatkin, Andreas Delfs, Keith Lockhart, and James Conlon. In 1992 Midori founded Midori & Friends, a non-profit organization in New York that brings music education programs to thousands of underprivileged children each year. Her other two organizations, Music Sharing, based in Japan, and Partners in Performance, based in the United States, also bring music closer to the lives of people who may otherwise not have involvement with the arts. Her commitment to community collaboration and outreach extends beyond these foundations to her work with young violinists in master classes all over the world, to her University Residencies Program, and to her position on the violin faculty at the Manhattan School of Music. Midori's recording of the Mendelssohn E minor and Bruch G minor concertos with the Berlin Philharmonic and Mariss Jansons were released in the fall of 2003 on Sony Classical, for which she records exclusively. Another recent release on Sony Classical is her recording with pianist Robert McDonald of sonatas by Debussy, Saint Saëns, and Poulenc. Midori's violin is the 1734 Guarnerius del Gesu "ex-Huberman," which is on lifetime loan to her from the Hayashibara Foundation. Midori made her BSO debut with Bernstein's Serenade under the composer's direction at Tanglewood in July 1986; she appeared with the BSO most recently in July 2003 at Tanglewood, playing Dvořák's Violin Concerto under the direction of Robert Spano.

Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

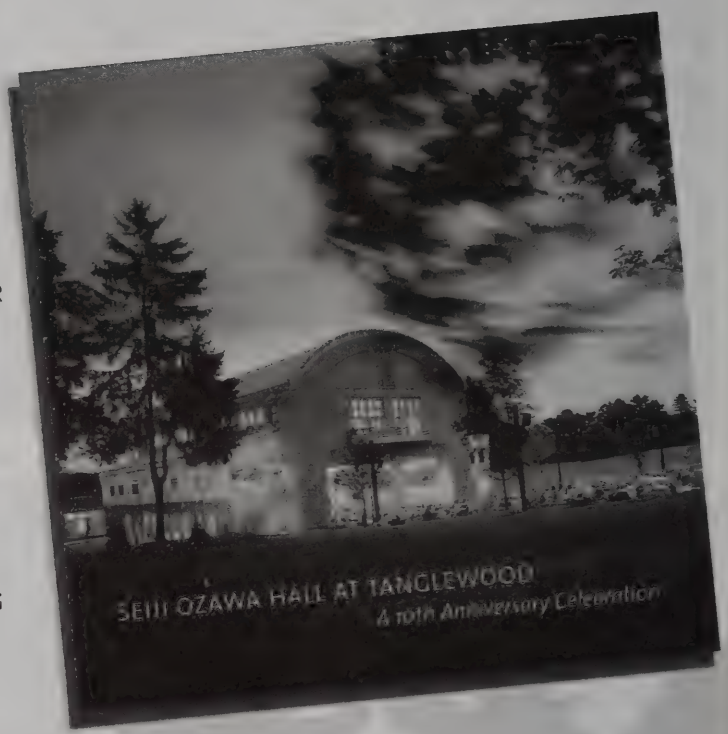
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Saturday, July 17, at 8:30

RAFAEL FRÜHBECK DE BURGOS conducting

BEETHOVEN — Symphony No. 8 in F, Opus 93

Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

INTERMISSION

WAGNER — Excerpts from *Die Meistersinger von Nürnberg* (played without pause)

Prelude to Act I and Opening Chorale
Prelude to Act II and Apprentices' Chorus
Hans Sachs's monologue, "Was duftet doch der Flieder"
Prelude to Act III
Sachs's monologue, "Wahn! Wahn! Überall Wahn!"
Entrance of the Guilds, Apprentices, and Mastersingers
End of the opera, from Sachs's "Verachtet mir die Meister nicht"

Text and translation begin on page 33.

BRYN TERFEL, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Steinway and Sons Pianos, selected exclusively at Tanglewood
Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Symphony No. 8 in F, Opus 93

First performance: February 27, 1814, Vienna, Beethoven cond. *First BSO performances*: February 1882, Georg Henschel cond. *First Tanglewood performance*: August 5, 1947, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 10, 2002, Osmo Vänskä cond.

In the summer of 1812, Beethoven was seeking relief from chronic digestive problems: at doctor's orders, he traveled from Teplitz to Karlsbad, then, after a brief stay at Franzensbad, back to Teplitz, where he had a passing affair with Amalie Sebald. From



there he journeyed to Linz, where he lodged with his brother Johann and where one of his principal concerns was to break up Johann's relationship with Therese Obermeyer, the sister-in-law of a doctor renting space in Johann's house. Therese had been employed by Johann as a housekeeper but the relationship became much more personal. She already had an illegitimate daughter and supposedly had had a number of lovers. But Johann's reaction to his brother's meddling was, of course, to marry the woman, and when things became difficult for the couple in later years, he did not hesitate to blame brother Ludwig for the unhappy circumstances.

But Beethoven was occupied with composing, too, and it was at Linz, while staying at Johann's house, that he completed his Eighth Symphony; the autograph bears the inscription "Linz, October 1812." Just as Beethoven's Fifth and Sixth symphonies are paired with respect to genesis and early performance history—they were premiered at



a single concert, on December 22, 1808—likewise were the composer's Seventh and Eighth symphonies linked together. The Seventh was completed just four months before the Eighth and was first played on December 8, 1813. The Eighth was introduced on February 27, 1814, at a Sunday concert in Vienna that also included the Seventh Symphony, Beethoven's *Battle* Symphony (*Wellington's Victory*), and a vocal trio reworked by Beethoven from a piece he had actually composed ten years earlier (even though he had promised a new trio as well as a new symphony for the occasion). Needless to say, the new Eighth Symphony was somewhat overshadowed by the larger Seventh, which opened the concert, but the real hit of the event was *Wellington's Victory*, whose "battle" section was encored. Regarding the Eighth's relatively cool reception, the reviewer for Vienna's *Allgemeine Musik-Zeitung* observed that "the cause of this was not in its weaker or lesser artistic workmanship...but partly in the mistake of allowing the symphony to follow the one in A major [the Seventh], and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result." As reported by his biographer Thayer, Beethoven's rather peeved explanation for the Eighth's lack of immediate success was "because it is so much better than the other [the Seventh]," but it would seem that the Eighth has still not attained the recognition it deserves: it is perhaps the least performed of all the composer's symphonies except, perhaps, for the Second.

Toward the end of the nineteenth century, George Grove articulated the reason for this situation, citing, in the main, "the overflowing fun and realism of the music.... Not only is every movement pervaded by humour, but each has some special stroke of boisterous merriment, which to those whose minds were full of the more dignified movements of the *Eroica*, the C minor, or the Number Seven, may have made it difficult to believe that the composer was in earnest and that his composition was to be taken seriously." Likewise, Philip Hale points to the Eighth as the product of a composer "in reckless mood, delighting in abrupt contrasts...characterized by mad jollity, and a playfulness that at times approaches buffoonery." Beethoven's own word for this was "*aufgeknöpft*," "unbuttoned," and this is the term commentators have seized upon to characterize this symphonic product of his cheerful nature.

The first movement, Allegro vivace e con brio, contrasts a bright but forceful idea with a waltzlike second theme of comic bent. There is constant alternation of bright and dark, and a preponderance of the *sforzato* accents and rhythmic drive so typical of Beethoven; the end of the development virtually barrels into the recapitulation. The second



National Yiddish Book Center

Discover a *lebedike velt* – a lively world –
of Jewish books, music, film, and art!

EXHIBITIONS • BOOKSTORE • PROGRAMS & TOURS

On the Hampshire College campus in Amherst, MA
Mon – Fri 10–3:30; Sun 11–4 / 413-256-4900 / www.yiddishbookcenter.org

BOSTON SYMPHONY ORCHESTRA

Tanglewood Jazz Festival 2004

September 3–5

SEPTEMBER 3 FRIDAY

8pm *Ozawa Hall*
Eliane Elias
Eddie Palmieri and La Perfecta II
Live WGBH Broadcast


ELIANE ELIAS

SEPTEMBER 4 SATURDAY

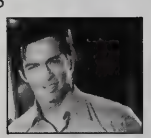
1pm *Theatre*
Savion Glover and Jimmy Slyde
An all-jazz tap program with jazz quintet


SAVION GLOVER

3pm *Ozawa Hall*
Marian McPartland with guest Taylor Eigsti
Piano Jazz
Live Broadcast

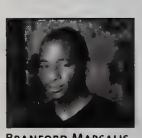

MARION MCPARTLAND

8pm *Shed*
Harry Connick, Jr. and Orchestra
"Only You" Tour


HARRY CONNICK,JR.

SEPTEMBER 5 SUNDAY

2pm *Ozawa Hall*
Marsalis Music Presents:
Branford Marsalis Quartet
Harry Connick, Jr. Quartet (no vocals)
Doug Wamble Quartet
Miguel Zenón


BRANFORD MARSALIS

8pm *Ozawa Hall*
Dave Brubeck with Symphonette and Quartet


DAVE BRUBECK



TICKETS: $16–$80

To order, call SymphonyCharge at (888) 266-1200 or order online at *www.bso.org*.

TDD/TTY (617) 638-9289 For services, ticketing, and information for persons with disabilities call (617) 638-9431.

All programs and artists are subject to change. Each ticket ordered by phone/internet is subject to a $5 handling fee. Please note, no refunds or exchanges.

Fidelity INVESTMENTS
Sponsor of the Tanglewood Jazz Festival

JazzTimes.com ...more than a magazine
The Exclusive Music Magazine of the Tanglewood Jazz Festival

movement, marked Allegretto scherzando, suggests in its sixteenth-note staccato accompaniment the ticking of a metronome; the main tune may have been based upon, or given rise to, a canon Beethoven contrived in honor of Johann Nepomuk Maelzel, Vienna's "Court Mechanician" and inventor of the "musical chronometer." The playful character of this brief movement resides in its overlaying of trills, accents, and sudden *fortissimo* tremolos.

The third movement is marked "Tempo di Menuetto" but actually parodies the courtly minuet of Mozart and Haydn. The original trumpet-and-drums reinforcement of the downbeat—and note that the opening two notes of the movement constitute an *upbeat*—is displaced during the course of the minuet, and the *dolce* horn melody of the Trio is offset by a scampering cello accompaniment that suggests a quite different sort of character. The Allegro vivace finale moves like the wind: the triplets that form the upbeat to the main idea and pervade the accompaniment are barely distinguishable to the ear. As in the first movement, there are fits and starts, juxtapositions of *pianissimo* and *fortissimo*, with bouncing octaves in bassoon and timpani contributing to the fun. So much energy is accumulated along the way that, to wind things up, Beethoven writes a coda as long as the entire main part of the movement, and, at the end, we can almost imagine him grabbing us by the shoulders, shaking us hard, and laughing.

—Marc Mandel

Richard Wagner (1813-1883)
Excerpts from *Die Meistersinger von Nürnberg*

First performance of the opera: June 21, 1868, Munich, Hans von Bülow cond. (the Act I Prelude having already been conducted by Wagner on November 1, 1862, in Leipzig, composition of the opera having extended from March 1862 until his completion of the orchestral score in October 1867). *First BSO performances of orchestral music from the opera*: November 1881 (Act I Prelude) and February 1882 (Act III Prelude, Dance of the Apprentices, Procession of the Mastersingers, and Homage to Hans Sachs), Georg Henschel cond. *First Berkshire Festival performance of music from the opera*: August 16, 1936 (Act I Prelude), Serge Koussevitzky cond. *First Tanglewood performance of music from the opera*: August 12, 1939 (Act I Prelude), Koussevitzky cond. *Most recent Tanglewood performance of music from the opera*: July 22, 2000 (Preludes to Acts I and III), James Conlon cond.



Like *Tristan und Isolde*, the opera that immediately preceded it in Wagner's output, *Die Meistersinger von Nürnberg* (*The Mastersingers of Nuremberg*) was written during the years following Wagner's break from work on his massive *Der Ring des Nibelungen*. By the summer of 1857, hopes for the production of his *Ring*-in-progress were all but gone, and negotiations with his publishers were getting nowhere. There was no regular source of income, he had had no new work staged since the premiere of *Lohengrin* under Liszt at Weimar in 1850, and so it was obviously time for something more likely to be produced than the *Ring*. This he thought he had found in *Tristan und Isolde*. Even when this proved not to be the case, Wagner expressed naively similar sentiments as he turned to work on *Die Meistersinger*, assuring the publisher Schott that his next opera would be "light, popular, easy to produce," requiring neither a great tenor nor "a great tragic soprano," and well within the abilities of any small opera company. Once more, Wagner proved himself wrong. *Die Meistersinger von Nürnberg* is one of the longest operas in the repertory (and, like *Tristan*, it is hardly ever performed

without cuts). It requires no fewer than seventeen solo performers, including a leading tenor and leading bass of remarkable stamina, and the ensembles that close the first two acts are among the most complex and difficult ever written. The present series of excerpts, which run just under an hour, lets us hear less than one-quarter of Wagner's complete score.

Considered in a very broad sense as something of a companion-piece to *Tristan*, the other major product of Wagner's break from work on the *Ring*, *Die Meistersinger* reflects not only Wagner's growth as a composer, but also his considerable versatility, his ability to employ contrasting musical vocabularies as called for by contrasting subject matter. The intense chromaticism of *Tristan* is perfectly suited to that work's depiction of heightened longing, both physical and spiritual. *Die Meistersinger*, on the other hand, is full of down-to-earth humanity in its portrayal of characters, situations, and emotions, and this work is written in a prevailingly direct diatonicism, embodied as much in the overture as it is throughout the opera. Wagner's libretto, too, is for the most part much more straightforward in its approach to language than is his text for *Tristan*. And the subject matter will also have harmonized with Wagner's own needs at the time. Just as *Tristan und Isolde* took inspiration from his passionate involvement with Mathilde Wesendonck, the wife of an important patron, so *Die Meistersinger von Nürnberg* mirrored a concern always close to the self-promoting Wagner's heart: the need for (read his desire for) acceptance, by public and critics alike, of the New in art, particularly his own.

In a nutshell, the story of *Die Meistersinger*—set in mid-16th-century Nuremberg—is this: the young knight Walther von Stolzing and Eva, daughter of the Mastersinger/goldsmith Veit Pogner, are in love, but Pogner decrees that Eva can only marry a Mastersinger—and specifically the Mastersinger chosen as winner of the annual Contest of Song held on the Feast Day of St. John the Baptist (June 24 by the Christian calendar), though Pogner does grant Eva veto power in this regard. Coached as to the Masters' strict rules of singing by David, the young apprentice to the Mastersinger/cobbler/philosopher/poet Hans Sachs, Walther attempts a trial run before an assemblage of the Mastersingers and their apprentices, but confounds everyone who hears him, leading to general havoc—although Sachs has sensed that there was something new and important to be heard in Walther's song. The situation is further complicated by the fact that Sachs is himself secretly in love with Eva, even as she confides in him regarding her own hope of marrying Walther. (The other character whose name you need to know is Magdalene, Eva's companion, who is romantically linked to David and serves as occasional intermediary in getting messages back and forth between Eva and Walther.)

Following a complex sequence of comings, goings, and interactions on the part of everyone involved, the final (third) act of *Die Meistersinger* concludes with the St. John's Day gathering of the townspeople on the meadow outside Nuremberg to witness the Contest of Song, in which Walther finally wins Eva's hand. Then, when Walther, extremely put out by the difficulties he has faced in getting to this moment, disdainfully refuses the title of "Master," Sachs concludes the proceedings with an address on the importance of the tradition preserved in the Masters' art, following which general rejoicing heralds Walther's acceptance of his hard-won prize, the union of Walther and Eva, and the generosity and wisdom of "Nuremberg's cherished Sachs."

—Marc Mandel

EXCERPTS FROM "DIE MEISTERSINGER VON NÜRNBERG"

German text by Richard Wagner
English translation and commentary by Marc Mandel, copyright ©2004

From ACT I

Prelude to Act I and Opening Chorale

The *Meistersinger* Overture (as it was called by Wagner until he wrote out the full score) is based upon a succession of musical ideas from the opera set out within the context of a self-contained musical structure, beginning with a sturdy C major theme associated with the guild of the Mastersingers, and continuing, after a segment anticipating Walther von Stolzing's prize-song, with the Mastersingers' festive processional, which is extensively developed. The music winds down into a relaxed statement of the prize-song and then leads to a compressed version, for winds, in shorter note-values, of the opening theme of the Mastersingers' guild. In this form the music represents the Masters' apprentices; against this is juxtaposed a staccato string figure connected in the opera with the spectators at the third-act Contest of Song. An imposing reappearance of the "guild theme" leads to the return of the opening material, but with a difference: in a magical moment signaled by the first triangle stroke in the piece, the three principal themes—those of the guild, the prize-song, and the Mastersingers' processional—are brought together contrapuntally in a musical texture of crystalline clarity and Mozartian balance. The overture leads without pause into the first scene of Act I, where a service in St. Catherine's Church is concluding with a chorale relevant to the next day's Feast of St. John the Baptist.

CONGREGATION

Da zu dir der Heiland kam,	When, to you, the Savior came,
willig deine Taufe nahm,	willingly accepted your baptism,
eihte sich dem Opfertod,	and offered himself as a sacrifice,
gab er uns des Heils Gebot:	He gave us holy salvation,
dass wir durch sein' Tauf' uns weih'n,	that we be consecrated through His baptism,
seines Opfers wert zu sein.	to be worthy of His sacrifice.
Edler Täufer!	Noble baptizer!
Christs Vorläufer!	Christ's precursor!
Nimm uns gnädig an,	Receive us mercifully
Dort am Fluss Jordan!	there, at the River Jordan.

From ACT II

Prelude to Act II and Apprentices' Chorus

The apprentices gaily look forward to the Feast of St. John even as they chide David, who is hoping to improve his chance of becoming a Mastersinger (by earning "the flowery garland of fine silk") and ignoring Magdalene, who is trying to find out how things went with Walther at the latter's preliminary singing trial, and then withholds from David his basket of food when she blames him for Walther's failure.

APPRENTICES

Johannistag! Johannistag!	St. John's Day! St. John's Day!
Blumen und Bänder so viel man mag!	Flowers and ribbons galore!

DAVID

("Das Blumenkränzlein aus Seiden fein,	("The flowery garland of fine silk:
möcht' es mir balde beschieden sein!")	might I soon earn it!")

MAGDALENE

Bst! David!	Psst! David!

DAVID

Ruft ihr schon wieder?	You're calling me again?
Sing allein eure dummen Lieder!	Sing your dumb songs alone!

APPRENTICES

David, was soll's?	David, what's with you?
Wär'st nicht so stolz,	If you weren't so proud
schaut'st besser um,	you'd see better—
wär'st nicht so dumm!	if you weren't so foolish!
"Johannistag! Johannistag!"	"St. John's Day! St. John's Day!"
Wie der nur die Jungfer Lene nicht kennen mag!	He cares not to know Lady Lene!

MAGDALENE

Hand von der Taschen!	Hands off the basket!
Nichts zu naschen!—	There'll be no noshing!
Hilf Gott! Unser Junker vertan!	Good God! Our noble Walther undone!

APPRENTICES

Heil, Heil zur Eh' dem jungen Mann!	Hail! Hail the young man on his marriage!
Wie glücklich hat er gefreit!	How happily he has wooed!
Wir hörten's all', und sahen's an:	We heard and saw it all:
der er sein Herz geweiht,	the one whom he's given his heart,
für die er lässt sein Leben,	for whom he'd give his life,
die hat ihm den Korb nicht gegeben.	won't give him his basket [of food].

DAVID

Was steht ihr hier faul?	Stop hanging about!
Gleich haltet das Maul!	Shut your traps!

APPRENTICES

Johannistag! Johannistag!	St. John's Day! St. John's Day!
Da freit ein jeder wie er mag.	Each one woos as best he may.
Der Meister freit!	The Master woos!
Der Bursche freit!	The young man woos!
Da gibt's Geschlamb' und Geschlumbfer!	So much carrying on!
Der Alte freit	The old man woos
Die junge Maid,	the young girl,
der Bursche die alte Jumbfer!—	the young man [woos] the old maid!
Juchhei! Juchhei! Johannistag!	Hooray! Hooray! It's St. John's Day!

Sachs's monologue ("Was duftet doch der Flieder")

Sitting at his workbench late that night, outside his shop, Sachs reflects on the song of Walther's that so confounded those present when the young knight sought candidacy in the Masters' guild earlier that day. (Strains from Walther's song are audible in the orchestral fabric.) Sachs compares Walther to someone inspired by birdsong

but not really capable of recreating that song himself. Sachs also acknowledges that, whatever the others may have thought, he himself was quite taken with what he heard.

SACHS

Was duftet doch der Flieder	How fragrant is the elder-tree:
So mild, so stark und voll!	so mild, so strong and full!
Mir löst es weich die Glieder,	It relaxes my limbs so gently,
will, dass ich was sagen soll.—	and wants me to say something…
Was gilt's, was ich dir sagen kann?	But to what purpose; what could I say?
Bin gar ein arm einfältig' Mann!	I'm just a poor, simple man!
Soll mir die Arbeit nicht schmecken,	Were work not pleasing to me,
gäb'st, Freund, lieber mich frei:	you'd do better, friend, to leave me be:
tät' besser das Leder zu strecken,	better for me to sew leather,
und liess' alle Poeterei!—	and forget about poetry!
Und doch, 's will halt nicht geh'n.—	And yet, it won't leave me…
Ich fühl's— und kann's nicht versteh'n—	I feel it…but can't understand it…
kann's nicht behalten,— doch auch nicht vergessen;	can't grasp it…yet can't forget it;
und fass' ich es ganz,— kann ich's nicht messen.—	and if I grasp it…I can't parse it…
Doch wie wollt' ich auch fassen	Yet how should I manage to grasp
was unermesslich mir schien?	what seems to me not measurable?
Kein' Regel wollte da passen,	No rule seemed to suit it,
und war doch kein Fehler drin.—	yet there was no real fault…
Es klang so alt, und war doch so neu,—	it sounded so old, and was yet so new…
wie Vogelsang im süssen Mai:—	like birdsong, in sweet May:
wer ihn hört,	he who hears it
und wahnbetört	and, gripped by delusion,
sänge dem Vogel nach,	might attempt what the bird has sung,
dem brächt' es Spott und Schmach.—	brings on himself ridicule and disgrace…
Lenzes Gebot,	Spring's command,
die süsse Not,	sweet necessity,
die legt' es ihm in die Brust:	set it in his heart…
nun sang er, wie er musst'!	thus he sang as he had to!
Und wie er musst', so konnt' er's;	And as he had to, so he was able;
das merkt' ich ganz besonders.	that struck me quite clearly.
Dem Vogel, der heut' sang,	The bird that sang today
dem war der Schnabel hold gewachsen;	had a beak well-formed for it;
macht' er den Meistern bang,	he may have made the Masters anxious,
gar wohl gefiel er doch Hans Sachsen.	but no question: Hans Sachs liked it.

From ACT III

Prelude to Act III and Sachs's monologue ("Wahn! Wahn! Überall Wahn!")

The third-act Prelude anticipates Hans Sachs' musings, later in that same act, on the events that have transpired thus far. As the late Boston University professor John Daverio once wrote in these pages: "Not easily translatable in a single word, '*Wahn*' is both the destructive illusion that can bring on disorder and confusion, and the productive illusion necessary for the creation of lasting works of art." Recognizing that he himself (the man who "heeds not his own advice") has been a participant in the confused, sometimes crazed proceedings of the past day, Sachs now resolves to turn the tide of activities from disorder and confusion to something more noble and artful—i.e., something that would not be possible without at least a touch of madness.

SACHS

Wahn! Wahn!
Überall Wahn!
Wohin ich forschend blick'
in Stadt- und Welt-Chronik,
den Grund mir aufzufinden,
warum gar bis auf's Blut
die Leut' sich quälen und schinden
in unnütz toller Wut!
Hat keiner Lohn noch Dank davon:
in Flucht geschlagen
wähnt er zu jagen.
Hört nicht sein eigen Schmerz-Gekreisch,
wenn er sich wühlt ins eig'ne Fleisch
wähnt Lust sich zu erzeigen!
Wer gibt den Namen an?
's ist halt der alte Wahn,
ohn' den nichts mag geschehen,
's mag gehen oder stehen!
Steht's wo im Lauf,
er schläft nur neue Kraft sich an;
gleich wacht er auf,
dann schaut, wer ihm bemeistern kann!—
Wie friedsam treuer Sitten,
Getrost in Tat und Werk,
Liegt nicht in Deutschlands Mitten,
Mein liebes Nürenberg!

Doch einer Abends spat
ein Unglück zu verhüten
bei jugendheissen Gemüten,
ein Mann weiss sich nicht Rat;
ein Schuster in seinem Laden
zieht an des Wahnes Faden:
wie bald auf Gassen und Strassen
fängt der da an zu rasen;
Mann, Weib, Gesell und Kind,
fällt sich da an wie toll und blind;
und will's der Wahn gesegnen,
nun muss es Prügel regnen,
mit Hieben, Stoss' und Dreschen
den Wutesbrand zu löschen.—
Gott weiss, wie das geschah?—
Ein Kobold half wohl da!
Ein Glühworm fand sein Weibchen nicht;
Der hat den Schaden angericht't.—
Der Flieder war's:—Johannis-Nacht.
Nun aber kam Johannis-Tag:—
Jetzt schau'n wir, wie Hans Sachs es macht,
dass er den Wahn fein lenken kann,
ein edler Werk zu tun;

Delusion!
Delusion everywhere—
wherever I investigate
city and world chronicles,
in order to seek the reason
why, to the point of blood,
people torment and flay each other
in useless, senseless rage!
There's no reward or thanks in it:
driven to flight,
he imagines he's hunting.
He doesn't hear his own shrieks of pain,
as he digs into his own flesh:
he imagines there's pleasure in it.
Who'll give it a name?
It's but the old madness,
without which nothing can happen,
whether going or staying!
Should it stop in its course,
it sleeps only to restrengthen itself.
Then, when it wakes up,
just see who can tame it!
No longer, now, in Germany's midst,
does my dear Nuremberg
sit peacefully, true to custom,
confident in deed and work.

Yet, of an evening late,
to guard against a misfortune
of youthful hot-bloodedness,
a man heeds not his own advice;
a cobbler in his shop
pulls on the thread of madness:
how soon in the alleys and streets
madness starts to rage.
Man, woman, youth, and child
set upon each other, as if mad and blind;
and, if madness wants to bless it,
now it must rain blows,
with slashes, shoves, and thrashing
to quench the torch of fury.
God knows: how did it happen?
A goblin must have helped!
A glow-worm failed to find its wife,
and therefore caused the damage.
It was the elder-tree: St. John's Night.
But now has come—St. John's Day.
Now let's see what Hans Sachs can do
to guide this madness, artfully,
to make some nobler work;

denn lässt er uns nicht ruh'n,
selbst hier in Nürenberg,
so sei's um solche Werk,
die selten vor gemeinen Dingen,
und nie ohn' ein'gen Wahn gelingen.

for if it can't leave us in peace,
even here in Nuremberg,
then let it serve such work
that's rare in commonplace things,
and never succeeds without some
bit of madness.

Entrance of the Guilds, Apprentices, and Mastersingers

At the start of the final scene, set on the meadow outside Nuremberg, all gather to witness the Contest of Song, including the Shoemakers', Tailors', and Bakers' guilds, the apprentices, the townsfolk, and, finally, the Mastersingers themselves, who arrive to their theme music introduced much earlier, in the opera's overture.

THE SHOEMAKERS

Sankt Crispin, lobet ihn!
War gar ein heilig Mann,
zeigt' was ein Schuster kann.
Die Armen hatten gute Zeit,
macht' ihnen warme Schuh',
und wenn ihm Keiner 's Leder leiht,
so stahl er sich's dazu.
Der Schuster hat ein weit Gewissen,
macht Schuhe selbst mit Hindernissen;
und ist vom Gerber das Fell erst weg,
dann streck'! streck'! streck'!
Leder taugt nur am rechten Fleck.

Saint Crispin: praise him!
He—indeed a holy man—
showed what a shoemaker can do.
The poor had a good time;
he made them warm shoes,
and when no one lent him leather,
he stole it for the purpose.
The shoemaker has a broad conscience,
makes shoes despite impediments,
and once the skin has left the tanner,
then stretch! stretch! stretch!
Leather serves only the right purpose.

THE TAILORS

Als Nürenberg belagert war,
und Hungersnot sich fand,
wär' Stadt und Land verdorben gar,

war nicht ein Schneider zur Hand,
der viel Mut hatt' und Verstand:
hat sich in ein Bocksfell eingenäht,
auf dem Stadtwall da spazieren geht,
und macht wohl seine Sprünge
gar lustig gutter Dinge.
Der Feind, der sieht's und zieht vom Fleck:
Der Teufel hol' die Stadt sich weg,
Hat's drin noch so lustige Meck-meck-meck!
Meck! Meck! Meck!
Wer glaubt's, dass ein Schneider im Bocke steck'!

When Nuremberg was under siege,
and beset by famine,
the city and land would have been undone

had there not been a tailor
with much courage and understanding:
he sewed himself into a goatskin,
then walked along the city wall
and gamboled about
quite cheerfully.
The enemy sees this, and pulls back:

let the devil have the city
if such merry bleaters be within.

Meck! Meck! Meck!
Who'd believe there was a tailor inside the goat!

THE BAKERS

Hungersnot! Hungersnot!
Das ist ein gräulich Leiden!
Gäb' euch der Bäcker nicht täglich Brot,
müsst' alle Welt verscheiden.
Beck! Beck! Beck!

Famine! Famine!
What grizzly suffering it brings!
Were there no baker for daily bread,
the whole world would perish!
Bake! Bake! Bake!

2004 season

Days in the Arts



Through the Boston Symphony Orchestra's Days in the Arts (DARTS) program, students spend a week immersed in the arts. In the morning, students participate in hands-on workshops. In the afternoon, they travel to Tanglewood, the BSO's summer home, and other cultural institutions such as Jacob's Pillow, the Norman Rockwell Museum, and Shakespeare & Co.

Financial support is essential to the continued success of DARTS. Please consider making a generous contribution to DARTS this summer and help more than 400 children explore how the arts can enrich their lives.

For more information, contact Alexandra Fuchs, Director of Tanglewood Annual Funds, at (413) 637-5298, or Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5260.







The BSO gratefully acknowledges the following donors*:

ANNUAL OPERATING GIFTS TO DARTS

$50,000 and above
Dr. Carol Reich and Mr. Joseph Reich

$10,000 - $49,999
Anonymous (1)
Associated Grantmakers of Massachusetts Summer Fund
The Connors Family
Irene E. and George A. Davis Foundation
Mr. and Mrs. Daniel Freed
Stephen B. Kay and Lisbeth Tarlow
The Richard A. and Helene H. Monaghan Family Foundation
National Endowment for the Arts
New Balance Foundation
Thomas A. Pappas Charitable Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Mary Ann Pesce
The William E. and Bertha E. Schrafft Charitable Trust

$5,000 - $9,999
Sydelle and Lee Blatt
Fairmont Hotels & Resorts Charitable Foundation
The Roger and Myrna Landay Charitable Foundation

$2,500 - $4,999
Boston Concessions Group, Inc.
Jonathan and Seana Crellin
The Hoche-Scofield Foundation
Valet Park of New England

$2,000 - $2,499
The Kingsbury Road Charitable Foundation
Tom Stemberg

DARTS Endowment Funds
Elizabeth A. Baldwin DARTS Fund
George and Kathleen Clear DARTS CRT
Paul D. and Lori A. Deninger DARTS Scholarship Fund
Gordon/Rousmaniere/Roberts Fund
Renee Rapaporte DARTS Scholarship Fund
Miriam and Sidney Stoneman Fund of The Boston Foundation

** as of April 30, 2004*

Täglich auf dem Fleck!
Nimm uns den Hunger weg!
Nimm uns den Hunger weg!

Daily, to the purpose!
Relieve our hunger!
Take our hunger away!

SHOEMAKERS

Streck! Streck! Streck!
Leder taugt nur am rechten Fleck!

Stretch! Stretch! Stretch!
Leather serves only the right purpose!

TAILORS

Me-e-e-e-ck! Me-e-e-e-ck!
Me-e-e-e-ck!
Wer meint, dass ein Schneider im Bocke steck'!

Meck! Meck! Meck!

Who'd think there was a tailor inside the goat?

APPRENTICES (*as a group of young girls arrives*)

Herr Je! Herr Je! Mädel von Fürth!
Stadtpfeifer, spielt! dass 's lustig wird!

Hooray! Hooray! Girls from Fürth!
Town pipers, play! Make it merry!

DAVID (*to the other Apprentices*)

Ihr tanzt? Was werden die Meister sagen?
Hört nicht?—Lass' ich mir's auch behagen!

You're dancing? What would the Masters say?
Not listening? Then I'll have fun too!

SOME OF THE APPRENTICES

David! David! die Lene sieht zu!
die Lene sieht zu!

David! David! Lene's watching!
Lene's watching!

DAVID

Ach! lasst mich mit euren Possen in Ruh'!

Jeez! Leave me in peace from your jokes!

JOURNEYMEN

Die Meistersinger!

The Mastersingers!

APPRENTICES

Die Meistersinger!

The Mastersingers!

DAVID (*cutting short his dance*)

Herr Gott!—Ade, ihr hübschen Dinger!

Good God! Farewell, you pretty things!

(*The Meistersingers take their place on the platform.*)

APPRENTICES

Silentium! Silentium!
Macht kein Reden und kein Gesumm'.

Be silent! Be silent!
Don't make a sound!

(*As Sachs steps forward, all join in hailing him with a chorale sung to words by the original 16th-century figure of Hans Sachs.*)

EVERYONE

Ha! Sachs! 's ist Sachs!
Seht! Meister Sachs! Meister Sachs!
Stimmt an! Stimmt an!

Ha! Sachs! It's Sachs!
See! Master Sachs! Master Sachs!
Let's start! Let's start!

"Wach' auf, es nahet gen den Tag,
ich hör' singen im grünen Hag
ein' wonnigliche Nachtigal,
ihr' Stimm durchdringet Berg und Tal:

die Nacht neigt sich zum Occident,
der Tag geht auf vom Orient,
die rotbrünstige Morgenröt'
her durch die trüben Wolken geht."—
Heil! Heil! Heil!
Nürnbergs teurem Sachs!
Heil dir, Nürnbergs Sachs! Heil dir, *etc.*

"Awaken! The day draws near,
I hear, singing in the green grove,
a blissful nightingale,
its voice rings through mountain and valley:
the night sinks into the west,
the day rises in the east,
the glowing red of morning
breaks through the dreary clouds."
Hail! Hail! Hail!
Nuremberg's cherished Sachs!
Hail to you, Nuremberg's Sachs! Hail! *etc.*

End of the opera (from Sachs's "Verachtet mir die Meister nicht")

Walther has won the Contest of Song but refused the title of "Master." Sachs responds, to music that rings down the final curtain with a still more substantial return of material from the opera's overture.

HANS SACHS

Verachtet mir die Meister nicht,
und ehrt mir ihre Kunst!
Was ihnen hoch zum Lobe spricht,
fiel reichlich euch zur Gunst.
Nicht euren Ahnen, noch so wert,
nicht eurem Wappen, Speer, noch Schwert,

Don't ever scorn the "Master" name!
Honor their art!
What speaks highly to their praise
has fallen abundantly to your advantage.
Not to your ancestors, however worthy,
nor to your escutcheon, spear, or sword,

Fine tuning portfolios for over sixty years.



David L. Babson℠
& COMPANY INC.

INVESTMENT ADVISORS SINCE 1940
Call Rob Lamb at 877-766-0014 x13703 or visit dlbabson.com
to learn how we may help you with your investment goals.
One Memorial Drive, Cambridge MA
A member of the MassMutual Financial Group℠

dass ihr ein Dichter seid,
ein Meister euch gefreit,
dem dankt ihr heut' eu'r höchstes Glück.
D'rum, denkt mit Dank ihr d'ran zurück,
wie kann die Kunst wohl unwert sein,
die solche Preise schliesset ein?—
Dass uns're Meister sie gepflegt,
g'rad' recht nach ihrer Art,
nach ihrem Sinne treu gehegt,
das hat sie echt bewahrt:
blieb sie nicht ad'lig, wie zur Zeit,
wo Höf' und Fürsten sie geweiht,
im Drang der schlimmen Jahr'
blieb sie doch deutsch und wahr;
und wär' sie anders nicht geglückt,
als wie wo alles drängt und drückt,
ihr seht, wie hoch sie blieb in Ehr'!
Was wollt ihr von den Meistern mehr?

Habt Acht! Uns dräuen üble Streich':—
zerfällt erst deutsches Volk und Reich,

in falscher wälscher Majestät
kein Fürst bald mehr sein Volk versteht;

und wälschen Dunst mit wälschem Tand
sie pflanzen uns in deutsches Land;
was deutsch und echt wüsst' keiner mehr,
lebt's nicht in deutscher Meister Ehr'.

D'rum sag' ich euch:
ehrt eure deutschen Meister,
dann bannt ihr gute Geister!
Und gebt ihr ihrem Wirken Gunst,
zerging' in Dunst
das heil'ge röm'sche Reich,
uns bliebe gleich
die heil'ge deutsche Kunst!

but that you are a poet,
admitted by a Master—
today, to that, you owe your highest fortune.
Therefore, think back with thanks:
for how could such art be unworthy
in encompassing such a prize?
That our Masters have tended it,
just so, according to their art,
sheltered it through their understanding,
preserved it, keeping it pure:
has it not remained noble, as of old,
consecrated by courts and princes,
even in the stress of bad times,
still remaining German, and genuine;
and whatever other failures
may have stressed or strained it,
you see how highly esteemed it remains!
How could you wish more from the Masters?
Beware! Evil acts threaten us!
Should the German people and kingdom
crumble under false, foreign rule,
soon no prince will understand his people;
and foreign mists with foreign trifles
will take root in German soil:
what's German and genuine would be known no longer,
if it lived not in the German Masters' honor.
Therefore I say to you:
honor your German Masters;
then you'll summon good spirits!
And if you grant favor to their works,
should even the Holy Roman Empire
dissolve into mist,
there would still remain, for us,
the holy German art.

TOWNSFOLK

Ehrt eure deutschen Meister,
dann bannt ihr gute Geister!
Und gebt ihr ihrem Wirken Gunst,
zerging' in Dunst
das heil'ge röm'sche Reich,
uns bleibe gleich
die heil'ge deutsche Kunst! *etc.*
Heil! Sachs!
Nürnbergs teurem Sachs!

Honor your German Masters;
then you'll summon good spirits!
And if you grant favor to their works,
should even the Holy Roman Empire
dissolve into mist,
there would still remain, for us,
the holy German art. *etc.*
Hail, Sachs!
Nuremberg's cherished Sachs!

END OF THE OPERA

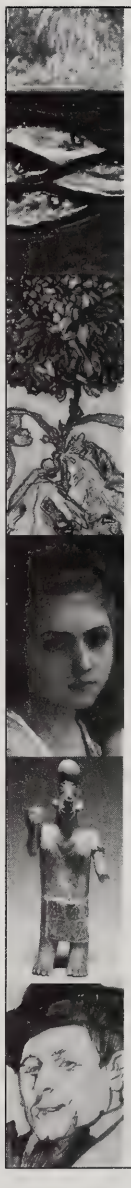
GUEST ARTISTS

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. He has served as general music director of the Rundfunkorchester Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain, the Düsseldorfer Symphoniker, and the Montreal Symphony. For many seasons he was also guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He is the newly named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin. Rafael Frühbeck de Burgos has conducted virtually all of the major orchestras in the United States and Canada. He is a regular guest conductor with most of the major European ensembles, including all of the London orchestras, the Berlin, Munich, and Hamburg Philharmonic orchestras, the German Radio Orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with





SURPRISE YOUR EYES

SMITH COLLEGE
MUSEUM OF ART

American and Western European masterworks.

Contemporary gems and art from diverse cultures.

The Cunningham Center for the Study of Prints, Drawings and Photographs.

Artist designed restrooms. Museum Shop and Café.

Hours, exhibitions and admission: 413.585.2760 or **www.smith.edu/artmuseum**

such ensembles as the Philharmonia of London, the London Symphony Orchestra, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. Future and recent engagements in North America include concerts with the Philadelphia Orchestra, the Pittsburgh Symphony, the National Symphony, the Cincinnati Symphony Orchestra, and the Montreal Symphony Orchestra. Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlántida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in January 1971. He has returned to the BSO podium for annual Tanglewood appearances since the summer of 2000, and for subscription programs each season since 2001-02, including Opening Night of the 2002-03 season (Verdi's Requiem) and two programs in 2003-04 (Berlioz's *L'Enfance du Christ* and the season-ending Berlioz/Ravel program). He led an all-Ravel program with the BSO at Tanglewood last Saturday, conducts the Tanglewood Music Center Orchestra in music of Haydn and Strauss this coming Monday night, and returns to Symphony Hall during the 2004-05 season for two programs in February and the BSO's season-ending concerts next May.

Bryn Terfel



Welsh bass-baritone Bryn Terfel studied at the Guildhall School of Music and Drama with Arthur Reckless and Rudolf Piernay, winning the 1988 Kathleen Ferrier Scholarship and the 1989 Gold Medal Award. That year he also won the Lieder Prize at the Cardiff Singer of the World Competition. Other significant awards include *BBC Music Magazine*'s "Artist of the Year" 1999; the 1992 *Gramophone* Magazine "Young Singer of the Year"; "Newcomer of the Year" in the inaugural International Classical Music Awards in 1993; winning the solo vocal category in the *Gramophone* Awards 1995 for his album "An die Musik"; the People's Award in 1996, voted by listeners of Classic FM, at the *Gramophone* Awards for his recording "The Vagabond"; and the 1996 Grammy Award for Best Classical Vocal performance for his recording "Opera Arias." He has performed in all the great opera houses of the world, and is especially recognized for his portrayals of Figaro and Falstaff. Other roles include Don Giovanni, Leporello, Jochanaan in *Salome*, Nick Shadow in *The Rake's Progress*, Wolfram in *Tannhäuser*, Balstrode in *Peter Grimes*, the Four Villains in *Les Contes d'Hoffmann*, Dulcamara in *L'elisir d'Amore*, and the title role in *Sweeney Todd*. Mr. Terfel is known for his versatility as a performer, with highlights ranging from The Last Night of the Proms to singing at the opening and closing ceremonies of the Rugby World Cup and performing at the Royal Variety Performance in the presence of HRH The Prince of Wales. He has given recitals in many of the major cities of the world, and also hosts his own festival every year in Faenol, North Wales, which won the Welsh Tourism Awards' title "Greatest Show in Wales—Event of the Year" in 2002. Bryn Terfel's versatility is further demonstrated in his numerous recordings, which range from Mendelssohn's *Elijah*, Schumann's *Liederkreis*, and Verdi's *Falstaff* to "Something Wonderful," a collection of songs by Rodgers and Hammerstein; his gold-selling collection of Welsh traditional songs "We'll Keep a Welcome," and his most recent release, the platinum-selling album "Bryn." Operatic roles in the 2003-04 season included the title role in a new production of *Falstaff* for the Vienna Staatsoper, Jochanaan in *Salome* at the Metropolitan Opera, and Mephisto in a new production of *Faust* for the Royal Opera House, Covent Garden. Forthcoming plans include his debut as Wotan in *Das Rheingold* and *Die Walküre* in the Royal Opera House's production of *Der Ring des Nibelungen*. In 2003, Bryn Terfel was awarded a CBE in the Queen's New Year Honours list, for his services to opera. Mr. Terfel made his Boston Symphony debut on the Opening Night concert of the 1997-98 season and appeared at Tanglewood—with the BSO and also in recital with Malcolm Martineau—in 1998. He

gave a second Tanglewood recital with Malcolm Martineau in Seiji Ozawa Hall this past Tuesday night.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. It gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall, and it performed its Jordan Hall debut program this past May. The Tanglewood Festival Chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams. With Bernard Haitink and the BSO they have recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody and *Nänie* for Philips. Their recordings with Seiji Ozawa include Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, all on Philips; Beethoven's Choral Fantasy, on Telarc; Mendelssohn's incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's Requiem, Fauré's Requiem, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.



Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Annette Anfinrud
Meredith Malone Armbrust
Sarah J. Bartolome
Myfanwy Callahan
Jenifer Lynn Cameron
Anna Carr
Susan Cavalieri
Ann M. Dwelley
Margaret Felice
Rachel Gillett
Karen Ginsburg
Bonnie Gleason
Elisabeth Gondek
Laura C. Grande
Amanda Hammond-South
Kathy Ho
Elisabeth Hon
Emily Jaworski
Meghan Joyce
Donna Kim
Eun-Jung Kim
Nancy Kurtz
Charlotte Landrum
Barbara Levy
Claire McCarthy
Laura Mennill
Renee Dawn Morris
Sarah Mui
Kieran Murray
Joei Marshall Perry
Livia Racz
Melanie W. Salisbury
Johanna Schlegel
Donna R. Westervelt

Mezzo-sopranos
Betty B. Blume*
Lauren A. Boice
Margaret Buchanan
Abbe Dalton Clark
Betsy Clifford
Ethel Crawford
Barbara Naidich Ehrmann
Katherine Barrett Foley
Paula Folkman
Dorrie Freedman
Irene Gilbride
Donna Hewitt-Didham
Diane Hoffman-Kim
Yuko Hori
Evelyn Eshleman Kern
Gale Livingston*
Amanda J. Mason
Kristen McEntee
Louise-Marie Mennier*
Fumiko Ohara
Nicole Pugsley
Kathleen Schardin
Rachel Shetler*
Rebekah Skirball
Cypriana V. Slosky
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Amy Toner Sullivan
Ingrid Ulbrich

Tenors
Brad W. Amidon
Brian Anderson
John C. Barr
David P. Bergers
Richard A. Bissell
Stephen Chrzan
Andrew Crain†
Tom Dinger
Ron Efromson
Carey D. Erdman
Gregory A. Gonser
J. Stephen Groff
Mark H. Haddad
Michael G. Healy
Stanley Hudson
James R. Kauffman
Thom Kenney
Kwan H. Lee
Lance Levine
Ronald Lloyd
Henry Lussier†
John Vincent MacInnis
Mark Mulligan†
David Norris
Thompson R. Patton
Dwight E. Porter
Peter Pulsifer
Nate Risdon
Brian R. Robinson
Paul Rolanti
Peter L. Smith
Stephen Z. Stein
Martin S. Thomson†
Stratton P. Vitikos
Andrew Wang

Basses
Peter T. Anderson
Kevin Ashworth
Edward Batchelder
Solomon Berg
Daniel E. Brooks
Bryan M. Cadel
Clinton D. Campbell
Paulo C. Carminati
Matthew E. Crawford
Joel Evans
Matt Giamporcaro
Mark Gianino
Jim Gordon
Jeramie D. Hammond
Robert J. Henry
David Kyuman Kim
Youngmoo Kim
John Knowles
Bruce Kozuma
Timothy Lanagan
James Mangan
Lynd Matt
Stephen H. Owades
Donald R. Peck
David Perkins
Daniel Perry
Michael Prichard
Peter Rothstein
Robert Saley
Gregory Sands
Karl Josef Schoellkopf
Christopher Storer
Scott Street
Peter S. Strickland
Bradley Turner
Thomas C. Wang
Peter J. Wender
Warren P. Ziegler

Felicia A. Burrey, Manager
Julie G. Moerschel, Assistant Manager
Frank Corliss, Rehearsal Pianist
Livia M. Racz, German Language Coach

*"Magdelene" soloists
†"David" soloists

2004 Tanglewood

The Boston Symphony Orchestra is pleased to present the

ORCHESTRA OF ST. LUKE'S
Donald Runnicles, Principal Conductor

Sunday, July 18, at 2:30

DONALD RUNNICLES conducting

ROSSINI — Overture to *L'italiana in Algeri*

BRAHMS — Violin Concerto in D, Opus 77
(cadenzas by Joshua Bell)
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace
JOSHUA BELL, violin

INTERMISSION

BEETHOVEN — Symphony No. 7 in A, Opus 92
Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Gioachino Rossini (1792-1868)
Overture to *The Italian Woman in Algiers*

First performance of the opera: May 22, 1813, Teatro San Benedetto, Venice. *First BSO performance*: December 7, 1920, Pierre Monteux cond. *First Tanglewood performance*: July 22, 1956, Pierre Monteux cond. *Most recent Tanglewood performance*: August 24, 2002, Sir Neville Marriner cond.

A budding opera composer needed to make his mark in Venice, especially at the principal theater, La Fenice. For Venice Rossini composed first an opera seria, entitled *Tancredi*, with a plot drawn from Tasso's *Jerusalem Delivered* and Racine's tragedy *Tancrède*. Premiering on February 6, 1813, three weeks before the composer's twenty-first birthday, *Tancredi* was an estimable success that became, in the course of the next two years, an international sensation. To suit the tastes of the period, Rossini had given the tragedy a happy ending, but for the second staging, which took place in Ferrara at the end of March, he daringly rewrote the ending to retain the tragic conclusion involving the death of the title character. (Since this was not a success, subsequent productions returned to the original version, though in our own time Marilyn Horne performed and recorded the opera with Rossini's more daring tragic ending.) No sooner had he finished overseeing the production in Ferrara than Rossini had to return to Venice, since he had committed himself to producing another work—a comic opera—for the spring, producing one of his most brilliant comic-opera successes. According to a Venetian newspaper reporting on the premiere late in May 1813, Rossini composed the entire two-act opera in twenty-seven days (though Rossini scoffed that it took him only eighteen!).



A comic-opera title like *The Italian Woman in Algiers* signals to its audience that there will be a lot of slightly risqué fun on the subject of harems. As Stendahl pointed out in his biography of Rossini, no subject could have been better suited to the pleasure-loving Venetians, generally regarded as the most frivolous audience in the world at that time. But it was not only the plot that succeeded: public and press were equally enthusi-

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS

(617) 542-6913, in Boston.

BOSTON SYMPHONY ORCHESTRA



astic about the bubbling music, which was quickly established as a popular favorite. The plot bears no relationship to real life in Italy, Algiers, or any other locale. An Italian lady, Isabella, attempts to rescue her lover Lindoro from the Bey of Algeria, by whom Lindoro has been imprisoned. She is accompanied by an ineffective admirer, Taddio, with whom she is shipwrecked on the shores of Algeria. The opera is a farce, to be sure, though enriched with lyric and grandiose moments as well.

Unlike many of Rossini's overtures, the one written for *L'italiana in Algeri* seems to be original to that score and never to have been used for another. (Some of Rossini's overtures were actually shifted back and forth between serious and comic operas, with no one any the wiser, since the Italian overture in his day rarely had any links with the opera to follow, being designed simply to provide a sense of expectation for the rise of the curtain.) The Andante that opens the overture is extremely quite—two phrases played by pizzicato strings. But the end of the second phrase is punctuated by a fortissimo chord guaranteed to get the attention of anyone not already listening. Over the same pizzicato string phrase the oboe sings an elegant tune. The introduction of a consistent sixteenth-note pattern begins a passage of harmonic tension that poises itself on the dominant for the fast main section of the overture, which races along merrily, and concludes energetically with the characteristic "Rossini crescendo."

—Steven Ledbetter

Johannes Brahms (1833-1897)
Violin Concerto in D, Opus 77

First performance: January 1, 1879, Leipzig, Johannes Brahms cond., Joseph Joachim, violin. *First BSO performance*: December 7, 1889, Arthur Nikisch cond., Franz Kneisel, violin. *First Tanglewood performance*: July 31, 1955, Pierre Monteux cond., Isaac Stern, violin. *Most recent Tanglewood performance*: July 22, 2001, James Conlon cond., Frank Peter Zimmermann, violin

The Violin Concerto of Brahms is both a close collaboration of two great friends and the testament to their friendship. Brahms was twenty in May of 1853, when he met the violinist Joseph Joachim, who was also a fine conductor and a solidly grounded composer in his own right. Joachim was just two years older but already well established as a musician. A close bond of mutual idealism sprang up between the two men at once and remained unbroken for more than thirty years. (There was a rupture between them in the middle 1880s, when Brahms clumsily tried to help patch Joachim's failing marriage. Brahms later composed his Double Concerto as a peace offering; it was accepted, but the two never regained the unfettered frankness of their earlier friendship.)



It is not clear when Joachim first asked Brahms to write him a concerto, but, in any case, he had to wait a number of years before receiving it. Not until the summer of 1878 did the composer feel ready to essay the piece, his first concerto since the one in D minor for piano, which had been a catastrophic failure with the audience at its premiere in 1859. Brahms drafted the score during a fruitful summer in Pörtschach, a favorite beauty spot where, as he wrote, "so many melodies fly about that one must be careful not to step on them." On August 21, 1878, Brahms suggested to Joachim that they collaborate on the final details of the solo part, since the composer was not himself a violinist. The intensity of the collaboration is evident in the composer's manuscript score, which bears the marks of extensive revision in Brahms's hand—often lightening the orchestral texture for the benefit of the solo-

ist—and even more elaborate revisions to the solo part, made in red ink by Joachim himself.

The process of revision even ran beyond the first performance, which took place in Leipzig on New Year's Day, 1879. Joachim, of course, was the soloist, and the normally shy and retiring Brahms conducted. The critical response was certainly more favorable than it had been for the piano concerto two decades earlier, but Brahms was still regarded as a composer of severely intellectual music that made extraordinary demands on its listeners. Despite Joachim's ardent championing of the concerto, it did not really join the standard repertory until after the turn of the century.

But Brahms and his friends were clearly pleased. We have an amusing description of the evening's aftermath from a Bostonian, George W. Chadwick, who was a student in Leipzig at the time and soon to become one of America's leading composers. A few days later Chadwick wrote to a friend in Massachusetts:

> Joachim played Brahms' new concerto for the violin in the Gewandhaus that night under Brahms' own direction, and about one o'clock I saw the precious pair, with little Grieg (who is here this winter) staggering out of Auerbach's keller (of Faust renown) all congratulating each other in the most frantic manner on the excellent way in which they had begun the New Year. I thought to myself that Johnny Brahms might be the greatest living composer but I did not believe it could save him from having a "Katzenjammer" the next day about the size of the Nibelungen Trilogy, as many a lesser composer has had.

What early audiences found difficult to follow in Brahms was the abundance of his invention. He was never simply content to state a musical idea and then restate it; he begins to develop his ideas almost from the moment they appear, and the impact of so much material seemed overwhelming. The opening orchestral ritornello flows in long

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away.

But getting help can. One call to Hazelden not only offers help, it offers real hope.

Call us and make tonight's performance the last. HAZELDEN®

Minnesota • Oregon • Florida • New York • Illinois

800-257-7800 • www.hazelden.org

©2004 Hazelden Foundation

musical paragraphs, but these are made up of strikingly varied ideas, interwoven in one another, capable of being developed separately or in combination. The unaccompanied melody at the opening, with the orchestra entering softly on an unexpected harmony, is an homage to Beethoven's Fourth Piano Concerto. The second part of the orchestral exposition runs through a gamut of musical ideas, hinting at but never quite reaching a new lyric melody that finally appears—swaying, coaxing—only when the soloist is able to introduce it in his exposition. Throughout the movement Brahms is not concerned to produce an excuse for virtuosic fireworks in which the orchestra simply provides support, but to blend the soloist and orchestra into a substantial organism inspired by the Beethoven Violin Concerto, the one earlier violin concerto that could be said to occupy the level at which Brahms aimed.

The slow movement was an afterthought, replacing two whole movements that Brahms decided to cut before the premiere. (Characteristically self-effacing, Brahms described them as "the best parts.") The new Adagio begins with a woodwind passage referred to by violinist Pablo de Sarasate when he explained why he did not intend to learn the new concerto: "Why should I stand there and let the oboe play the one good tune in the piece?"

5 Enchanted Evenings. 225 Voices in Song.

Hear great choral masterpieces performed by a chorus of 225 voices, prominent soloists, renowned conductors and the Springfield Symphony Orchestra.

JULY 10 – Philip Brunelle, conductor
Works by Brahms & Britten
Horatio Parker - *Hora Novissima*

JULY 17 – Donald McCullough, conductor
Duruflé - *Requiem*
Beethoven - *Mass in C*

JULY 24 – Duain Wolfe, conductor
American Hymns, Songs & Psalms

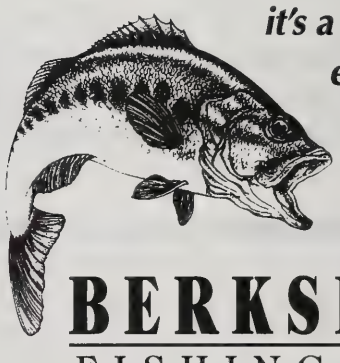
JULY 31 – Tom Hall, conductor
Haydn - *The Seasons* (in German)

AUGUST 7 – David Hayes, conductor
Dvořák - *Requiem*

Saturday Concerts at 8:00 p.m.
PREPs: Free pre-concert talks at 6:45 p.m.
Festival Box Office: 413.229.1999
Tickets: $25 - $40

BERKSHIRE CHORAL FESTIVAL
245 North Undermountain Road, Sheffield, MA
www.choralfest.org
MCC
masscultural council.org

"It's not just catching... it's a total fishing experience."



BERKSHIRE
FISHING CLUB

Try Us for the Day and Enjoy...

- 125 Acres of Pristine, Undeveloped Private Lake
- Excellent Bass Fishing Conditions
- Spinning Reel and Fly Fishing Classes Available
- Family Fun – Canoeing, Kayaking or Hiking

For more information, please contact:

Phone: 413.243.5761
www.berkshirefishing.com

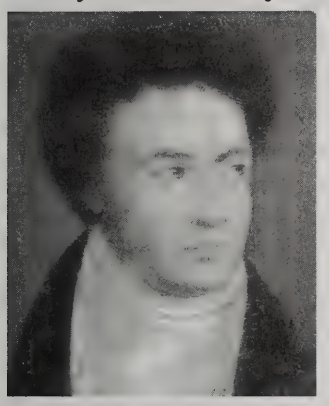
Brahms had been introduced to Joachim by a Hungarian violinist, Eduard Reményi, with whom he was touring and who taught Brahms about the style of so-called "gypsy" music. The finale of the Violin Concerto is another delightful essay in imitating that exotic style, filled with fire, flash, and energy.

—Steven Ledbetter

Ludwig van Beethoven (1770-1827)
Symphony No. 7 in A, Opus 92

First performance: December 8, 1813, Vienna, Beethoven cond. *First BSO performances*: February 1882, Georg Henschel cond. *First Berkshire Festival performance*: August 13, 1936, at Holmwood, Serge Koussevitzky cond. (the BSO's first concert in the Berkshires). *First Tanglewood performance*: August 5, 1939, Koussevitzky cond. *Most recent Tanglewood performance*: July 12, 2003, Rafael Frühbeck de Burgos cond.

The first performance of the Seventh Symphony, which took place in Vienna on December 8, 1813, at a charity concert which also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded at the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer. To tell the truth, it was probably the potboiler *Wellington's Victory*, which concluded the program, that spurred most of the enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a certain degree of patriotic fervor infected the proceedings; moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater work. He called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101), asking him to use his good offices with a London publisher to sell a group of his works there. And because of the special popularity of *Wellington's Victory* (a popularity that was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher would have the "grand symphony" (the Seventh) for thirty ducats, but the *Battle Symphony* would cost eighty! Those fees do not in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.



The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight. The rehearsal the next day went excellently. The composer Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired:

> Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a *sforzando* occurred, he tore his arms, which he had previously crossed upon his breasts, with great vehemence asunder. At *piano* he crouched down lower and lower as he desired the degree of softness. If a crescendo then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*.

Spohr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a *pianissimo* hold and got several measures ahead of the orchestra without knowing it.

> [He] jumped into the air at the point where according to his calculation the forte ought to begin. When this did not follow his movement he looked about in a startled way, stared at the orchestra to see it still playing pianissimo and found his bearings only when the long-expected *forte* came and was visible to him. Fortunately this comical incident did not take place at the performance.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking. At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction that Beethoven ever wrote, moves from the home key of A major through C major and F major, both closely related to A minor, before returning to A for the beginning of the Vivace. That introduction, far more than being simply a neutral foyer serving as an entry to the house, summarizes the architecture of the entire building: A, C, and F are the harmonic poles around which the symphony is built. Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single-mindedly to one rhythmic pattern as in the Vivace of the Seventh. It skips along as rhythmic surface or background throughout.

The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement. The Presto of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

—Steven Ledbetter



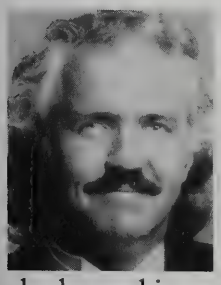
GUEST ARTISTS

The Orchestra of St. Luke's



The Orchestra of St. Luke's is one of America's foremost and most versatile chamber orchestras. Formed at the Caramoor International Music Festival in summer 1979, the Orchestra evolved from the St. Luke's Chamber Ensemble, which was established in 1974, with Ensemble members forming the Orchestra's artistic core as principal players. The Ensemble and the Orchestra still co-exist today, and the collaborative chamber aesthetic that is the St. Luke's hallmark has resulted in consistent critical acclaim, both for mastery of a diverse repertoire from the Baroque to the contemporary, and for vibrant music-making of the highest order. Former music directors are Sir Roger Norrington (1990-94) and Sir Charles Mackerras (1998-2000). In 2001, the orchestra appointed Donald Runnicles as principal conductor. Carnegie Hall presents the Orchestra of St. Luke's each season in a four-concert subscription series in the Isaac Stern Auditorium. In addition, the Orchestra participates in such Carnegie Hall events as the Choral Workshop and Carnegie Family Concerts. The Orchestra is engaged throughout the year in a number of artistic collaborations with other New York City cultural organizations, and serves each summer as the orchestra-in-residence at the Caramoor Festival. In August, the Orchestra will perform with the Mark Morris Dance Group, as well as the ballet troupe Rosas, at the Lincoln Center Mostly Mozart Festival. The Orchestra of St. Luke's also presents an annual chamber music series in partnership with Carnegie Hall at the new Zankel Hall, as well as a three-concert series at the Brooklyn Museum and a contemporary music series featuring world premieres of works commissioned specifically by the orchestra. St. Luke's members also participate in the St. Luke's Arts Education Program, which integrates comprehensive in-school workshops and residencies with free performances for more than 12,000 New York City school children annually. St. Luke's has released recordings of J.S. Bach's *Brandenburg* Concertos and Mozart's symphonies 39 and 41, *Jupiter*, conducted by Donald Runnicles, on its own label, St. Luke's Collection. These releases are the most recent additions to an already extensive discography of more than seventy recordings, including three Grammy Award winners. The Orchestra of St. Luke's made its Tanglewood debut under Roger Norrington in July 1993, and appeared here most recently for an all-Mozart program with Donald Runnicles and Peter Serkin in August 2001.

Donald Runnicles



Principal conductor of the Orchestra of St. Luke's since 2001, Donald Runnicles is also music director of the San Francisco Opera and principal guest conductor of the Atlanta Symphony Orchestra. An instant musical bond was formed between the Orchestra of St. Luke's and Mr. Runnicles at the Caramoor Music Festival in 1988. Through his keen awareness of the OSL's personal musical sensibility, and his own strong musical convictions, Mr. Runnicles won the support of the musicians, who named him their principal conductor soon thereafter. Born in Edinburgh, Mr. Runnicles began his conducting life in Germany, quickly rising from répétiteur in Mannheim in 1980 to become general music director of Freiburg in 1989. Within a short time he made his debut at the Glyndebourne (1991, Mozart bicentenary *Don Giovanni* production), Bayreuth

(1992, *Tannhäuser*), and Salzburg (1993, *Don Giovanni*) festivals. This summer, he leads the Salzburg Festival's new Willy Decker production of *Die tote Stadt*. The OSL is grateful to the Salzburg Festival for releasing Mr. Runnicles to participate in tonight's performance. This past season, Mr. Runnicles made debuts with the Berlin and Vienna Philharmonics, resulting in immediate re-engagements. In the UK, he appears annually at the London Proms and Edinburgh festivals. He has appeared with many of the prominent European orchestras, among them the Bayerischer Rundfunk, NDR Sinfonie Orchestra Hamburg, the Orchestre de Paris, London Symphony Orchestra, and BBC Symphony Orchestra. Each season he appears at the Vienna State Opera—this past season conducting their new production of Wagner's *Parsifal*—and has led productions at La Scala, the Berlin Staatsoper, Paris National Opera, and Amsterdam's Netherlands Opera, among others. In twelve seasons at the San Francisco Opera, Mr. Runnicles has led more than forty productions, including world and United States premieres, Wagner *Ring* cycles, and televised and recorded performances. In addition to his conducting duties as principal guest conductor of the Atlanta Symphony, Mr. Runnicles is also part of the creative team, fully participating in its recording, choral, chamber music, and educational activities. Since his unexpected Metropolitan Opera debut (conducting *Lulu* on five hours' notice), Mr. Runnicles has returned there for several productions, and will lead next season's *Der Rosenkavalier*. Also next season, in addition to his San Francisco Opera productions, and concerts with the Orchestra of St. Luke's and Atlanta Symphony, Mr. Runnicles will make his Philadelphia Orchestra debut. Mr. Runnicles previously appeared at Tanglewood leading the Orchestra of St. Luke's in August 2001.

Joshua Bell



Grammy Award-winning violinist Joshua Bell has been captivating audiences around the globe for more than twenty years. He first came to national attention at fourteen, when he made his highly acclaimed orchestral debut with Riccardo Muti and the Philadelphia Orchestra, followed by his Carnegie Hall debut, an Avery Fisher career grant, and a recording contract. Now in his thirties, Mr. Bell has performed with nearly every leading symphony orchestra and conductor, recorded twenty-seven albums, and earned the rare title of classical music superstar. Portions of his best-selling CD from Sony Classical, "Romance of the Violin," were featured on his PBS special *Live From Lincoln Center, Joshua Bell at the Penthouse*, which aired in January 2004. Equally at home as a soloist, chamber musician, and now conductor, Joshua Bell's career is exceptionally varied. His 2003-04 season included chamber music in Aspen, Gstaad, and Saratoga, concerto performances with the London Philharmonic, New York Philharmonic, Minnesota Orchestra, and the English Chamber Orchestra, a German tour as soloist/orchestra leader with the



Academy of St. Martin in the Fields, and a United States recital tour with pianist Simon Mulligan. The highlight of the season is the premiere of Pulitzer Prize-winning composer John Corigliano's Concerto for Violin and Orchestra (*The Red Violin*), which Mr. Bell debuted in Baltimore and performed in Dallas, Atlanta, Philadelphia, and Los Angeles. Mr. Bell has recorded a diverse collection of albums since joining Sony Classical in 1996, including a Grammy Award-winning disc of Nicholas Maw's Violin Concerto, and he was responsible for all violin sound for the film *The Red Violin*, which won the Academy Award for Best Original Score. Joshua Bell holds an Artist Diploma from Indiana University. He resides in New York City, where he spends his free time practicing his violin, the "Gibson Ex Huberman" Stradivarius. For more information, visit www.joshuabell.com. Joshua Bell made his Boston Symphony debut in July 1989 at Tanglewood ; including performances here with the Orchestra of St. Luke's in 1993 and with the Tanglewood Music Center Orchestra last year, this is his sixteenth consecutive year at the BSO's summer home. His most recent appearance with the Boston Symphony Orchestra was as soloist in Beethoven's Violin Concerto in August 2002.

ORCHESTRA OF ST. LUKE'S

Donald Runnicles, *Principal Conductor*
Marianne C. Lockwood, *President & Executive Director*
Elizabeth Ostrow, *Director of Artistic Planning*
Edward Sweeney, *Vice-President and General Manager*

Violin
Krista Bennion Feeney, *concertmaster**
Mayuki Fukuhara*
Eriko Sato*
Naoko Tanaka*
Mitsuru Tsubota*
Robin Bushman
Karl Kawahara
Anca Nicolau
Ellen Payne
Robert Shaw
Susan Shumway
Adam Abeshouse
Christoph Franzgrotees
Conrad Harris
Fritz Krakowski
Gregor Kitzis
Elizabeth Lim-Dutton
Sara Parkins

Viola
Maureen Gallagher*
Louise Schulman*
Ronald Carbone
David Cerutti
Nardo Poy
Ann Roggen

Cello
Myron Lutzke*
Daire FitzGerald*
Rosalyn Clarke
Karl Bennion
Lutz Rath

Bass
John Feeney*
Anthony Falanga
John Carbone
Brian Cassier

Flute
Elizabeth Mann
Sheryl Henze

Oboe
Melanie Feld
Stephen Taylor

Clarinet
Meryl Abt
Stephen Williamson

Bassoon
Whitney Crockett
Daniel Shelly

Horn
Joseph Anderer
Chris Komer
Patrick Pridemore
Russell Rizner

Trumpet
Carl Albach
Louis Hanzlik

Timpani
Maya Gunji

*Member of St. Luke's Chamber Ensemble

BSOvations

Tanglewood corporate sponsors reflect the increasing importance of partnership between business and the arts. The Boston Symphony Orchestra is honored to be associated with the following companies and gratefully acknowledges their contributions at Tanglewood during the 2004 season.

For information regarding Tanglewood, BSO, and/or Boston Pops sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.



Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 122 years and we are excited to be a part of such a rich heritage. We are pleased to announce the opening of our New York office in mid-summer that will further compliment our relationship with the BSO and Tanglewood for many years to come.



The Fitzpatrick Family

Country Curtains
AT THE RED LION INN – STOCKBRIDGE – MASSACHUSETTS

The Red Lion Inn

Blantyre

Country Curtains, The Red Lion Inn, Blantyre, and the Fitzpatrick family have been a special part of Boston Symphony Orchestra's family for over thirty years. From accompanying the BSO on world tours, to helping build Ozawa Hall, to supporting young upcoming professional musicians at the Tanglewood Music Center, the Fitzpatrick companies have created a unique legacy integral to Tanglewood and the BSO.



Paul Matsen
Senior Vice President and
Chief Marketing Officer

Delta

Delta Air Lines is pleased to support Tanglewood in its first season as the Official Airline of the Boston Symphony Orchestra. We look forward to an outstanding summer with guest appearances by today's most celebrated artists from around the world. At Delta, we have been a longtime supporter of the Boston and New York metropolitan areas, at the airport and beyond. This commitment to the BSO builds upon Delta's global support of the arts.



Robert L. Reynolds
Vice Chairman and
Chief Operating Officer

Fidelity Investments

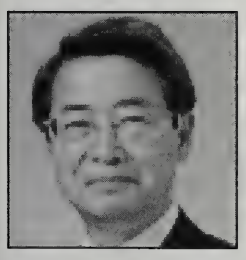
Fidelity Investments is proud to support the Boston Symphony Orchestra's Tanglewood season through sponsorship of the Tanglewood Jazz Festival. We are pleased to play an integral part in this celebrated jazz tradition that features some of the most talented artists in jazz history. Through our ongoing commitment to this program we are able to bring wonderful musical performances to thousands of listeners during this unique music festival. Fidelity Investments will continue its long tradition of investing in our communities with fine organizations such as this.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.



Hajime Sawabe
President and CEO

TDK

As sponsor of the 16th annual Tanglewood Free Lawn Tickets for Children program, TDK is proud to bring the gift of music to thousands of children. Children younger than 12 are granted free admission to Tanglewood when accompanied by a ticket-holding adult. Since 1989 more than 200,000 children and their families have participated in the program. In support of the Tanglewood Music Center's educational efforts, TDK also contributes audio cassettes, CD-R media, and VHS tapes. Furthermore, TDK supports the Boston Symphony Orchestra's music preservation project, giving future generations the opportunity to enjoy historic BSO performances. You can count on TDK to help keep the music alive.



THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2003, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center Annual Fund, and Tanglewood restricted annual gifts. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and businesses for their annual support of $2,500 or more during the 2003-2004 season. For further information, please contact the Friends Office at (413) 637-5261.

APPASSIONATO $100,000 and up

Anonymous (1)
George and Roberta Berry

VIRTUOSO $50,000 to $99,999

Country Curtains
Dr. Carol Reich and
Mr. Joseph Reich

ENCORE $25,000 to $49,999

Linda J.L. Becker
Gregory Bulger
A Friend of the Tanglewood
Music Center
Dorothy and Charles Jenkins
Mr. and Mrs. Edward H. Linde
Stephen and Dorothy Weber

MAESTRO $15,000 to $24,999

Anonymous (1)
Susan Baker and Michael Lynch
Canyon Ranch of the Berkshires
Mr. and Mrs. Joseph L. Cohen
Ginger and George Elvin
Mr. and Mrs. Daniel Freed
The Frelinghuysen Foundation
Mr. and Mrs. Michael L. Gordon
James A. Macdonald Foundation
Stephen B. Kay and Lisbeth Tarlow
Mrs. August R. Meyer
Mrs. Evelyn Nef
Mrs. K. Fred Netter
Olivetti Foundation, Inc.
Annette and Vincent O'Reilly
Red Lion Inn
Mrs. Anson P. Stokes
Mr. and Mrs. Wilmer J. Thomas, Jr.
Loet and Edith Velmans

BENEFACTORS $10,000 to $14,999

Anonymous (1)
Banknorth
Berkshire Bank
Blantyre
Jan Brett and Joseph Hearne
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
The Fassino Foundation, Inc.
Nancy J. Fitzpatrick and
Lincoln Russell
The Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Robert J. Lepofsky
Dr. Raymond and
Hannah H. Schneider
Evelyn and Ronald Shapiro
The Studley Press, Inc.

SPONSORS $5,000 to $9,999

Anonymous (3)
Mr. and Mrs. William F. Allen, Jr.
Robert Baum and Elana Carroll
The Berkshires Capital Investors
Ann and Alan H. Bernstein
Mr. and Mrs. Lee N. Blatt
Judy and Simeon Brinberg
Ann Fitzpatrick Brown
James and Tina Collias
Ranny Cooper and David Smith
Mr. and Mrs. Herbert J. Coyne
Crane & Company, Inc.
Mr. and Mrs. William Cruger
Mr. and Mrs. Clive S. Cummis
Ms. Marie V. Feder
Mr. and Mrs. Dale E. Fowler
Mr. Michael Fried
Mr. and Mrs. Belvin Friedson
Mr. Louis R. Gary
Mr. and Mrs. J. Arthur Goldberg
Roberta and Macey Goldman
Mr. and Mrs. Robert A. Goodman
John and Chara Haas
Dr. Lynne B. Harrison
Mr. and Mrs. Francis W. Hatch, Jr.
Mr. and Mrs. Ira Haupt II
Ms. Rhoda Herrick
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. Lawrence S. Horn
Dr. and Mrs. Allen Hyman
Inland Management Corporation
Mr. and Mrs. Everett Jassy
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Michael P. Kahn
Mr. and Mrs. Louis Kaitz
Mrs. Leonard S. Kandell

SPONSORS $5,000 to $9,999 *(continued)*

Natalie and Murray S. Katz
Msgr. Leo A. Kelty
Mr. and Mrs. Michael Kittredge
Koppers Chocolate
Mr. and Mrs. Rudolf M. Kroc
Liz and George Krupp
Roger and Myrna Landay
Legacy Banks
Mrs. Vincent Lesunaitis
Buddy and Nannette Lewis
Mr. and Mrs. Edwin N. London
Jay and Shirley Marks
Mr. and Mrs. Thomas T. McCain
Cynthia and Randolph Nelson
May and Daniel Pierce
Claudio and Penny Pincus
Mr. and Mrs. Abe Pollin
Mr. and Mrs. Millard H. Pryor, Jr.
Lila and Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Barbara and Michael Rosenbaum
Mr. Joseph D. Roxe
David and Sue Rudd
Mr. and Mrs. Alan Sagner
Mr. and Mrs. Ira Sarinsky
Mr. and Mrs. Dan Schusterman
Arlene and Donald Shapiro
Hannah and Walter Shmerler
Mr. Peter Spiegelman and
Ms. Alice Wang
Margery and Lewis Steinberg
Marjorie and Sherwood Sumner
Mr. and Mrs. George A. Suter, Jr.
Mr. Aso Tavitian
Diana Osgood Tottenham
Ms. June Ugelow
Mrs. Cecille Wasserman
Mrs. Charles H. Watts II
Karen and Jery Waxberg
Mrs. John Hazen White
Mr. and Mrs. Ira Yohalem

MEMBERS $2,500 to $4,999

Anonymous (8)
Mrs. Janet Adams and
Mr. James Oberschmidt
Mr. and Mrs. Alan Ades
Drs. Paula Algranati and
Barry Izenstein
Mr. and Mrs. Ronald Altman
Harlan and Lois Anderson
Arthur Appelstein and
Lorraine Becker
Apple Tree Inn and Restaurant
Gideon Argov and Alexandra Fuchs
The Barrington Foundation, Inc.
Mr. John A. Barry, Jr.
Ms. Lucille M. Batal
Helene and Ady Berger
Jerome and Henrietta Berko
Berkshire Life Co. of America
Mr. and Mrs. Allen J. Bernstein
Ms. Joyce S. Bernstein and
Mr. Lawrence M. Rosenthal
Hildi and Walter Black
Ann and Neal Blackmarr
Eleanor and Ed Bloom
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Mark G. and Linda Borden
Arlene and Dr. Stuart H. Brager
Jane and Jay Braus
Broadway Manufacturing Supply
Mr. and Mrs. Richard Brown
Samuel B. and Deborah D. Bruskin
Cain, Hibbard, Myers & Cook
Phyllis H. Carey
Mary Carswell
Iris and Mel Chasen
Barbara Cohen-Hobbs
Mr. and Mrs. Stewart M. Colton
Linda Benedict Colvin
Cornell Inn
Ms. Alice Datlof
Mr. and Dr. Trayton Davis
Dr. and Mrs. Harold L. Deutsch
Mr. and Mrs. Jeff Diamond
Channing and Ursula Dichter
Chester and Joy Douglass
Dresser-Hull Company
Ms. Judith R. Drucker
Terry and Mel Drucker
John and Alix Dunn
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Monroe B. England
Eitan and Malka Evan
Roz and Bob Feldman
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. David Forer
Mr. and Mrs. Herb Franklin
I. Robert and Aviva Freelander
Carolyn and Roger Friedlander
Myra and Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Jill and Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Agostino Galluzzo and Susan Hoag
Mr. and Mrs. Gerald N. Gaston
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
Dr. Donald and Phoebe Giddon
Mr. and Mrs. Stephen A. Gilbert
Cora and Ted Ginsberg
David H. Glaser and
Deborah F. Stone
Sy and Jane Glaser
Dr. Morton Gluck
Mr. and Mrs. Seymour L. Goldman
Dr. and Mrs. Morris Goldsmith
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. and Mrs. Richard Grausman
Mr. Harold Grinspoon and
Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Felda and Dena Hardymon
William Harris and
Jeananne Hauswald
Mr. Gardner C. Hendrie and
Ms. Karen J. Johansen
Mrs. Paul J. Henegan
Mr. and Mrs. Peter Herbst
Mr. & Mrs. Murray Hershman
Mr. and Mrs. Robert I. Hiller
Dr. and Mrs. Ronald Hinds
Mr. Arnold J. and
Helen G. Hoffman
Mr. and Mrs. Charles Hoffman
Dr. Joan O. Hoffman and
Mr. Syd Silverman
Dr. and Mrs. Edwin H. Hopton
Mrs. Ruth W. Houghton
Housatonic Curtain Company
Mr. and Mrs. William R.
Housholder
Stephen and Michele Jackman
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Daniel R. Johnson
Ms. Lauren Joy and
Ms. Elyse Etling
Nedra Kalish
Adrienne and Alan Kane
Mr. and Mrs. Arnold Y. Kapiloff
Leonard Kaplan and
Marcia Simon Kaplan
Martin and Wendy Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Howard Kaufman
Mr. and Mrs. Bruce Kelly

Continued on next page

Mr. and Mrs. Carleton F. Kilmer
Deko and Harold Klebanoff
Dr. and Mrs. Lester Klein
Dr. and Mrs. David I. Kosowsky
Janet and Earl Kramer
Mr. and Mrs. Ely Krellenstein
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Naomi Kruvant
Norma and Sol D. Kugler
Cary and Beth Lakenbach
Mildred Loria Langsam
William and Marilyn Larkin
Mr. and Mrs. William Lehman
Mr. and Mrs. R. Willis Leith, Jr.
Ms. Lois Lerner
Mr. Arthur J. Levey and Rocio Gell
Marjorie T. Lieberman
Mr. and Mrs. Murray Liebowitz
Geri and Roy Liemer
Mr. and Mrs. A. Michael Lipper
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter F. Loeb
Gerry and Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Gloria and Leonard Luria
Mr. and Mrs. Edward Lustbader
I. Kenneth and Barbara Mahler
Mr. and Mrs. Darryl Mallah
Rev. Cabell B. Marbury
Peg and Bob Marcus
Suzanne and Mort Marvin
Mr. Daniel Mathieu and Tom Potter
Maxymillian Technologies, Inc.
Dr. Robert and Jane B. Mayer
Carol and Thomas McCann
Phyllis and Irv Mendelson
The Messinger Family
Mr. and Mrs. Rollin W. Mettler, Jr.
Vera and Stanley T. Miller
Mr. and Mrs. Michael A. Monts
Mr. and Mrs. Joseph L. Nathan
Jerry and Mary Nelson
Linda and Stuart Nelson
Bobbie and Arthur Newman
Mr. Richard Novik
Mr. Edward G. and
Mrs. Sandra Novotny
Mr. and Mrs. Chet Opalka
Dr. and Mrs. Martin S. Oppenheim
Mr. and Mrs. Michael Orlove
Dr. and Mrs. Simon Parisier
Parnassus Foundation, courtesy of
Jane and Raphael Bernstein
Mr. Lawrence Phillips
Drs. Eduardo and Lina Plantilla
Plastics Technology Laboratories,
Inc.
Dr. and Mrs. Francis Powers, Jr.
Mr. and Mrs. Bruno Quinson
Mr. and Mrs. Mickey Rabina
Charles and Diana Redfern
Mr. and Mrs. Nathan Reiber
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. Stanley Riemer
Mary and Lee Rivollier
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Suzanne and Burton Rubin
Mr. and Mrs. Milton B. Rubin
Carole and Edward I. Rudman
Mr. Bruce Sagan and
Ms. Bette Cerf Hill
Mr. and Mrs. Michael Salke
Malcolm and BJ Salter
Samuel and Susan Samelson
Mr. Robert M. Sanders
Satinwood at Scarnagh, LLC
Dr. and Mrs. Wynn A. Sayman
Mr. Gary S. Schieneman and
Ms. Susan B. Fisher
Marcia and Albert Schmier
Mr. and Mrs. Ernest Schnesel
Lois and Alan Schottenstein
Carrie and David Schulman
Mr. and Mrs. Wallace L. Schwartz
Carol and Marvin Schwartzbard
Betsey and Mark Selkowitz
Carol and Richard Seltzer
Mr. and Mrs. Daniel Shapiro
Mr. and Mrs. Howard and
Natalie Shawn
Sheffield Plastics, Inc.
Jackie Sheinberg and
Jay Morganstern
The Richard Shields Family
Hon. George P. Shultz
Robert and Roberta Silman
Richard B. Silverman
Marion and Leonard Simon
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Arthur M. Siskind
Maggie and John Skenyon
Mrs. William F. Sondericker
Harvey and Gabriella Sperry
Mr. and Mrs. Jerry Spiegel
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Lewis Steinberg
Mr. and Mrs. Daniel S. Sterling
Ms. Alice Stephens and
Mr. Kenneth Abrahami
Mr. and Mrs. Henry S. Stone
Stonover Farm Bed and Breakfast
Mrs. Pat Strawgate
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Mr. Wayne Sunday
Mr. and Mrs. I. David Swawite
Talbots Charitable Foundation
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Mr. and Mrs. John L. Thorndike
Mr. Bruce Tierney
The Tilles Family
Mr. and Mrs. Albert J. Togut
Myra and Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. Laughran S. Vaber
Mr. and Mrs. Charles Vail
Viking Fuel Oil Company
Walden Printing Co., Inc.
Mr. and Mrs. William G. Walker
Mr. and Mrs. Harvey Waller
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Robert A. Weinerman
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Milton Weiss
Mr. and Mrs. Robert E. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carol Andrea Whitcomb
Carole White
Peter D. Whitehead
Mr. and Mrs. Richard E. Willett
Mr. Robert G. Wilmers
Mr. Jan Winkler and
Ms. Hermine Dresner
Mr. and Mrs. Robert C. Winters
Bob and Phyllis Yawitt
Mr. and Mrs. Eric K. Zeise
Simon H. and Esther Zimmerman
Mr. Richard M. Ziter, M.D.
Mr. Lyonel E. Zunz

Names listed as of June 3, 2004

WALTER PISTON SOCIETY

Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2002-2003 season, members of the Walter Piston Society gave more than $4.5 million to the endowment and operating budget through life-income gifts and bequests.

If you would like more information on becoming a member, or if you find that your name is not listed and should be, please call the Planned Giving Office at (413) 637-5275 or (888) 244-4694.

Anonymous (25)
Mrs. Herbert Abrams
Ms. Eunice Alberts
Mr. Vernon R. Alden
Miss Rosamund W. Allen
Mr. and Mrs. William A. Along
Mrs. James B. Ames
Mrs. Rae D. Anderson
Dorothy and David Arnold
Dr. David M. Aronson
Mr. and Mrs. Zinn Arthur
Miss Eleanor Babikian
Mr. and Mrs. Sherwood E. Bain
Mr. Donald Ball
Ms. Rosemarie Basile
Mr. and Mrs. Herman Becker
Robert Michael Beech
Gabriella and Leo Beranek
Mr. Ralph Berkowitz
Deborah Davis Berman
George and Joan Berman
Mr. William I. Bernell
Mr. and Mrs. Ben Beyea
Benjamin S. Blake
Mrs. Norbert A. Bogdan
Mrs. Anne C. Booth
Dr. Nancy A. Bord
Mrs. John M. Bradley
Mrs. Alice C. Brennan
Ms. Jan Brett and Mr. Joseph Hearne
Ruth and Alan J. Broder
Mr. and Mrs. Peter A. Brooke
Phyllis Brooks
Mr. and Mrs. E. B. Brown
Mr. Richard-Scott S. Burow
Mrs. Mary L. Cabot
Ms. Edith W. Campbell
Mrs. Wilfred I. Carney
Mr. Charles Christenson
Ms. Phyllis E. Clark
Ms. Deborah P. Clark
Kathleen G. and Gregory S. Clear
Mr. Stewart Clifford, Jr.
John F. Cogan, Jr., and Mary Cornille
Mrs. Aaron H. Cole
David Bruce Cole
Dr. and Mrs. James C. Collias
Mr. and Mrs. Abram T. Collier
Mr. and Mrs. Marvin A. Collier
Ms. Alice Confortes
Dr. Michael T. Corgan and Sallie Riggs Corgan
Ms. Rebecca T. Coup
Mr. and Mrs. F. Brooks Cowgill
Mrs. Edith L. Dabney
Mrs. David Dangel
Mr. Eugene M. Darling, Jr.
Mr. and Mrs. Nelson J. Darling, Jr.
Ms. Maud S. Davis
Tamara P. and Charles H. Davis II
Mrs. John E. Dawson
Mr. and Mrs. Henry B. Dewey
Ms. Carolyn Dilts
Mr. Robert Djorup
Mr. and Mrs. Eugene B. Doggett
Dr. O.W. Donnenfeld
Mr. and Mrs. Norman Dorian
Mr. Clive E. Driver
Mrs. Harry Dubbs
Harriett M. Eckstein
Miss Mary C. Eliot
Mrs. Richard S. Emmet
Mrs. Henri A. Erkelens
Lillian K. Etmekjian
Ms. Marilyn Evans
John W. Erwin



Mrs. Samuel B. Feinberg
Mr. Gaffney J. Feskoe
Mrs. E. Olsen Field
Mr. Stuart M. Fischman
Mr. L. Antony Fisher
Ms. Dorothy M. Fitch and Mr. John H. Munier
Janet P. Fitch
Mr. and Mrs. John H. Fitzpatrick
Elaine Foster
Mr. and Mrs. Dean W. Freed
Dr. Joyce B. Friedman
Mrs. George C. Fuller
Mr. William H. Ganick
Mr. Gabor Garai and Ms. Susan Pravda
Mrs. James G. Garivaltis
Mrs. Henry C. Gill, Jr.
Mr. and Mrs. Leonard Gilman
Mrs. Joseph Glasser
Susan Godoy
Thelma and Ray Goldberg
Mr. Mark R. Goldweitz
Hugo and Midge Golin
Jane W. and John B. Goodwin
Mrs. Haskell R. Gordon
Mrs. Clark H. Gowen
Mr. and Mrs. Daniel S. Gregory
Mr. Howard R. Grimes
Dr. and Mrs. Herbert A. Haessler
Mr. and Mrs. Roger H. Hallowell, Jr.
Mr. Michael A. Halperson
Mrs. Janet M. Halvorson
Margaret L. Hargrove
Mr. and Mrs. G. Neil Harper
Dr. Bettina H. Harrison
Mr. Warren Hassmer
Mr. and Mrs. Francis W. Hatch
Deborah Hauser
Mr. Harold A. Hawkes
Mr. Robert R. Hayward
Mrs. Stephen Heartt
Julie and Bayard Henry
Miss Roberta G. Hill
Mr. James G. Hinkle, Jr.
Mrs. Richard B. Hirsch
Mr. John Hitchcock
Eloise W. and Arthur C. Hodges
Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Howard K. Holladay
M.A.B. Holmes
Ms. Emily C. Hood
Mr. and Mrs. Charles A. Hubbard II
Mr. and Mrs. F. Donald Hudson
Mr. Holcombe A. J. Hughes
Mr. and Mrs. Joseph Hyman
Janet S. Isenberg
Emilie K. Jacobs
Mr. and Mrs. David Jeffries
Mrs. Stella D. Jenkins
Mr. and Mrs. H. E. Jones
Edna S. and Béla T. Kalman
Dr. Alice S. Kandell
Renée and Stan Katz
Mrs. Robert J. Kaufmann
Mr. and Mrs. Richard L. Kaye
George H. Kidder
Ms. Marsha A. Klein
Mr. Mason J. O. Klinck, Sr.
Ms. Kathleen Knudsen
Audrey Noreen Koller
Joan H. Kopperl
Mr. and Mrs. Robert K. Kraft
Mr. and Mrs. Harvey Chet Krentzman
Mr. George F. Krim
Miss Katherine P. Lanctot
Dr. Robert Lee
Mrs. Shirley Lefenfeld
Mr. and Mrs. R. Willis Leith, Jr.
Mrs. Vincent J. Lesunaitis
Ms. Bess Levine
Dr. Audrey A. Lewis
Mr. and Mrs. T. Herbert Lieberman
Mrs. George R. Lloyd
Mr. Richard C. Lord
Diane H. Lupean
Kathryn H. Lupean
Mrs. Jane C. Lyman
Mrs. John D. MacDonald
Mr. and Mrs. Donald Malpass, Jr.
Ruth G. Mandalian
Irma S. Mann
Mr. Russell E. Marchand
Mrs. Maria Maris
Jay Marks
Mrs. Nancy Lurie Marks
Miss Charlotte N. May
Mrs. Barbara McCullough
Mrs. John B. McGowan
Mrs. Richard M. McGrane
Mr. and Mrs. David McKearnan
Mrs. Willard W. McLeod, Jr. (Patricia B.)
Mr. and Mrs. Russell P. Mead
Mr. Richard P. Menaul
Mrs. August R. Meyer
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Nathan R. Miller
Mrs. Beverly F. Mills
Mrs. Elting E. Morison
Mrs. Olney S. Morrill
Richard P. Morse and Claire W. Morse
Mrs. Wells Morss
Mr. James Edward Mulcahy
Mrs. Robert M. Mustard
Mrs. Sterling Myrick

Anne J. Neilson
Mrs. K. Fred Netter
Mrs. Robert B. Newman
Alan A. and Barbara Nicoll
Mrs. Mischa Nieland
Michael L. Nieland MD
Koko Nishino
Bernice Nollman
Carol J. Noyes
Mrs. Louise C. Noyes-Balboni
Dr. Peter Ofner
Mrs. Stephen Davies Paine
Mrs. Marion S. Palm
Dr. and Mrs. Egidio Papa
Catherine Lillios Pappas
Ms. Mary B. Parent
Mrs. Jack S. Parker
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. John B. Pepper
Mr. and Mrs. John A. Perkins
Polly Perry
Mrs. Roger A. Perry, Jr.
Mrs. Thomas D. Perry
Helen Salem Philbrook
Mr. and Mrs. John Plimpton
Mrs. David R. Pokross
Mr. Peter J. Previte
Mr. and Mrs. Robert O. Preyer
Ms. Carol A. Procter
Mrs. Daphne Brooks Prout
Mr. and Mrs. Henri Prunaret
Mr. and Mrs. Millard H. Pryor, Jr.
Miss Lillian A. Purdy
Irving W. Rabb
Herbert Rakatansky MD and Barbara Sokoloff
Peter and Suzanne Read
John S. Reidy
Professor Josephine R. Reiter
Robert and Ruth Remis
Marcia and Norman Resnick
Barbara Rimbach
Dr. and Mrs. Edmond Rittner
Elizabeth P. Roberts
Mr. and Mrs. David Rockefeller, Jr.
Dr. J. Myron Rosen
Mr. and Mrs. Jerome Rosenfeld
Mr. James L. Roth
Mrs. George R. Rowland
Dr. Jordan S. Ruboy
Mr. Paul W. Runge
Mr. and Mrs. Robert Saltonstall
Miss Sylvia L. Sandeen
Mr. Robert M. Sanders
Mr. Stephen Santis
Ms. Carol Scheifele-Holmes and Mr. Ben L. Holmes
Dr. Raymond and Hannah H. Schneider
Dr. and Mrs. Leslie R. Schroeder
Mrs. Aire-Maija Schwann
Mr. and Mrs. George G. Schwenk
Mr. and Mrs. Thomas J. Scott
Miss Alice M. Seelinger
Mrs. Alfred M. Sexton
Mr. and Mrs. Roland E. Shaine
Mr. Wolf Shapiro
Mrs. Robert L. Sharp
Dr. Richard M. Shiff Trust
Mrs. Jane Silverman
Mr. and Mrs. Robert L. Singleton
Barbara F. Sittinger
Dr. and Mrs. Jan P. Skalicky
Doctors Jane Slaughter and Firmon E. Hardenbergh
Mr. and Mrs. Christopher E. Smith
Mrs. W.D. Sohier
Ms. Bonnie T. Solomon
Drs. Norman Solomon and Merwin Geffen
Mr. Masatsugu Sonobe
Mrs. Nathaniel H. Sperber
Mr. Thomas A. Stalker
Ray and Maria Stata
Dr. Harold J. Stein and Kay E. Stein
Shirley and Al Steiner
Mr. and Mrs. Thomas G. Stemberg
Miss Marylen R.I. Sternweiler
Mr. Josiah Stevenson IV
Miss Ruth Elsa Stickney
Mrs. Patricia Hansen Strang
Mr. and Mrs. Jonathon D. Sutton
Mrs. Nathan B. Talbot
Jean-Noël and Mona N. Tariot
Mr. Thomas Teal
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Miss Ruth Tucker
Mr. Joseph F. Urner and Ms. Lorain R. Brown
Mr. and Mrs. Robert A. Vieira
Mr. and Mrs. Mark Volpe
Rev. and Mrs. Arthur A. Wahmann
Carol A. and Henry J. Walker



Sidney and Winthrop Walker
Ray and Barbara Warner
Mrs. Phyllis W. Watkins
Ms. Kathleen M. Webb
Miss Eunice Wheeler
Mr. Stetson Whitcher
Ms. Carol A. Whitcomb
Mrs. Constance V.R. White
Mr. and Mrs. Thomas H.P. Whitney
Mr. Peter A. Wick
Dr. Michael Wiedman
Mrs. Amos N. Wilder
Mr. and Mrs. Richard E. Willett
Georgia H. Williams
Mr. Jeffery D. Williams
Mr. and Mrs. John Williams
Mrs. Ralph B. Williams
Mrs. Margaret Williams-DeCelles
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Jeanne H. Wolf
Miss Elizabeth Woolley
Mrs. Eleanor Wright
Drs. Richard J. and Judith J. Wurtman
Mr. David Yalen
Mrs. Christopher Young
Lisl Zausmer
Dr. Nicholas T. Zervas
Mrs. Kate Zigmond
Ms. Helen Zimbler



Table of Contents

Celebrating Dvořák at Tanglewood: Dvořák's Chamber Music, ... 3
by Hugh Macdonald

Prelude Concert of Friday, July 23, at 6 (Ozawa Hall) 7
Members of the Boston Symphony Orchestra; Nina Ferrigno, piano and harmonium; Ludovic Morlot, conductor
MUSIC OF GANDOLFI, DVOŘÁK, AND DAHL

Boston Symphony concert of Friday, July 23, at 8:30 17
Hans Graf conducting; Claudio Bohórquez, cello
ALL-DVOŘÁK PROGRAM

Boston Symphony concert of Saturday, July 24, at 8:30 26
Patrick Summers conducting; Renée Fleming, soprano
MUSIC OF MOZART, HANDEL, BIZET, MASSENET, WAGNER, STRAUSS, PORTER, RODGERS & HAMMERSTEIN, VERDI, PUCCINI, AND CATALANI

Boston Symphony concert of Sunday, July 25, at 2:30 39
Mark Elder conducting; Peter Serkin, piano
MUSIC OF VAUGHAN WILLIAMS, STRAVINSKY, DEBUSSY, AND ELGAR

THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 17, 23; August 7, 21 — Marc Mandel, BSO Director of Program Publications
July 10, 30; August 14, 28 — Robert Kirzinger, BSO Publications Associate





2004 season

Days in the Arts

Through the Boston Symphony Orchestra's Days in the Arts (DARTS) program, students spend a week immersed in the arts. In the morning, students participate in hands-on workshops. In the afternoon, they travel to Tanglewood, the BSO's summer home, and other cultural institutions such as Jacob's Pillow, the Norman Rockwell Museum, and Shakespeare & Co.

Financial support is essential to the continued success of DARTS. Please consider making a generous contribution to DARTS this summer and help more than 400 children explore how the arts can enrich their lives.

For more information, contact Alexandra Fuchs, Director of Tanglewood Annual Funds, at (413) 637-5298, or Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5260.







The BSO gratefully acknowledges the following donors*:

ANNUAL OPERATING GIFTS TO DARTS

$50,000 and above
Dr. Carol Reich and Mr. Joseph Reich

$10,000 - $49,999
Anonymous (1)
Associated Grantmakers of Massachusetts Summer Fund
The Connors Family
Irene E. and George A. Davis Foundation
Mr. and Mrs. Daniel Freed
Stephen B. Kay and Lisbeth Tarlow
The Richard A. and Helene H. Monaghan Family Foundation
National Endowment for the Arts
New Balance Foundation
Thomas A. Pappas Charitable Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Mary Ann Pesce
The William E. and Bertha E. Schrafft Charitable Trust

$5,000 - $9,999
Sydelle and Lee Blatt
Fairmont Hotels & Resorts Charitable Foundation
The Roger and Myrna Landay Charitable Foundation

$2,500 - $4,999
Boston Concessions Group, Inc.
Jonathan and Seana Crellin
The Hoche-Scofield Foundation
Valet Park of New England

$2,000 - $2,499
The Kingsbury Road Charitable Foundation
Tom Stemberg

DARTS Endowment Funds
Elizabeth A. Baldwin DARTS Fund
George and Kathleen Clear DARTS CRT
Paul D. and Lori A. Deninger DARTS Scholarship Fund
Gordon/Rousmaniere/Roberts Fund
Renee Rapaporte DARTS Scholarship Fund
Miriam and Sidney Stoneman Fund of The Boston Foundation

** as of April 30, 2004*

CELEBRATING DVOŘÁK AT TANGLEWOOD

May 1, 2004, was the 100th anniversary of Czech composer Antonín Dvořák's death. This summer, Tanglewood marks that occasion with BSO performances of the Symphony No. 9, "New World," and an all-Dvořák program this Friday including the "Othello" Overture, Cello Concerto, and Symphony No. 7; choral works as part of an all-Czech program by the Tanglewood Festival Chorus on the Prelude Concert of August 27; and chamber music of Dvořák performed by BSO members and guest artists on the Friday-evening Prelude Concerts throughout the season.

Dvořák's Chamber Music

by Hugh Macdonald

Dvořák was one of those rare composers who was prepared to try his hand at almost any kind of music: opera, symphony, concerto, song, sonata, choral music, chamber music, piano music, and more. This was unusual in the nineteenth century when Berlioz could get away with composing nothing for the piano, when Liszt, Brahms, and Mahler never wrote operas, when Schubert never wrote a concerto, and when Wagner disdained almost everything but his own brand of music drama. Of Dvořák's contemporaries, Tchaikovsky and Saint-Saëns were perhaps as versatile as he, even more so when we recall Tchaikovsky's ballets—or Saint-Saëns's film score.

Dvořák's output was immense, so that in any one of these domains we find a rich repertoire. His operas remain an unexplored treasure house, his choral music too is abundantly rewarding. His chamber music—with which Tanglewood is marking the 100th anniversary of the composer's death—has always been adored by players and audiences, even though much of it remains in the neglected category, even today. As a fine pianist and an experienced violist (he was principal viola in Prague's Provisional Theatre for no less than nine years) he knew the joys and problems of intimate music-making, and he had a wide circle of friends both in Prague and abroad with whom he would regularly play.

At the heart of this repertoire are the fourteen string quartets. Ancillary works are a string trio (the unusual Terzetto for two violins and viola; see below), three string quintets (one with double bass), and a string sextet. Combinations with piano include four piano trios, two piano quartets, and one piano quintet. The two serenades, one for strings and one for winds, can well be included with the chamber music, since the spirit and feel of these works is much more intimate than that of the symphonies and symphonic poems.

So accomplished and distinctive is Dvořák's mature style that we easily forget how long he took to find it. In his twenties he was writing music that reaches out to contemporary styles, usually German, embodied by Mendelssohn, Schumann, or Wagner as models. At least half of the string quartets fall into this exploratory period. But in the mid-1870s, when Dvořák was in his thirties, the curiously different impacts of Smetana and Brahms brought about a great change. His music took on a distinctively Slavonic character while at the same time making its way in the German-speaking lands. Supported by Brahms and Hanslick in Vienna and published by Simrock in Berlin, Dvořák composed music in which we recognize the spritely Czech spirit of, say, Smetana's *The Bartered Bride*, and which carried his name further afield than Smetana's had ever traveled. Soon he was being idolized also in England, and would eventually spend many months in America.

The relationship with Brahms was strange because the latter did not easily warm to fellow-composers and because Dvořák had a much more adventurous view of harmony

and orchestration than his German friend. But they remained close, and Dvořák often seems to be treading a path that Brahms had opened up before. Dvořák's Sixth Symphony (1880) is in some senses a tribute to Brahms's Second (1877). The very austerity of chamber music—especially with piano—echoes the high seriousness of Brahms's output in similar genres. The **Piano Trio in F minor, Opus 65** (JULY 30), perfectly illustrates the Brahmsian extreme in Dvořák's music, with its solemn statement of a theme in unison in the opening bars: no harmony, no introduction, no circumlocution. The piano writing is full and at times massive, the orthodox four movements are laid out on a large scale, and the music's spirit accords with the German version of Dvořák's name (Anton, rather than Antonín) that Simrock insisted on putting on the cover, despite Dvořák's angry objections. Only in its wonderful melodiousness and in the uneven rhythms of the second movement, the Allegretto grazioso, does Dvořák's native spirit peek through.



Antonín Dvořák, c.1877-78

The next piano trio, on the other hand, the **"Dumky" Trio in E minor, Opus 90** (AUGUST 20), goes for full-blooded Czechness throughout. No more sonata form, no more conventionally balanced four movements. Instead there are six unrelated dance movements, each displaying the abrupt contrast of melancholy and vigor that characterized this widespread Eastern European dance form, and which Dvořák believed to be its principal character. The *dumka* was, in practice, no more than a mood piece of widely various types. All six dances of the *Dumky* Trio are in different keys, mostly using major and minor alternations to corre-

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away.
But getting help can. One call to Hazelden not only offers help, it offers real hope.
Call us and make tonight's performance the last. HAZELDEN®

Minnesota • Oregon • Florida • New York • Illinois
800-257-7800 • www.hazelden.org

©2004 Hazelden Foundation

spond with the changes of temper and tempo.

The five **Bagatelles, Opus 47** (JULY 23), are a similar assemblage of dance-like pieces, scored—unusually—for two violins, cello, and harmonium. The latter instrument, so popular in bourgeois homes in the late nineteenth century, gives an intensely domestic feeling to this charming music, which borrows actual folk tunes at times and includes as its fourth movement Dvořák's only essay in strict canon.

The bulk of Dvořák's best chamber music, though, assimilated the lively pulse of Czech folk music into the great tonal tradition from Mozart, Beethoven, and Schubert. In general we find first movements laid out in sonata form (often using unorthodox keys for the second group), slow movements of great richness, and finales full of vital energy. The remaining movement, which may come second or third in the sequence, might be a scherzo in triple time in accordance with the Beethovenian standard, or it might equally be a dance movement of distinctly Czech character.

In the **String Quartet No. 10 in E-flat, Opus 51** (AUGUST 6), this 'fourth' movement comes second and is a *dumka* alternating minor (slow) and major (swift) versions of the same theme. In the late **String Quartet No. 14 in A-flat, Opus 105** (AUGUST 13), the second movement is a scherzo, but of such an exhilarating kind that you sense its uninhibited Slavonic spirit throughout. By the time this, his last chamber work, was composed (1895), Dvořák had arrived at such a mastery of his art that no elements of the music seem to be in any sense borrowed, whether from Czech or German sources, or any other. Listen, for example, to the concentrated opening of the first movement, suggesting the intensity of late Beethoven; or the haunting six-note chord on which he seems to want to close the same movement, although it does eventually resolve. An unwillingness to bring slow movements to a close is a frequent mannerism, lingering over a chord or a brief figure as if he cannot bear to bring it to an end. Such is certainly the case with the luxuriant slow movement of the **Piano Quartet in E-flat, Opus 87** (JULY 9). Its finale opens with a forthright unison subject in the minor key as a nod to Brahms perhaps, but this is quickly transformed into something closer to a dance. There is some enchanting dialogue among the four instruments and a sense of warmth and gaiety of which Dvořák was a master. Naturally enough it all ends in the major key.

The **Terzetto, Opus 74** (AUGUST 6), was composed in less than a week in January 1887 for a chemistry student who lodged in the same house, the student's violin teacher, and himself to play. Its form, like its instrumentation, is unusual, since the short first movement leads directly into a beautiful Larghetto. The scherzo is a lilting movement in triple time, and the finale is a set of variations on a theme that had been hinted at in the first movement. This work has always been a useful standby for quartets whose cellist has a habit of not showing up.

The **Serenade for Winds, Opus 44** (JULY 16), is Dvořák's tribute to Mozart, whose music for similar combinations had mapped out a standard that few could ever hope to attain. Dvořák, we feel, comes as close as anyone could to that exalted level, especially in the gorgeous slow movement. Like the composer, we may find we want this music never to end.

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.



3rd Annual
Brandeis in the Berkshires
Lecture Series
Shakespeare and Company, Founder's Theatre


Ann W. Richards

July 12, 2004
An Evening with Former Texas Governor, The Honorable Ann W. Richards
Former Governor of Texas


Rabbi Irwin Kula

July 27, 2004
Post-Denominational Judaism: In An Age of Freedom, Affluence and Power
President, National Center for Jewish Leadership and Learning (*CLAL*)


Alice Hoffman

August 9, 2004
The Power of Gender: Women's Voices, Women's Stories Special Reading with Q&A and Book Signing
New York Times Best-Selling Novelist and Oprah Book Choice Award Winner

Lectures begin at 8 p.m. and are open to the public.
Tickets are $8
To order tickets, phone Shakespeare & Co Box Office. #413-637-3353
Brandeis in the Berkshires was founded in 2002 through the generous support and vision of
Harold Grinspoon and the Harold Grinspoon Foundation.

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Prelude Concert

Friday, July 23, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

WENDY PUTNAM, violin
CATHERINE FRENCH, violin
OWEN YOUNG, cello
FENWICK SMITH, flute
SCOTT ANDREWS, clarinet
J. WILLIAM HUDGINS, percussion

NINA FERRIGNO, piano and harmonium
LUDOVIC MORLOT, conductor (Gandolfi)

GANDOLFI — *Grooved Surfaces* (1996), for flute, clarinet, violin, cello, piano, and percussion

I. Frame Shifting
II. Pitching Rotation
III. Flipside

DVOŘÁK — Bagatelles, Opus 47, for two violins, cello, and harmonium
(marking the 100th anniversary of Dvořák's death)

Allegretto scherzando
Tempo di minuetto. Grazioso
Allegretto scherzando
Canon. Andante con moto
Poco allegro

DAHL — *Concerto a tre* for clarinet, violin, and cello (1947)

Allegretto comodo—
Assai moderato, esitando—
Presto

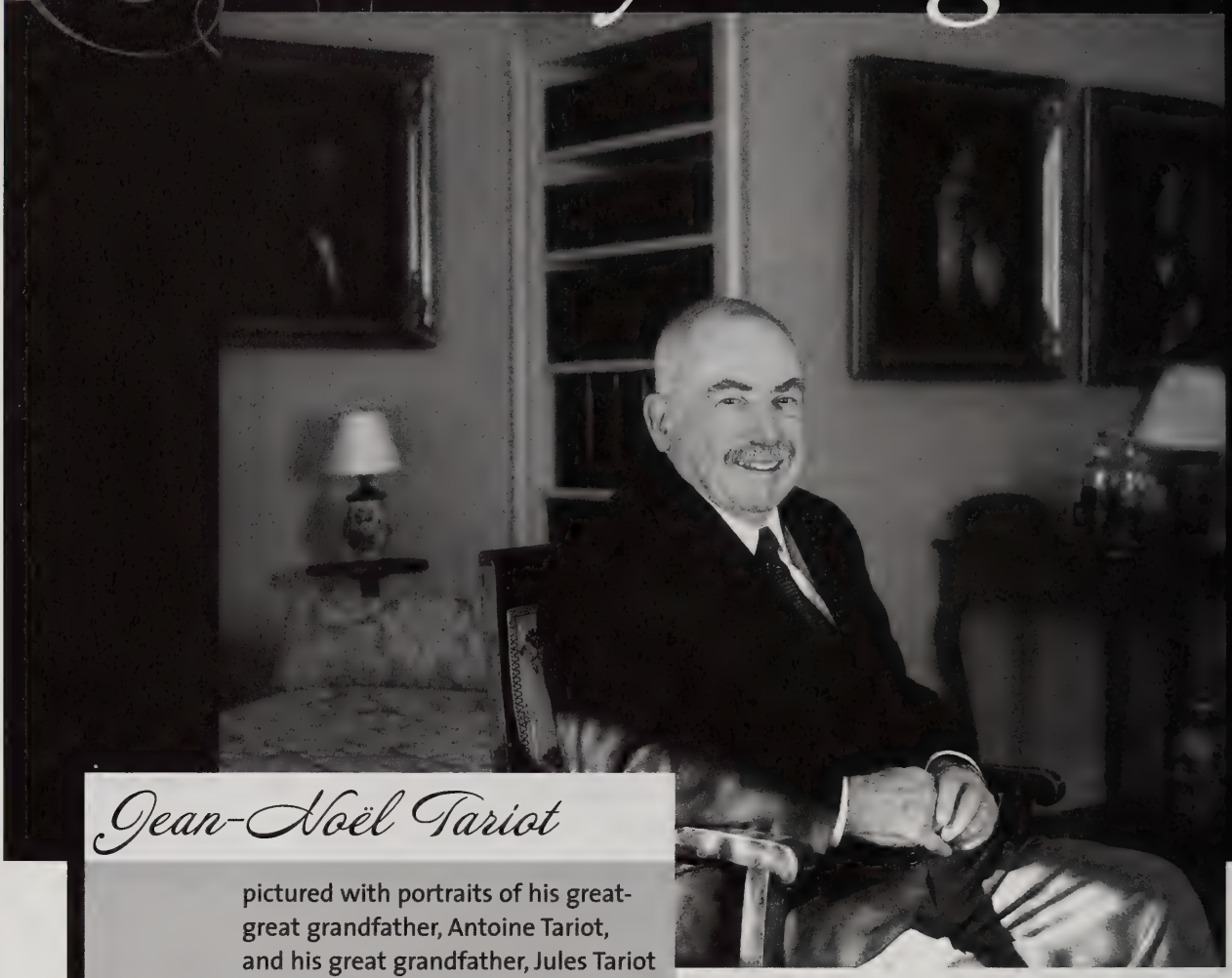
Steinway and Sons Pianos, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

THE WALTER PISTON SOCIETY
AT TANGLEWOOD

Easy to give



Jean-Noël Tariot

pictured with portraits of his great-great grandfather, Antoine Tariot, and his great grandfather, Jules Tariot (far right).

Jean-Noël Tariot's musical heritage is impressive. His great-great grandfather, great grandfather, and great uncle, Alexandre Tariot, were accomplished French musicians and acquainted with the great composers of their time. Mr. Tariot and his wife Mona felt compelled to create a lasting legacy at the Boston Symphony Orchestra by endowing a French horn term-chair as a tribute to the music they love so much. The Tariot's charitable gift annuity makes it possible to enjoy this family legacy NOW, and will give them an income for life.

Tanglewood

To learn more about giving opportunities that pay YOU to give, please call (413) 637-5275 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

Notes

Michael Gandolfi (b.1956) has a long relationship with the Boston Symphony and Tanglewood. As a Composition Fellow at Tanglewood in 1986, he won the inaugural Paul Jacobs Commission for an orchestral work, *Transfigurations*, to be performed by the Tanglewood Music Center Orchestra. That summer he met composer/conductor and Festival of Contemporary Music director Oliver Knussen, leading to Knussen's championing of several of Gandolfi's works. Knussen took *Transfigurations* to England, leading it with the radio orchestra of the BBC, and conducted others of the composer's works in Britain and the United States. The BSO performed Gandolfi's *Points of Departure* (1988, commissioned by the Orpheus, St. Paul, and Los Angeles chamber orchestras) in April 1998, and BSO flutist Elizabeth Ostling commissioned his *Geppetto's Workshop* for flute and piano (1997). He has also received commissions from Boston Musica Viva, Speculum Musicae, and the Koussevitzky Foundation, among many others. Upcoming works include a saxophone concerto for Kenneth Radnofsky and the Boston Modern Orchestra Project, works for Boston Musica Viva and Collage New Music, a work for piano and orchestra for the London Sinfonietta, and a solo piano work for Sergey Schepkin, to be performed on Schepkin's spring 2005 FleetBoston Celebrity Series recital.

This summer, on August 16, Michael Gandolfi's new piece *Impressions from "The Garden of Cosmic Speculation"* for large orchestra, based on a garden designed by architect Charles Jencks, will be given its premiere by the Tanglewood Music Center Orchestra, conducted by Robert Spano, during the Festival of Contemporary Music. Commissioned by the Tanglewood Music Center, the piece will also be performed by the Boston Symphony Orchestra during its 2004-05 season, in January 2005, led by David Zinman. Other recent projects include *Vientos y Tangos* (2002), a work for symphonic wind ensemble commissioned by the Frank Battisti 70th Birthday Commission Project, which has already received numerous performances; a full-orchestra version is slated for premiere in Italy this fall.

Following his Tanglewood fellowship in 1986, the composer was invited back for many years as a visiting lecturer or to perform in modern scores that required guitar, his primary instrument. Since 1999 he has been a member of Tanglewood's composition faculty, and for the past two years he has been Composition Program Coordinator of the TMC. He has also taught at Phillips Academy in Andover, at Harvard, and, for the past eight years, at the New England Conservatory of Music.

The breadth of Gandolfi's musical interests encompasses not only contemporary con-



National Yiddish Book Center

Discover a *lebedike velt* – a lively world –
of Jewish books, music, film, and art!

EXHIBITIONS • BOOKSTORE • PROGRAMS & TOURS

On the Hampshire College campus in Amherst, MA
Mon – Fri 10–3:30; Sun 11–4 / 413-256-4900 / www.yiddishbookcenter.org

cert music, but also jazz, blues, and rock, by which route he first became a musician. The breadth of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, and theater. A collaboration with Shakespeare & Co. resulted in his incidental music for their production of *A Midsummer Night's Dream* directed by Tina Packer; recently he worked with filmmaker Pamela Larson. As an educator, he has expanded on these interests by organizing innovative, cross-discipline activities involving collaborations between TMC Fellows and Shakespeare & Co. and, this year, a project involving composers and experimental filmmakers to be presented at the Festival of Contemporary Music in August.

—Robert Kirzinger

The composer's own note on *Grooved Surfaces* follows.

Grooved Surfaces was commissioned by Richard Pittman and the Boston Musica Viva, and is dedicated to them. At the prompting of Mr. Pittman, I composed a work that derives from world-music influence. The title refers to the musical "grooves" or rhythmical patterns that are omnipresent in the piece.

The first movement, *Frame Shifting*, is the result of my study of a particular type of Ghanaian music known as "Adowa." I utilized a typical Adowa drum-ensemble rhythm in which two instruments (here, the pizzicato cello and left-hand piano) mimic the role of the "shakes"; they provide the steady groove. The remaining instruments (in this case, pizzicato violin, vibraphone, and right-hand piano) play syncopated rhythms against this steady underpinning. Traditionally, these syncopated parts produce a varying rhythmical fabric by altering their starting times with respect to the steady patterns. I chose to repeat each syncopated pattern for several measures before modulating or "shifting" the frame. (Importantly, the flute and clarinet play soloistic lines that are formed and influenced by the shifting accents and pitch motives heard in the varying rhythmic frames.) Harmonically and melodically, this movement is thoroughly "western," but rhythmically it is very closely aligned to the Adowa patterns.

The second movement *Pitching Rotation,* is based on a pentatonic scale which slowly rotates through all transpositions, several times, until it returns to its original key and voicing. This scale is the predominant melodic scale heard in the Ghanaian music I studied. I used it as a passacaglia with a continually varying metric scheme. This greatly influences the way the scale is interpreted. At various times within this movement, several different rhythmic levels can be heard, all grounded by the steady passacaglia figure. This type of rhythmical cycling was a common theme in all of the Ghanaian music that I studied.

The third movement, *Flipside*, explores rhythmical patterns that remain absolutely constant but appear to change speeds dramatically owing to the changing metrical accents; the music appears to flip from one time-world to another. It is similar to the optical illusion that occurs when one views drawings of geometric objects that are shaded to appear either concave or convex. The geometric object appears to jump from one state to the other. I frequently experienced an aural corollary to this visual phenomenon when listening to Ghanaian drum ensemble music.

—Michael Gandolfi

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

This summer, Tanglewood marks the 100th anniversary of Dvořák's death with performances of the Czech composer's chamber music on Friday-evening Prelude Concerts throughout the season; see page 3.

The Bagatelles (*Malièkosti* in the original Czech) of **Antonín Dvořák** (1841-1904) are real house music, written for a friend named Srb-Debrnov who had a harmonium, and designed to be played in his home. The composer wrote this delightful miniature suite in 1878, just about the time that his first set of Slavonic Dances was on the verge of making him famous overnight. Though in its published form Dvořák allowed the option of piano in place of the harmonium, the color and mood of the pieces fit the non-percussive quality of the harmonium far more satisfactorily. The first and third of the five short movements are thematically related. The second is a minuet with a dotted eighth-note figure somewhere in each of its 109 bars; this has the potential of palling on the ear, but Dvořák places this figure so adroitly over the harmonies as to cajole instead. A canonic movement is charmingly plaintive, while a jolly polka recalls the tuneful theme of the opening. Dvořák is one of the greatest of romantic composers of chamber music, but rarely did he offer a work so clearly designed for sheer leisure-time pleasure at home.

* * * * *

Ingolf Dahl (1912-1970) was born in Hamburg and studied in Germany and Switzerland, like so many others having been driven out of the country of his birth by the rise to power of the Nazi regime. By 1938 he followed the lead of Schoenberg and others by leaving Europe altogether and settling in the United States, in Los Angeles, which was the area of choice as well for Stravinsky and Schoenberg. Like another displaced German, Paul Hindemith, Dahl was a musician's musician, a great teacher whose professional activities also included composing in a variety of genres (including film and radio), performing as a pianist, and conducting. As a conductor, leading the University of Southern Califor-



nia's orchestra, he was an important proponent of new music.

In addition to a long-term faculty position at USC (1945-70), Dahl was on the faculty of the Berkshire Music Center from 1952 to 1957. At USC one of his pupils was Michael Tilson Thomas, who, as a Boston Symphony principal guest conductor, introduced Dahl's music to the BSO repertoire by leading his Saxophone Concerto in January 1971, the year after Dahl's death. Michael Tilson Thomas wrote at that time a warm reminiscence of his teacher and colleague. Of Dahl as a composer, he wrote:

> Ingolf Dahl was above all a real composer. His output of more than thirty compositions includes masterworks, among which especially the *Sonata seria*, *Concerto a tre*, Trio, Concerto for Saxophone, and Music for brass instruments stand as some of the finest pieces of the last thirty years. He never took the easy or fashionable way out in his works and would revise them until, like the works of Bach and Ockeghem he much admired, they had a sense of oneness, of tension and balance and hidden craft like a work of architecture.

Never a prolific composer, Dahl produced only a relatively small number of pieces; the size of his catalog can be attributed to his fastidiousness as well as to his extremely broad and varied musical career. Like Hindemith's, Dahl's earliest music is infused with the progressive expressionism of the German between-the-wars period, but as his voice came into its own following his arrival in the U.S., and in part due to the influence of Stravinsky, Dahl's music took on an increasing transparency and a neoclassical flavor, which is reflected in the *Concerto a tre*. The composer wrote of his piece:

> The *Concerto a tre* is dedicated to a Swiss conductor who plays the clarinet and who suggested the basic thematic idea to the composer. This idea consists of six notes: E-flat, B-flat, B-flat, C, F, F. The character of the work is *concertante* and playful but at the same time very strictly organized on the basis of this 'thematic germ."...Although written in one continuous movement, the Concerto clearly falls into three symmetric sections to which a fast coda is added. The Allegro opening section (in which the main theme is not presented at the outset but "evolves" gradually) is not written in any of the traditional forms, but it creates its own form in a variety of interrelated short sections. Rhythm (sometimes reminiscent of jazz techniques) and polyphony are the musical elements most in the foreground. (In a little episode near the beginning, marked *bucolico*, a faint echo of the fifths and fourths of Swiss folk music can be interpreted as a tribute to that county where the composer spent many of his youthful years.)
>
> The slow central part of the *Concerto* begins with an intricately worked out color

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS

(617) 542-6913, in Boston.

BOSTON SYMPHONY ORCHESTRA

Emerson String Quartet

In residence at Stony Brook University

For more information, visit our Web site *www.stonybrook.edu/music* or call (631) 632-7330.

STONY BROOK
STATE UNIVERSITY OF NEW YORK

AA/EOE

contrast: the warm tone of the clarinet is accompanied by the cold sounds of high string harmonics and open strings. In this Moderato part, organ-like sonorities alternate with long flowing melodies which culminate in a climactic central section. It ends with a brilliant cadenza for the clarinet. This cadenza leads back to a return of the opening of the work, which is varied and fugally developed. Without break, the movement gains momentum and ends in a Presto which carries in headlong flight to the end.

The *Concerto a tre* was composed in 1946-47. Its first performance was given by Benny Goodman in Los Angeles, with Eudice Shapiro and Victor Gottlieb playing the string parts.

—Notes by Robert Kirzinger (Gandolfi, Dahl)
and Steven Ledbetter (Dvořák)

ARTISTS

Wendy Putnam joined the Boston Symphony Orchestra's violin section in December 1996. Previously she was concertmaster of the New World Symphony and of the Louisiana Philharmonic Orchestra, with which she was soloist in the Tchaikovsky Violin Concerto (named "Best Classical Performance of the Year" by the *New Orleans Times-Picayune*). With the Boston Pops she gave an acclaimed performance of Vieuxtemps' rarely heard Violin Concerto No. 5. A Tanglewood Music Center Fellow in 1990 and 1991, Ms. Putnam holds a bachelor's degree in violin performance from Louisiana State University, undertook further study at Indiana State University, and received her master's degree from Louisiana State University. Her teachers included Fredell Lack, Sally O'Reilly, and Josef Gingold. Ms. Putnam is the founder and director of the Concerto Chamber Music Society in Concord, Massachusetts.

Violinist **Catherine French** is a native of Victoria, British Columbia, where she began Suzuki studies on the violin at age four. She has performed frequently as a recitalist in the United States and Canada, and made her Carnegie Hall debut in 1992 with the Senior Concert Orchestra of New York under the baton of David Gilbert. Recent chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall and Tanglewood. The recipient of numerous study grants from the Canada Council, Alberta Culture, the Alberta Foundation for the Performing Arts, the Manitoba Arts Council, and the Chalmers Fund, she won the grand prize at the National Competitive Festival of Music in 1986, was overall winner of the Canadian Music Competition in 1988, and won first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the Boston Symphony Orchestra's violin section in September 1994.

Cellist **Owen Young** joined the Boston Symphony Orchestra in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. Mr. Young has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. He is on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is active in Project STEP (String Training and Education Program for Students of Color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he served as a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. Mr. Young began playing cello at six; his teachers included Eleanor Osborn, Michael Grebanier, Anne Martindale Williams, and Aldo Parisot. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, he was principal cellist with the Yale Symphony

Orchestra and was soloist for its 1986 European tour. In 1986 and 1987 he was a Fellow at the Tanglewood Music Center. Mr. Young won an Orchestra Fellowship in 1987; he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

A member of the Boston Symphony Orchestra since 1978, flutist **Fenwick Smith** has also performed on Baroque flute with Boston's leading early music ensembles and was for thirteen years a member of the contemporary music ensemble Boston Musica Viva. He is a member of the Boston Chamber Music Society and the Mélisande Trio. Mr. Smith's annual Jordan Hall recitals have become a regular feature of Boston's concert calendar. His wide-ranging discography include world premiere recordings of music by Copland, Foote, Ginastera, Koechlin, Dahl, Schulhoff, Harbison, Cage, Rorem, and Reinecke. Recent compact discs include music of Daniel Pinkham on Koch International, music of Ned Rorem on Etcetera, and music of John Harbison on Archetype Records. A native of Medford, Mr. Smith graduated from the Eastman School of Music, where he studied with Joseph Mariano, and spent three years in West Berlin, studying with James Galway and playing in the Berlin Symphony Orchestra. He now teaches at the New England Conservatory and the Tanglewood Music Center, of which he is an alumnus. Mr. Smith worked for twelve years for Verne Q. Powell Flutes, Inc., and plays a Powell flute of his own construction. More recently he finished renovating the former Masonic Temple in Roslindale as a commercial recording studio.

Scott Andrews was appointed second clarinet of the Boston Symphony Orchestra in October 1995. Prior to that he was principal clarinet of the New England and Gardner Chamber Orchestras, performing also with the Cantata Singers Orchestra and the Boston Pops Esplanade Orchestra. Mr. Andrews has given recitals and chamber music concerts throughout North America and the Asian-Pacific. Originally from Virginia, he first played piano and then violin before taking up the clarinet, studying with F. Edward Knakal of Virginia Beach. He attended the Virginia Governor's School for the Arts and the Interlochen Music Center in Michigan until 1989, and graduated with distinction from the New England Conservatory of Music, where he studied with the late former BSO principal clarinetist Harold Wright. He was Fellowship Artist-in-Residence at the Kneisel Hall Chamber Music Festival in 1992 and was twice awarded fellowships to the Tanglewood Music Center. As a teacher and clinician, he has given master classes at, among other places, the Toho School in Tokyo, Kansas State University, and the Longy School in Cambridge, MA. In addition to recordings with the BSO and Boston Pops Orchestra, he has recorded for VQR Digital, Koch International, and Denouement Records.

A native of Texas, percussionist **J. William Hudgins** decided on a career in music after winning Interlochen's Joseph E. Maddy Memorial Scholarship to attend the Peabody Institute of Johns Hopkins in Baltimore. He received his bachelor of music degree in 1980, also winning the highest award that year in the school-wide Concours Recital Competition. From Peabody he went on to Temple University in Philadelphia, where he earned his master's degree and studied with Philadelphia Orchestra percussionist Alan Abel. In 1982 he became a member of the Florida Orchestra in Orlando; while there he also served as an assistant conductor, leading numerous educational and pops concerts. In 1982 and 1983 he was a Fellow at the Tanglewood Music Center. Mr. Hudgins became a member of the BSO in 1990 and in 1992 joined the faculty of the New England Conservatory of Music. He has been soloist with both the Boston Symphony and Boston Pops, as well as with other American orchestras. In April 1994, with the BSO under Seiji Ozawa, he was soloist in the world premiere of Maurice Wright's *Concertpiece* for marimba and orchestra. Mr. Hudgins has also maintained a lifelong interest in jazz; as a vibraphonist he is featured on two recordings by the Boston-based jazz quintet Pursuance, of which he is a founding member. In addition, he has performed with the Philadelphia Orchestra, the New York Philharmonic, the Baltimore Symphony, and the Santa Fe Opera Orchestra, among others.

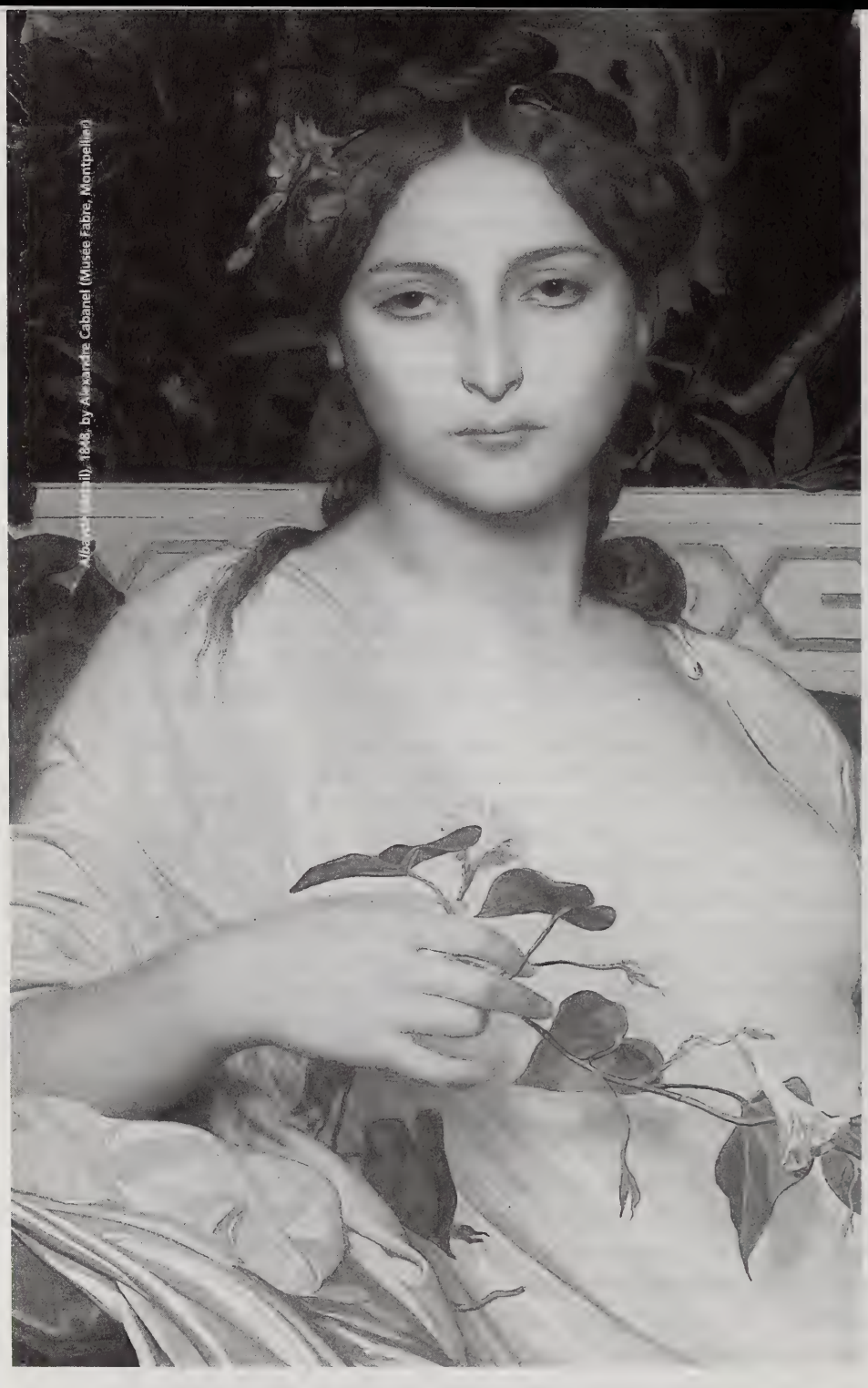
An active chamber musician, pianist **Nina Ferrigno** performs throughout the U.S. and Canada. She is a founding member of the Calyx Piano Trio, performs regularly with members of the Boston Symphony, Metropolitan Opera, and Orlando Philharmonic orchestras, and participates in chamber music series in Boston, New York, Florida, and at Tanglewood. She has appeared with the Andover Chamber Players and Brooklyn Friends of Music, and performs in such summer festivals as Tanglewood, Banff, the New Hampshire Music Festival, and the Lake Winnipesaukee Music Festival. She was an artist-in-residence at the Banff Centre for the 2000-2001 season. Ms. Ferrigno has a special interest in contemporary music and is a member of the AUROS Group for New Music. She has worked closely with many of today's leading composers and appears regularly with the Boston Modern Orchestra Project and the Harvard Group for New Music. The recipient of B.M. and M.M. degrees with distinction in performance from the New England Conservatory as a student of Wha-Kyung Byun and Randall Hodgkinson, she has appeared as concerto soloist with the Fitchburg Symphony Pro Musica, the New England String Ensemble, and the Northeast Jazz Repertory Orchestra, with which she toured New England performing an historically accurate jazz band orchestration of Gershwin's *Rhapsody in Blue*. Collaborations with many noted instrumentalists include flutist Carol Wincenc, clarinetist Richard Stoltzman, violinist Kolja Lessing, and percussionist Bob Becker of Nexus. She has made recordings with the BSO, the Boston Pops Orchestra, and the Boston Modern Orchestra Project, and has appeared on "Evening at Pops."

Trained as a violinist, **Ludovic Morlot** first studied conducting as a pupil of the late Charles Bruck at the Pierre Monteux School in Hancock, New Hampshire, furthering his studies at London's Royal Academy of Music under Sir Colin Davis, George Hurst, and Colin Metters, and participating in master classes given by Sir Charles Mackerras and Peter Eötvös. He received the Norman Del Mar Conducting Fellowship from the Royal College of Music, London, to work with the London Royal Schools Opera under the guidance of John Carewe and as assistant conductor to Sir Colin Davis on their production of *Don Giovanni*. In 2001 he received the Seiji Ozawa Fellowship to study conducting at the Tanglewood Music Center, where he was assistant conductor to Seiji Ozawa for the TMC production of Ravel's *L'Heure espagnole,* and where he conducted the world premiere of Robin de Raaff's Piano Concerto, the 2001 Fromm Commission piece, in the Festival of Contemporary Music. Since that time he has served as a BSO cover conductor for Seiji Ozawa, James Levine, André Previn, Rafael Frühbeck de Burgos, Neeme Järvi, Jeffrey Tate, Emmanuel Krivine, and Bernard Haitink, also appearing with the Boston Symphony Chamber Players leading works by Berio, Wyner, Lutosławski, and Harbison. In addition he has worked with Reinbert De Leeuw and Michael Tilson Thomas at the New World Symphony, and with Jessye Norman at the Théâtre du Châtelet in Paris. He has been conductor-in-residence with the Orchestre National de Lyon since October 2002 and appeared in 2003-04 as guest conductor with the Orchestre de Picardie and Orchestre Colonne in Paris.

SATURDAY-NIGHT PRELUDE CONCERTS AT TANGLEWOOD

We call to your attention that, in addition to the Friday-night Prelude Concerts performed each week by members of the Boston Symphony Orchestra and guest artists, there are also Saturday-night Prelude Concerts offered by the Tanglewood Music Center at 6 p.m. in Seiji Ozawa Hall each Saturday during the Tanglewood season. As for the Friday-night Prelude Concerts, admission to the Saturday-night TMC Prelude Concerts is free of charge to those holding a ticket for that evening's Boston Symphony concert, with seating available on a first-come, first-served basis.





Corot

Delacroix

Ingres

Courbet

Géricault

Cabanel

Millet

Rousseau

The French Connection

"Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier
includes some 70 masterpieces by Courbet and leading French artists of the period.

June 27-September 6, Daily 10:00am -5:00pm

Organized by the Musée Fabre, Montpellier, France; the Virginia Museum of Fine Arts, Richmond (March 26 – June 13, 2004); and the Sterling and Francine Clark Art Institute, with the Dallas Museum of Art (October 17, 2004 – January 2, 2005) and the Fine Arts Museums of San Francisco (January 22 – April 4, 2005) under the auspices of FRAME (French Regional and American Museum Exchange).

Discover the CLARK

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267 413-458-2303 WWW.CLARKART.EDU

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Friday, July 23, at 8:30

HANS GRAF conducting

ALL-DVOŘÁK PROGRAM
Marking the 100th Anniversary of Dvořák's Death

Othello Overture, Opus 93

Cello Concerto in B minor, Opus 104
- Allegro
- Adagio, ma non troppo
- Finale: Allegro moderato

CLAUDIO BOHÓRQUEZ, cello

INTERMISSION

Symphony No. 7 in D minor, Opus 70
- Allegro maestoso
- Poco adagio
- Scherzo: Vivace
- Finale: Allegro

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Antonín Dvořák (1841-1904)
Othello Overture, Opus 93

First performance: April 28, 1892, Prague, Orchestra of the National Theater, Dvořák cond. *First BSO performances*: February 1897, Emil Paur cond. *First Tanglewood performance*: August 18, 1967, Gunther Schuller cond. *Only other BSO performance at Tanglewood*: August 21, 1992, Marek Janowski cond.

Though it is heard far less often than its sibling overture *Carnival*, Dvořák's *Othello* is an equally fine work. Indeed Dvořák biographer John Clapham says that it is "surely the finest of the composer's overtures." It is the final panel of a trilogy that he had originally conceived as a single work, to be published as Opus 91 under the title *Nature, Life, and Love*, and that is how it was first performed. But Dvořák soon decided that it was useful to consider the overtures as three separate compositions, performable independently; in the end he published them with consecutive opus numbers—91, 92, and 93.



Dvořák, a highly religious man, wished to portray in his music three aspects of the divine life-giving force, which he called "Nature," aiming to show that it could both create and destroy life. He linked the three works by inventing a theme that appears in all three of them, the "Nature" theme, which predominates in the first overture (*In Nature's Realm*) and makes a brief appearance in the second (*Carnival*) in its original form, but which returns in *Othello* only in a somewhat distorted shape to indicate that nature's force—love—is twisted by jealousy.

Othello begins as if it is going to be a sonata-form overture—a straightforward concert overture. A brooding introduction builds to a *forzando* outburst in the strings, introducing the "twisted" form of the "Nature" theme in flutes and clarinets: Othello's love has gone awry. The main Allegro con brio is dominated by a forceful theme representing Othello's jealousy. Its characteristic triplet infects many other ideas as the score proceeds. Halfway through the score Dvořák interrupts any plan to shape the movement into a formal sonata pattern and yields to an impulse to trace the closing scene in dramatic terms. In his own score he pencilled in certain comments that clarify his under-





standing of the passage. The first of these, "They embrace in silent ecstasy," marks the beginning of the tragedy's closing stage. Soon after, Dvořák quotes Wagner's "magic sleep" motif from *Die Walküre*, as an indication that Desdemona has fallen into slumber. Othello, contemplating her putative infidelity, is consumed with jealousy and rage; the triplets increasingly dominate the rhythmic texture. A quotation from Dvořák's own Requiem hints at what is in store for Desdemona. She dies to a reminiscence of their love music, chilled by string tremolos played *sul ponticello*. Aghast at what he has done, Othello prays (a brief chorale in the woodwinds). He recalls their love; the "magic sleep" is now a permanent sleep of death. Over a long crescendo in the timpani and double basses, the twisted "Nature" theme softly comments; Othello now turns his aggressive rage on himself and makes his own quietus.

—Steven Ledbetter

Antonín Dvořák
Cello Concerto in B minor, Opus 104

First performance: March 19, 1896, London Philharmonic Society, Dvořák cond., Leo Stern, cello. *First BSO performances (United States premiere)*: December 1896, Emil Paur cond., Alwin Schroeder, cello. *First Tanglewood performance*: July 23, 1965, Erich Leinsdorf cond., Leonard Rose, cello. *Most recent BSO performance at Tanglewood*: July 14, 2001, Seiji Ozawa cond., Yo-Yo Ma, cello. *Most recent Tanglewood performance*: July 12, 2002, Tanglewood Music Center Orchestra, Seiji Ozawa cond., Mstislav Rostropovich, cello.

In the spring of 1891, the Bohemian composer Dvořák received an invitation from Jeannette Thurber—a former music teacher who was the wife of a wealthy wholesale grocer—to come to New York as Director of the National Conservatory of Music, which she had founded in 1885. It was Mrs. Thurber's aim that Dvořák provide a figurehead for her Conservatory and found an American school of composition. The decision to leave home was very difficult for him, but Mrs. Thurber's persistence won out, and Dvořák arrived in New York on September 27, 1892, having agreed to the conditions of a two-year contract that included three hours' daily teaching, preparation of student concerts, conducting concerts of his own in various American towns, and a salary of $15,000 each year. During this first extended stay in the United States Dvořák produced, among other things, his *New World* Symphony, premiered by the New York Philharmonic on December 16, 1893. Despite his discomfort with big-city life (in fact, the happiest time for Dvořák during those two years was the summer of 1893, which he spent with his family among the Czech community of Spillville, Iowa), Dvořák signed a second contract with Mrs. Thurber for a third year at the Conservatory. He spent this third school term, beginning in November 1894, entirely in New York, making him all the more nostalgic for his native Bohemia.

It was during this time that Dvořák composed his famous Cello Concerto. Three people figured prominently in its history besides the composer: the Irish-born composer/conductor/cellist Victor Herbert (best-known now as the composer of such popular operettas as *Babes in Toyland* and *Naughty Marietta*); Dvořák's friend and chamber music collaborator, the cellist Hanuš Wihan; and Dvořák 's sister-in-law, Josefina Kaunitzová, with whom he had once been in love. It was the premiere of Victor Herbert's Cello Concerto No. 2 with the New York Philharmonic in March 1894 that turned Dvořák's thoughts toward writing a cello concerto of his own in response to an earlier suggestion from Hanuš Wihan. And it was in response to word reaching him in New York of his sister-in-law Josefina's serious illness that he included, in the middle part of the slow movement, a reference to his song, "Leave me alone," the first of his Four Songs, Opus

82, which was a special favorite of hers. Shortly after Dvořák's return home to Bohemia, Josefina died; at that time he wrote sixty bars of new, quiet music which he inserted just before the end of the finale, where, besides a poignant reminiscence of the main first-movement theme, he brought in another recollection of "Leave me alone" before letting the music end in the burst of high spirits that provides the strongest hint to the overall character of the work, that close representing, in his biographer Otakar Šourek's words, "a note of almost incoherent happiness at being home at last in his beloved Bohemia."

The concerto is brilliantly and vividly scored from the very start, where Dvořák, in his typical fashion, alternates high and low registers to maximum effect before filling in the orchestral texture. The writing for the solo instrument is exquisite and virtuosic throughout, and the composer's unceasing care in setting it against the orchestral backdrop is a source of constant pleasure. The themes are strongly characterized, yet readily transferable from orchestra to soloist; thus, in the first movement, the two principal themes sound just as fresh in the soloist's hands as they do in the orchestral exposition. (Tovey called the second subject "one of the most beautiful passages ever written for the horn.") At the end of the concerto, the return of ideas from the first two movements brings a touching unity to the whole, and the "turn figure" of the rondo theme in the last movement provides a subconscious link to the mood of the opening Allegro, whose main theme includes a similar sixteenth-note turn.

Dvořák also proves himself a wise master of formal architecture. In the first movement, after introducing both principal themes in the orchestra and then letting the soloist expand upon them at length, he lets the central episode of the development—a magical treatment of the first theme in the distant key of A-flat minor, the tune in the cello being set against a solo flute countermelody—build directly to the recapitulation of the *second* subject before a final joyous expansion of the main theme by the soloist leads to



the brilliant series of fanfares that brings the movement to a close. Following the songful Adagio, the expansively lyric episodes of the otherwise exuberant rondo finale lead the composer to a similar sort of architectural foreshortening in the last movement.

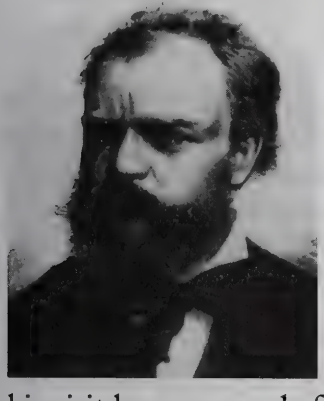
The standard literature for solo cello and orchestra is not large. Besides the Dvořák, there are the two Haydn concertos, the hard-to-pull-off Schumann concerto, the two Saint-Saëns concertos, Tchaikovsky's *Rococo* Variations, and, from the twentieth century, the concertos of Elgar and Walton. Add to this the Beethoven Triple Concerto for piano, violin, and cello, the Brahms Double for violin and cello, and, for the sake of completeness, if in another realm, Strauss's *Don Quixote*. When Johannes Brahms, who had composed his own Double Concerto for violin and cello in 1887, first saw the score of Dvořák's Cello Concerto, he commented, "Why on earth didn't I know that one could write a cello concerto like this? If I had only known, I would have written one long ago!" Indeed, the B minor Cello Concerto seems to hold pride of place among works composed for that instrument. And it reminds us, too, that for all his international fame, Dvořák never lost sight of who or what he was—not just "a plain and simple Bohemian *Musikant*" (as he once described himself), but one of uncommon skill, sensitivity, and genius.

—Marc Mandel

Antonín Dvořák
Symphony No. 7 in D minor, Opus 70

First performance: April 22, 1885, London Philharmonic Society, Dvořák cond. *First BSO performances*: October 1886, Wilhelm Gericke cond. *First Tanglewood performance*: July 19, 1968, Stanislaw Skrowaczewski cond. *Most recent Tanglewood performance*: August 16, 2002, James Conlon cond.

Five years elapsed between the composition of Dvořák's Sixth and Seventh symphonies, but they were years of increasing fame and busy composition in other genres, including the brilliant *Scherzo capriccioso*, the dramatic *Hussite* Overture, and the closely argued F minor trio. His opera *Dmitri* (which, in terms of its plot, is a sequel to Mussorgsky's *Boris Godunov*) had been performed in Prague and the comic opera *The Cunning Peasant* in Hamburg. Most important for Dvořák's international reputation, though, was the extraordinary popularity that he enjoyed in London after Joseph Barnby introduced his *Stabat Mater* in 1883. He himself conducted the *Stabat Mater* and other works, including the Sixth Symphony, during a London visit made in the spring of 1884 at the invitation of the Royal Philharmonic Society. Throughout his visit he was warmly fêted by the English. As he wrote to a friend,



> I am convinced that England offers me a new and certainly happier future, and one which I hope may benefit our entire Czech art. The English are a fine people, enthusiastic about music, and it is well known that they remain loyal to those whose art they have enjoyed. God grant that it may be so with me.

Not long after his return home, Dvořák learned that the Philharmonic Society had elected him a member; at the same time, the society requested a new symphony.

Though the commission was tendered in June, Dvořák did not rush into the work. In fact, he waited six months before starting to sketch, and even then the composition involved more than his usual amount of preliminary work and later rewriting. No doubt he was consciously aiming to do his best not only for the English orchestra that requested the work, but also for his mentor Johannes Brahms, whose Third Symphony, performed

just a short time before, was both a challenge and an inspiration as Dvořák once again prepared to enter the lists of symphonic composition. Many writers consider the resulting symphony to be Dvořák's greatest single achievement, a work of powerful and varied moods, a nationalistic symphony that offers more than quaint touristy views of peasant dances (a stereotype of the nationalistic schools), that offers, indeed, the highest degree of musical seriousness and refinement.

When the score was published in the autumn of 1885, his publisher Simrock's title page contributed to a long-lasting confusion in the numbering of the Dvořák symphonies. Since it was only the second of his symphonies to appear in print, it was published as "No. 2." But the manuscript described the work as Dvořák's "6th Symphony"—and it was actually his seventh! (He had composed a symphony early on for entry in a competition, and when he was unable to get the score back afterwards, he apparently assumed that the work was lost forever, and numbered his remaining symphonies for the rest of his life as if he had never composed that early first symphony; that score was rediscovered after Dvořák's death, and the standard numbering now follows the order of composition.) The published score bore no dedication—not even to the Philharmonic Society. But Dvořák's manuscript bears a private inscription. After he had heard a pair of stunning performances of the symphony given in Berlin under the direction of Hans von Bülow on October 27 and 28, 1889, the composer pasted a photograph of von Bülow to the title page of his score and added the words, "Hail! It was you who brought the work to life!"

Dvořák's enthusiasm for von Bülow's performance was in part caused by the fact that this symphony had been received with scant success on the Continent at its first performance, in Vienna, under Hans Richter. Richter himself had written to the composer expressing his dismay with the reaction of the Viennese audience, then as now among the most conservative to be found in the world. "Our Philharmonic audiences," wrote Richter, "are often—well, let us say, queer. I shan't, however, let that put me off." But Richter noted that the new symphony absolutely required "a dramatically trained conductor—a Wagnerian (Hans Bülow will forgive me!)" to do full justice to its range of mood.

The symphony opens with a theme of deep Slavic foreboding, lyrical in character but built of motives that could serve as the germ for development. The first page of the final score contains a note in the composer's hand that reveals, "The main theme occurred to me when the festival train from Pest arrived at the State station in 1884." The theme

2004 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA

Sponsored by the Tanglewood Association of the Boston Symphony Association of Volunteers

Free to the public: Wednesday at 10:30 a.m. and Saturday at 1:30 p.m.

Free to Sunday ticket-holders: Sunday at 12:30 p.m.

Tours continue through Sunday, August 29.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

certainly has little of "festival" character, but the train in question (Dvořák was noted for his fondness for locomotives and his familiarity with their schedules) brought dozens of anti-Hapsburg patriots to a National Theater Festival in Prague, so it is not unlikely that the Czech colorations in melody and harmony arose from his patriotic mood. Some of the transitional themes are related to ideas in the *Hussite* Overture, another recent patriotic score composed in memory of the fourteenth-century Czech religious reformer Jan Hus; these, too, no doubt arose from patriotic connections in Dvořák's mind. These stern reflections usher in a rocking, sunny secondary theme that contrasts strikingly with the other material. The concentration of both development and recapitulation make this one of Dvořák's densest symphonic movements in terms of sheer quality of incident.

The Poco adagio begins with a square-cut melodic phrase that comes to its ordained end after eight measures, raising visions of possible theme-and-variations form with a series of starts and stops. But immediately after the statement of that theme, the musical thought opens out to become increasingly chromatic and expressive in a movement filled with wonderful touches of poignancy and colorful elaboration in the orchestral writing.

The scherzo is written in 6/4 time, but from the beginning there is an exhilarating conflict between the two beats per measure of 6/4 (in the accompaniment) and the three beats per measure of 3/2 that the ear perceives in the melody. This is, in fact, a *furiant*, a characteristic Czech dance. Dvořák worked hard at the rhythmic lightness evident throughout this utterly delightful movement, so spontaneous in effect that it is difficult to realize the amount of sketching and rewriting that went into its bubbling effervescence. In stark contrast, the finale begins in a mood of tragedy—starting right from the intense opening phrase, the last three notes of which are repeated to begin a slow, hymnlike march—with vivid themes developed to a majestic close that only turns definitively to the major in the last bars.

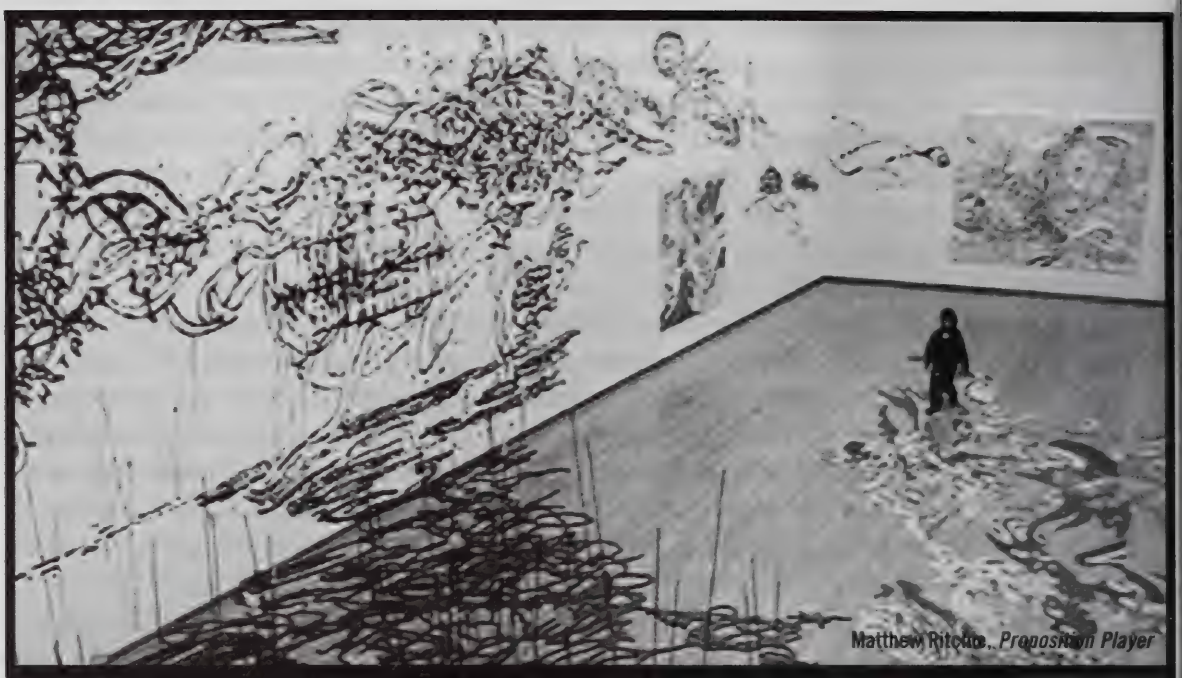
—Steven Ledbetter

GUEST ARTISTS

Hans Graf

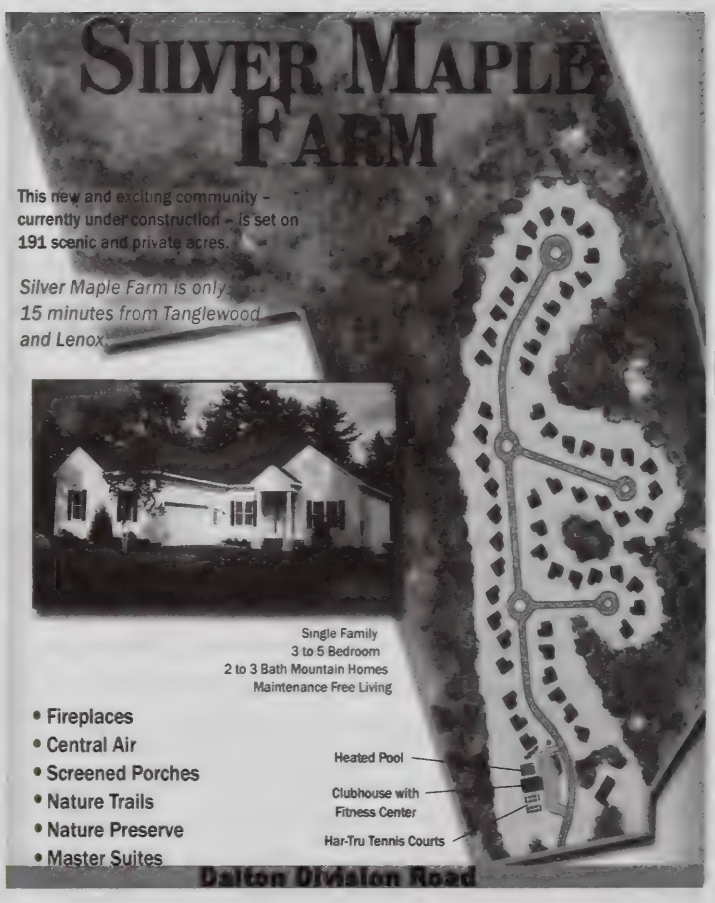


Austrian conductor Hans Graf is music director of the Houston Symphony, a post for which he was unanimously chosen in September 2000. He is also music director of the Orchestre National Bordeaux Aquitaine and recently completed his eighth and final season as music director of the Calgary Philharmonic. In the United States he is guest conductor with the orchestras of Boston, Cleveland, Pittsburgh, Atlanta, St. Louis, Baltimore, Dallas, and St. Paul, among many others, and participates in festivals including Blossom, Tanglewood, Wolftrap, and the Mostly Mozart Festival. During the 2003-04 season Mr. Graf made his Philadelphia Orchestra and National Symphony debuts. Internationally, he conducted in Scandinavia, France, Italy, Japan, and Australia. He appears with the Vienna Philharmonic, Vienna Symphony, and Leipzig Gewandhaus Orchestra as well as with the St. Petersburg, Czech, and Israel philharmonics, and participates in the Maggio Musicale Fiorentino, Bregenz, Aix-en-Provence, Orange, and Savonlinna festivals. He appeared at the Salzburg Festival for twelve consecutive seasons. Mr. Graf first conducted the Vienna State Opera in 1981 and has since conducted operatic productions in Berlin, Munich, Paris, and Rome. His extensive opera repertoire includes several world premieres. Born in 1949 near Linz, Hans Graf studied violin and piano as a child. Through his sister and brother-in-law, he discovered the orchestral works of Debussy, Ravel, Bartók, and Stravinsky. In 1967 he entered the Musikhochschule in Graz, receiving diplomas in piano and conducting. He then worked with Franco Ferrara in Siena, Sergiu Celibidache in Bologna, and Arvid Jansons in Weimar and Leningrad. In 1975-76 Mr. Graf was music



Exhibitions – Music – Dance – Theater – Film
Galléries open 10 – 6 daily (7/1 – 9/6) 11 – 5 closed Tuesday (rest of year)
Call 413 MoCA111 or visit www.massmoca.org
for complete schedule of events

MASS MoCA
North Adams, MA



Call For Brochure

1-800-570-0597

Furnished Model Open Daily

director of the Iraqi National Symphony Orchestra in Baghdad. He began coaching at the Vienna State Opera in 1977, and his international career was launched in 1979 when he was awarded first prize at the Karl Böhm Competition. He was appointed music director of the Mozarteum Orchester Salzburg in 1984. Hans Graf's discography includes the complete symphonies of Mozart and Schubert and the premiere recording of Zemlinsky's opera *Es war einmal.* He has recorded for EMI, Orfeo, Erato, Capriccio, and JVC and is currently recording the complete orchestral works of Dutilleux with the Orchestre National Bordeaux Aquitaine for the BMG/Arte Nova label. In June 2002 Mr. Graf was awarded the Chevalier de l'Ordre de la Legion d'Honneur by the French government for championing French music. He has been a frequent guest of the BSO since his debut in Boston in March 1995. He made his Tanglewood debut in August 1997, appeared here most recently in July 2003, and appeared with the orchestra most recently in November 2003 at Symphony Hall.

Claudio Bohórquez



Cellist Claudio Bohórquez has received attention from conductors, fellow musicians, audiences, concert presenters, and critics for his concerto appearances with an impressive array of international orchestras and conductors, as well as for his solo recitals, various chamber music projects and festivals, and collaborations with visual and performing artists in special projects. Among his many competition awards, Mr. Bohórquez won first prizes at the 1995 Geneva International Music and the first International Casals competitions in Germany in 2000. He received a special award for chamber music at the Casals Competition and, as part of the award, was allowed to perform on Maestro Casals's famed Gofriller cello for several years. Mr. Bohórquez has recently appeared with the Boston, Chicago, Detroit, and National symphony orchestras, the Los Angeles Philharmonic, and the Philadelphia Orchestra. In Europe he has performed with the Orchestre de Paris, the Deutsches Symphonie-Orchester Berlin, the Frankfurt Radio, Tonhalle, NDR-Hamburg, and Munich orchestras, the Dresden Staatskapelle, the Orchestre de la Suisse Romande, and the Orchestre Philharmonique de Radio-France. In Japan he has appeared with the NHK Symphony (including two nationally televised concerts) and the Tokyo Philharmonic. He works with such conductors as Eschenbach, Barenboim, Marriner, Slatkin, Zinman, Neeme Järvi, and Andreas Delfs. Festival appearances in 2003 included the Hollywood Bowl, the Ravinia, Meadowbrook, and Lockenhaus festivals, Gidon Kremer's "les museiques" in Basel, Alte Oper Frankfurt with Yuri Bashmet, the Casals Festival in Puerto Rico, and the City of London and Jerusalem International Chamber Music festivals. Highlights of Mr. Bohórquez's 2003-04 season included debuts with the Vienna and the BBC symphonies, both under Krzysztof Penderecki, and with the Leipzig Gewandhaus Orchestra led by Herbert Blomstedt, as well as a reinvitation to the NDR Hamburg conducted by Christoph Eschenbach. He was also featured in the BBC NOW recital series in London and on tour, in a trio with violinist Julia Fisher and pianist Markus Groh. Among other television and media appearances, Mr. Bohórquez performed the music of Paul Englishby on the soundtrack to the film "Ten Minutes Older— The Cello," released in 2002. He has developed with the German painter Klaus-Peter Kirchner a performance/art presentation titled "Room for Pablo Casals." Claudio Bohórquez is of Peruvian and Uruguayan parentage but was born and raised in Germany. He lives in Berlin. He made his BSO debut at Tanglewood in August 2002, appearing subsequently in November 2003 for his subscription series debut at Symphony Hall. Mr. Bohórquez returns to Tanglewood on August 21, joining violinist Christian Tetzlaff, conductor Emmanuel Krivine, and the BSO for Brahms's Double Concerto.

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Saturday, July 24, at 8:30

PATRICK SUMMERS conducting

MOZART	Overture to *The Marriage of Figaro*, K.492
HANDEL	"Morrai, sì, l'empia tua testa" from *Rodelinda* "Ombre, piante" from *Rodelinda* RENÉE FLEMING, soprano
BIZET	"Danse bohème" from *Carmen* Suite No. 2
MASSENET	"Adieu, notre petite table" from *Manon* Gavotte ("Je marche sur tous les chemins… Obéissons quand leur voix appelle") from *Manon* Ms. FLEMING
WAGNER	Prelude to Act III of *Lohengrin*
STRAUSS	"Morgen!," Opus 27, No. 4 "Zueignung," Opus 10, No. 1 Ms. FLEMING

INTERMISSION

Texts and translations begin on page 32.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

RODGERS (arr. WALKER)	*Carousel* Waltz
arr. DAVE GRUSIN	"Shenandoah"/"The Water is Wide"
PORTER/ SPEWACK	"So in Love" from *Kiss Me, Kate*
RODGERS/ HAMMERSTEIN	"You'll Never Walk Alone" from *Carousel*
	Ms. FLEMING
VERDI	Overture to *Les Vêpres siciliennes*
VERDI	Boléro ("Merci, jeunes amies") from *Les Vêpres siciliennes*
PUCCINI	"O mio babbino caro" from *Gianni Schicchi*
CATALANI	"Ebben?...Ne andrò lontana" from *La Wally*
	Ms. FLEMING

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation



TANGLEWOOD 2004
TALKS & WALKS

A series of informal conversations presented by guest artists and members of the Tanglewood family in the Tent Club near the Shed on Thursdays. Doors open at noon. The talks begin at 1 p.m. and are followed at 1:45 p.m. by walking tours of the Tanglewood grounds led by Tanglewood volunteer tour guides. Individual tickets are sold on the day of the talk for $10 at the Tent Club between 12:30 and 1 p.m., subject to availability. Please bring a picnic lunch; beverages and dessert are available for purchase.

July 15	Kurt Masur, Conductor
July 22	James Sommerville, BSO Principal Horn
July 29	David Kneuss, Director, TMC Opera (*A Midsummer Night's Dream*)
August 5	Tan Dun, Composer and Conductor
August 12	Deborah Voigt, Soprano
August 19	James DePreist, Conductor
August 26	Marc Mandel, BSO Director of Program Publications



For tickets and information call
(617) 266-1200 or visit ***www.bso.org***

Fidelity INVESTMENTS
Sponsor of the Tanglewood Jazz Festival

JazzTimes.com ...more than a magazine
The Exclusive Music Magazine of the Tanglewood Jazz Festival

GUEST ARTISTS

Renée Fleming



Two-time Grammy-winning American soprano Renée Fleming is recognized worldwide for her performances on stage and recordings. A champion of new music as well as of the standard repertoire, she has created many roles for the operatic stage and has premiered many songs written for her. She performs with today's preeminent orchestras and conductors throughout the world. Her 2003-04 season included season-opening performances with the Dallas Symphony Orchestra and in *La traviata* at the Metropolitan Opera, followed by appearances with the Orchestra del Teatro Comunale di Bologna; in Prague in a concert marking the retirement of Vaclav Havel and with the Prague Symphony Orchestra; and a tour, "The Best of Renée Fleming." She performed with the Orchestra of St. Luke's at Philadelphia's Kimmel Center and at Carnegie Hall; with the Munich Symphony Orchestra in Paris, Munich, and Dortmund; and with the City of Birmingham Symphony Orchestra, the BBC Scottish Orchestra, and the London Philharmonic. Also during the season she performed in "Christmas in Washington," telecast live on TNT, and in the New York Philharmonic's "Live From Lincoln Center" New Year's Eve Gala telecast on PBS. She was in residence at Washington, D.C.'s Kennedy Center, performing with the National Symphony Orchestra and in a duo recital with Susan Graham, as well as giving master classes. She performed as part of a Carnegie Hall "Schubertiade" with James Levine at the piano; sang in a concert version of *Daphne* with the WDR Symphony Orchestra in Germany and in *Rusalka* at the Met; appeared in a Juilliard Jazz Gala, and gave recitals throughout the country in the spring. Renée Fleming's discography has earned her two Grammys and eight Grammy nominations. Since 1995 she has been an exclusive Decca recording artist. Her most recent releases include "Renée Fleming by Request" and the Grammy-winning "Bel Canto." Among her many recognitions are an honorary membership in the Royal Academy of Music, an honorary doctorate from the Juilliard School (where this spring she gave the commencement address), and France's Commandeur de l'Ordre des Arts et des Lettres. Couturier Gianfranco Ferre has designed Ms. Fleming's stage gowns since 1998, and Issey Miyake has created several gowns for her. This past May at Pacifica Flora, Japan's international horticultural exhibition, the "Renée Fleming" iris was unveiled. Renée

For rates and
information on
advertising in the
Boston Symphony,
Boston Pops,
and
Tanglewood program books
please contact:

STEVE GANAK AD REPS
51 CHURCH STREET

(617) 542-6913

BOSTON
SYMPHONY
ORCHESTRA

Fleming attended the Juilliard School, SUNY Potsdam, and the Eastman School of Music. She made her BSO debut at Tanglewood in July 1991 as Ilia in a concert staging of Mozart's *Idomeneo*, and has returned to Tanglewood for a 1997 recital in Seiji Ozawa Hall, and for a performance with the BSO last summer of Strauss's Four Last Songs.

Patrick Summers



Patrick Summers, music director of the Houston Grand Opera, made his acclaimed debut there in 1998 with *La traviata*. He has led HGO's world premieres of Tod Machover's *Resurrection* (released on CD by Albany), Carlisle Floyd's *Cold Sassy Tree*, and Rachel Portman's *The Little Prince*, and he champions the growth of the HGO Orchestra. Mr. Summers's 2003-04 activities in Houston included *Julius Caesar* with David Daniels; the world premiere of Jake Heggie's *The End of the Affair*; a new Lindy Hume production of *The Barber of Seville*, and his first *Turandot*. His 2003-04 season also included performances with the Saint Louis Symphony, and with Renée Fleming and the Orchestra of St. Luke's for concerts in Philadelphia and at Carnegie Hall, as well as a European tour with Ms. Fleming and the Munich Symphony Orchestra. He also made his Montreal Symphony debut, conducting Handel's *Messiah*. In the 2001-02 season he led the European premiere of André Previn's *A Streetcar Named Desire* at the Opéra-National-du-Rhin and made his UK debut conducting *Rigoletto* for Welsh National Opera. As principal guest conductor with San Francisco Opera since 1989, Mr. Summers has led repertoire ranging from his own realization of Monteverdi's *L'incoronazione di Poppea* to the world premiere of Jake Heggie and Terrence McNally's *Dead Man Walking*. A frequent guest at the Metropolitan Opera, he made his debut there in December 1998 with *Die Fledermaus*. Mr. Summers's discography includes the Grammy-winning "Bel Canto" with Renée Fleming and the Orchestra of St. Luke's, as well as Mark Adamo's *Little Women* for Ondine and

Frelinghuysen Morris
House & Studio



Enjoy a slice of the '30s and '40s at the house & studio of a glamorous artistic couple, Suzy Frelinghuysen and George L.K. Morris. Their works, as well as their contemporaries, including Picasso, Braque, Léger and Gris, are on display.

FRESH OFFERINGS
Previously Unseen Masterpieces by Shaw, Klee and Brancusi
Thursday through Sunday.
Hourly guided tours:
10am to 3pm

92 Hawthorne Street, Lenox, MA 01240 Tel: 413.637.0166 www.frelinghuysen.org

Daniel Catán's *Florencia en el Amazonas* for Albany, both with Houston Grand Opera. HGO's *Little Women* was broadcast nationally on PBS/WNET's "Great Performances." Mr. Summers led the 1997 European concert tour of the English Chamber Orchestra with Olga Borodina and Dmitri Hvorostovsky; the program was released on CD by Philips. A musicologist and teacher, Mr. Summers was music director of the San Francisco Opera Center from 1989 to 1994. He was conductor of the Opera Center's touring company, Western Opera Theater, leading hundreds of performances throughout the U.S. and Canada. He led five opera tours of Asia and the Pacific, helped develop the Pacific Voices program for the San Francisco Opera Center, and conducted the first-ever *Tosca* produced in China. He has conducted, coached, and taught at the Shanghai Conservatory of Music and throughout Japan. The Indiana University graduate, named Stolichnaya's Artist of the Year in 1998, has twice received the Otto Guth Award from the Merola Opera Program, and was also named its Distinguished Alumnus in 2001.

TEXTS AND TRANSLATIONS

Introductory notes by Marc Mandel

GEORG FRIDERIC HANDEL (1685-1759)

"Morrai, sì, l'empia tua testa" and
"Ombre, piante" from the opera "Rodelinda"

Premiered in 1725 at the King's Theatre, London, and less well-known among Handel's many operas than, say, *Giulio Cesare*, *Orlando*, or *Semele*, *Rodelinda* was the composer's seventh full-length opera for the Royal Academy of Music. The story, set in Milan, is based on events in 7th-century Lombardy. Rodelinda, Queen of Lombardy, is the wife of Bertarido, whose throne has been usurped by Grimoaldo, Duke of Benevento.

In Act I, though Rodelinda's devotion to her husband Bertarido (whom she believes dead) remains firm, she consents under duress to marry the usurper Grimoaldo when forced into agreement by Garibaldo, Grimoaldo's supposed friend. (Garibaldo in fact has designs on the throne himself and has threatened to kill Rodelinda's son.) In the defiant aria "Morrai, sì, l'empia tua testa," Rodelinda, even as she agrees to the marriage Garibaldo is forcing upon her, warns him that he will pay with his head, which she will demand from Grimoaldo once he has become her husband.

By contrast, "Ombre, piante," also from Act I, is a sorrowful aria in which Rodelinda —not knowing that Bertarido, having previously fled to Hungary, has now returned in disguise—mourns the loss of her husband at the tomb erected in his memory.

"Morrai, sì, l'empia tua testa"

RODELINDA

Ma tu per lo spavento trema, ministro indegno!	But tremble with dread, contemptible servant!
Me delle colpe tue giudice avrai Io regnerò, felon, ma tu morrai.	I shall be the judge of your crimes. I shall reign, but you will die.
Morrai, sì, l'empia tua testa già m'appresta un gradin per gire al trono.	Yes, you will die, your evil head will be a step for me to reach the throne.
Che del mio sposo novello né più bello so bramar né più bel dono.	From my new husband I can ask for no better gift.

Please turn the page quietly.

Morrai sì l'empia tua testa
già m'appresta un gradin
per gire al trono.

Yes, you will die, your evil head
will be a step
for me to reach the throne.

"Ombre, piante"

RODELINDA

Ombre, piante, urne funeste!
Voi sareste le delizie del mio sen
Se trovassi in voi raccolto, come il volto

Anche il cener del mio ben.
Ombre, piante, urne funeste,
vio sareste le delizie del mio sen.

Ombra del mio sole,
Che più d'intorno all'imagine sua forse t'aggiri,
Della sposa e del figlio
Mira il pianto fedel, odi i sospiri.

Shades, trees, and tombs of grief,
you would delight my heart
if I could find in you, as well as the likeness,
the ashes of my beloved.
Shades, trees, and tombs of grief,
You would delight my heart.

Shade of my beloved,
Perhaps you wander near this image of him,
See the faithful tears and grief
Of his wife and son, hear their sighs.

JULES MASSENET (1842-1912)

"Adieu, notre petite table" and Gavotte from "Manon"

In Act I of Massenet's popular opera *Manon* (1884; best-known among his others are *Werther* and, at least by an aria or two, or by name, *Hérodiade*, *Le Cid*, *Thaïs*, and *Cendrillon*), the beautiful young Manon, *en route* to life at a convent, encounters the handsome, equally young Chevalier des Grieux. The two become smitten with each other and run off to Paris. By end of Act II, circumstances compel Manon to break off the romantic idyll with Des Grieux. In the aria "Adieu, notre petite table," she sorrowfully bids farewell to their life together. When we first see her in Act III, Manon, now the toast of Paris, makes the most of her arrival at the Cours la Reine festival, proclaiming to the assembled crowd, in the famous Gavotte, her attributes, station, and carefree attitude toward life.

"Allons, il le faut...Adieu, notre petite table"

MANON

Allons! Il le faut! pour lui-même...
Mon pauvre Chevalier!
Oh! oui, c'est lui que j'aime!
Et pourtant...j'hésite aujourd'hui!
Non, non! Je ne suis plus digne de lui!
J'entends cette voix qui m'entraîne
Contre ma volonté:
Manon! Manon, tu seras reine...
Reine par la beauté!
Je ne suis que faiblesse et que fragilité.
Ah! malgré moi je sens couler mes larmes
Devant ces rêves effacés,
L'avenir aura-t-il les charmes
De ces beaux jours déjà passés?

Come then, it must be so! For his sake...
My poor Chevalier!
Ah yes, he's the one I love.
And yet...today I hesitate!
No, no! I am no longer worthy of him!
I hear this voice that lures me
against my will:
"Manon! Manon, you will be queen...
queen by your beauty!"
I am nothing but weakness and frailty.
Ah! Despite myself, I feel my tears flow
before these obliterated dreams.
Will the future hold the charms
of those happy days already past?

Adieu, notre petite table,
Qui nous réunit si souvent!
Adieu, notre petite table,
Si grande pour nous cependant!
On tient, c'est inimaginable,
Si peu de place en se serrant.
Adieu, notre petite table!
Un même verre était le nôtre,
Chacun de nous, quand il buvait,
y cherchait les lèvres de l'autre.

Ah! pauvre ami, comme il m'aimait!...
Adieu, notre petite table, adieu!

Farewell, our little table
that so often brought us together!
Farewell, our little table,
that seemed for us so large!
It's unbelievable how little space
we take up, as we embrace.
Farewell, our little table!
The same glass served us both;
when each of us drank,
we sought the other's lips.

Ah, my poor friend, how he loved me!
Farewell, our little table, farewell!

"Je marche sur tous les chemins...Obéissons quand leur voix appelle"

MANON

Je marche sur tous les chemins
Aussi bien qu'une souveraine;
On s'incline, on baise ma main,
Car par la beauté je suis reine!

Mes chevaux courent à grands pas;
Devant ma vie aventureuse,
Les grands s'avancent chapeau bas;

Je suis belle, je suis heureuse!

Autour de moi tout doit fleurir!
Je vais à tout ce qui m'attire!
Et si Manon devait jamais mourir,
Ce serait, mes amis, dan un éclat de rire!

I go everywhere,
the equal of any sovereign;
people bow, they kiss my hand,
because by my beauty, I am queen!

My horses race me about;
seeing the boldness of my life,
the great ones come forward with their hats off;

I am beautiful, I am happy!

All about me, everything should flower!
I am drawn to all that attracts me!
And if Manon should ever die,
she would do so, my friends, in a burst of laughter!

(GAVOTTE)

Obéissons quand leur voix appelle
Aux tendres amours,
Toujours, toujours, toujours,
Tant que vous êtes belle,
usez sans les compter vos jours, tous vos jours!

Profitons bien de la jeunesse,
Des jours qu'amène le printemps;
Aimons, chantons, rions sans cesse,

Nous n'avons encor que vingt ans!

Le coeur, hélas!, le plus fidèle,
Oublie en un jour l'amour,
Et la jeunesse ouvrant son aile
A disparu sans retour.

Profitons bien de la jeunesse,
Bien court, hélas, est le printemps!
Aimons, chantons, rions sans cesse,

Nous n'aurons pas toujour vingt ans!

Obey when the voice calls
bidding you to love,
always, always, always;
so long as you are beautiful,
use your days without counting them, all your days.

Let's profit to the full from youth,
from the days that spring provides;
let's love, laugh, and sing without ceasing:

We're still just twenty years old!

Alas! Even the most faithful heart
forgets love in just a day;
and youth, spreading its wings,
disappears, never to return.

Let's profit to the full from youth;
so short, alas, is springtime.
Let's love, laugh, and sing without ceasing:

We won't always be twenty!

WHEN YOU GIVE,
great music lives on

When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMETZ BLA[illegible]

RICHARD STRAUSS (1864-1949)

Richard Strauss's importance as a composer of songs matches his importance as a composer of such orchestral tone poems as *Don Juan*, *Till Eulenspiegel*, *Don Quixote*, and *Ein Heldenleben*, and of such operas as *Salome*, *Elektra*, and *Der Rosenkavalier*. In fact Strauss wrote songs throughout his life; the two on tonight's program—written originally for voice and piano, but heard here in orchestral guise—are among the most famous.

Morgen!—a song of quietly sustained simplicity and beauty—is the last of the Opus 27 song set written by Strauss in 1894 as a wedding present for his bride, the soprano Pauline de Ahna, with whom he often collaborated as pianist. The instrumentation, dating from 1897, is Strauss's own.

Zueignung, from Strauss's Opus 10 set of eight songs dating from 1885, is another paean to love, starting quietly but building to an exultant conclusion. Though Strauss orchestrated this song himself in 1940, the instrumentation heard more frequently (including tonight) is by Robert Heger (copyrighted 1932).

"Morgen!," Opus 27, No. 4

Und morgen wird die Sonne wieder scheinen	And tomorrow the sun will shine again,
Und auf dem Wege, den ich gehen werde,	and on the path that I shall take,
Wird uns, die Glücklichen, sie wieder einen	it will unite us, happy ones, again
Inmitten dieser sonnenatmenden Erde...	upon this sun-breathing earth...
Und zu dem Strand, dem weiten, wogenblauen,	and to the shore, broad, blue-waved,
Werden wir still und langsam niedersteigen,	we shall, quiet and slow, descend,
Stumm werden wir uns in die Augen schauen,	silent, into each other's eyes we'll gaze,
Und auf uns sinkt des Glückes stummes Schweigen...	and on us will fall joy's speechless silence...

—John Henry Mackay (1864-1933)

"Zueignung" ("Dedication"), Opus 10, No. 1

Ja, du weißt es, teure Seele,	Yes, dear soul, you know,
daß ich fern von dir mich quäle,	away from you I'm in torment,
Liebe macht die Herzen krank,	love makes hearts sick,
habe Dank.	have thanks.
Einst hielt ich, der Freiheit Zecher,	Once I, drinker of freedom, held
hoch den Amethysten-Becher,	high the amethyst goblet
und du segnetest den Trank,	and you blessed that draught,
habe Dank.	have thanks.
Und beschworst darin die Bösen,	And you drove out from it the evil ones,
bis ich, was ich nie gewesen,	till I, as never before,
heilig, heilig an's Herz dir sank,	holy, sank holy upon your heart,
habe Dank!	have thanks!

—Hermann von Gilm zu Rosenegg (1812-64)

INTERMISSION

GIUSEPPE VERDI (1813-1901)

Bolero ("Merci, jeunes amies") from *Les Vêpres siciliennes*

Premiered in Paris in 1855, Verdi's *Les Vêpres siciliennes* (*The Sicilian Vespers*; *I vespri siciliani* in its Italian version) centers around the 13th-century occupation of Sicily by French troops; the opera ends with the massacre of the French by the Sicilians, whose signal to act is the sound of the Vesper bells. Hélène's Bolero, however, heard at the start of Act V, is unconcerned with such weighty matters: it is a showpiece pure and simple, as she prepares to marry the young Sicilian Henri, unaware that the occasion of her wedding will provide the opportunity for the Sicilians to achieve their goal.

HÉLÈNE

Merci, jeunes amies, de ces présents si doux! dont les fleurs si jolies sont moins fraîches que vous. Ô chaîne fortunée et plus chère à mes yeux alors que l'hyménée s'embellit de vos voeux. Merci, merci! Jeunes amies, merci, merci, ah!	Thanks, young friends. for such kind gifts! These pretty flowers are not as fresh as you are. Oh, what a happy union, And even dearer to me now that my wedding is graced with your good wishes. Thanks, thanks, young friend, thanks, ah!
Rêve divin! heureux délire! Mon coeur tressaille à vos accents! Hymen céleste! qui respire les fleurs, l'amour et le printemps!	Divine dream, happy rapture! My heart leaps to hear you! Heavenly marriage, perfumed by these flowers, by love, and by springtime!
Rives siciliennes sur vos bords enchanteurs, assez longtemps les haines ont désuni les coeurs. D'espoir toute joyeuse, puissé-je, ô mes amies, voir ma patrie heureuse, le jour où je le suis… Merci, merci! jeunes amies, merci, merci, ah!	Land of Sicily on your enchanted shores, hatred has for too long separated men's hearts. I am so full of joyful hope to see, o my friends, my country's happiness on this day… Thanks, thanks, young friends, thanks, thanks, ah!
Rêve divin! heureux délire! Mon coeur tressaille à vos accents Hymen céleste! qui respire les fleurs, l'amour et le printemps!	Divine dream, happy rapture! My heart leaps to hear you!. Heavenly marriage, perfumed by these flowers, by love, and by springtime!

GIACOMO PUCCINI (1858-1924)

"O mio babbino caro" from "Gianni Schicchi"

Premiered at the Metropolitan Opera in 1918, Puccini's one-act comic masterpiece brings together a host of greedy family members hoping to inherit the fortune of a recently deceased relative who has, to their dismay, left it to the local monastery. Called in to regain the inheritance, the cunning Gianni Schicchi ultimately turns things to his own advantage and secures the fortune for himself. In the midst of all this, Rinuccio, a nephew of the deceased's cousin, and Lauretta, Schicchi's daughter, are hoping to be

married. In one of Puccini's most popular arias, Lauretta pleads with her father to let the marriage take place, lest, in despair, she throw herself into the River Arno.

LAURETTA

O mio babbino caro,	Oh, dear daddy,
mi piace, è bello, bello;	He pleases me, he's so handsome;
vo' andare in Porta Rossa	I want to go to Porta Rossa
a comperar l'annello!	to buy the ring!
Sì, sì, ci voglio andare!	Yes, yes, I want to go there!
E se l'amassi indarno,	And if it's useless to love him,
andrei sul Ponte Vecchio,	I'll go to the Ponte Vecchio
ma per buttarmi in Arno!	and throw myself into the Arno!
Mi struggo e mi tormento!	I am pining, I am tortured!
O dio, vorrei morir!	O God, I could die!
Babbo, pietà, pietà!	Daddy, have pity, have pity!
Babbo, pietà, pietà!	Daddy, have pity, have pity!

ALFREDO CATALANI (1854-1893)

"Ebben?...Ne andrò lontana" from "La Wally"

Premiered at La Scala in 1892, the opera *La Wally* is as little-known today (except for very occasional revivals in Italy) as is the name of its composer. Wally (the title character) has fallen in love with the young Hagenbach, who does not know her, and is in any event the son of her father's enemy. To complicate matters further, Wally has been ordered by her father to marry someone else—a situation that seems unlikely to change. After her father has threatened to throw her out of the house if she does not agree to the unwanted marriage, Wally resolves, in the well-known aria that ends Act I, simply to leave if need be.

WALLY

Ebben?...Ne andrò lontana,	Well?...I will go as far away
come va l'eco della pia campana	as the echo of the sacred bell,
là, fra la neve bianca,	up there among the eternal snows,
là, fra le nubi d'or,	up there among the golden clouds,
laddove la speranza	there where hope
è rimpianto, e dolor!	is pain and sorrow!
O della madre mia casa gioconda,	O happy house of my mother,
la Wally ne andrà da te lontana assai,	Wally is going far, far away from you
e forse a te non farà mai più ritorno,	and perhaps will never return to you,
né più la rivedrai!	and you will never see her again!
Mai più, mai più!	Never again, never again!
Ne andrò sola e lontana	I will go far away alone,
come l'eco della pia campana,	like the echo of the sacred bell,
là, fra la neve bianca;	there among the eternal snows;
ne andrò sola e lontana	I will go alone and far away
e fra le nubi d'or...	and among the golden clouds...
Ma fermo è il piè! Ne andiam,	But my foot is firm! Let's be going,
che lunga è la via! Ne andiam!	For the way is long! Let's be on our way!

Bravo









The BSO applauds TDK for its continued support of the TDK Free Lawn Tickets for Children Program for the 16th consecutive season.

TDK®

Tanglewood





BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Sunday, July 25, at 2:30
SPONSORED BY TDK CORPORATION

MARK ELDER conducting

VAUGHAN WILLIAMS — Fantasia on a Theme by Thomas Tallis

STRAVINSKY — Concerto for Piano and Winds

Largo—Allegro
Largo
Allegro

PETER SERKIN, piano

INTERMISSION

DEBUSSY — *Prelude to The Afternoon of a Faun*

ELGAR — Variations on an Original Theme, Opus 36, *Enigma*

Theme (Andante)
1. C.A.E. (L'istesso tempo)
2. H.D.S.-P. (Allegro)
3. R.B.T. (Allegretto)
4. W.M.B. (Allegro di molto)
5. R.P.A. (Moderato)
6. Ysobel (Andantino)
7. Troyte (Presto)
8. W.N. (Allegretto)
9. Nimrod (Adagio)
10. Intermezzo (Dorabella) (Allegretto)
11. G.R.S. (Allegro di molto)
12. B.G.N. (Andante)
13. ***Romanza (Moderato)
14. Finale. E.D.U. (Allegro)

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

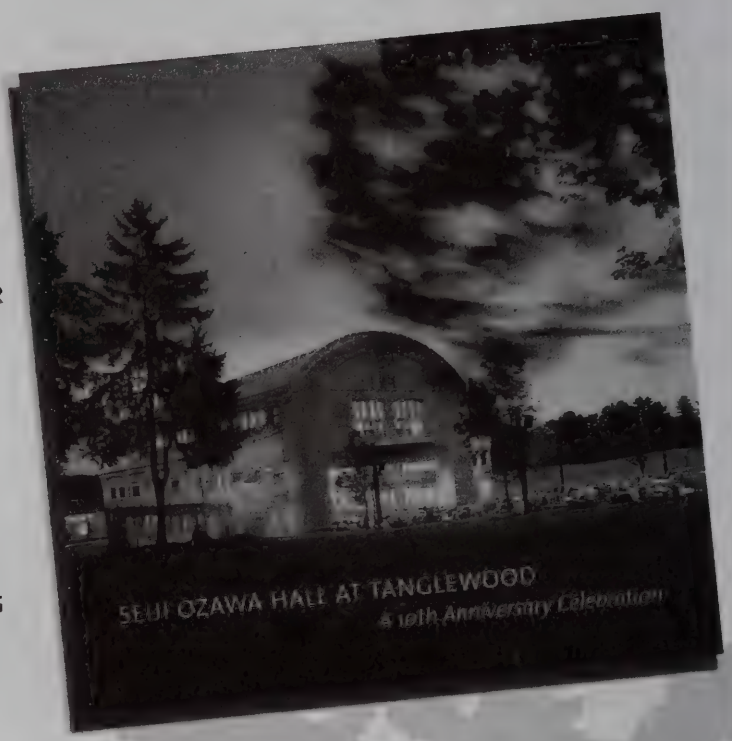
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

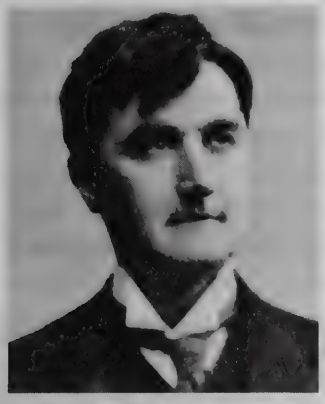
Tanglewood

BOSTON SYMPHONY ORCHESTRA

NOTES ON THE PROGRAM

Ralph Vaughan Williams (1872-1958)
Fantasia on a Theme of Thomas Tallis

First performance: September 6, 1910, Gloucester Cathedral, London Symphony Orchestra, Vaughan Williams cond. *First BSO performances*: October 1922, Pierre Monteux cond. *First Tanglewood performance*: August 1, 1954, Richard Burgin cond. *Most recent Tanglewood performance*: July 24, 1998, André Previn cond.



From an early age Ralph (pronounced, British fashion, "Rafe") Vaughan Williams knew that he wanted to be a composer, but he was markedly dissatisfied with the state of composition in the British Isles. Following studies with Bruch in Berlin (1897) and Ravel in Paris (1908), designed to guarantee a professional finish to his technique, he recognized that he would have to find his creative path not by imitating foreign models but rather by inspiration arising from native resources. These included the rich English musical traditions of the Elizabethan and Jacobean periods and the wellspring of English folk song, of which he became an accomplished and determined collector. Both in the realm of folk song and in the hymnody of the Anglican Church, Vaughan Williams found himself in deep sympathy with the common aspirations of ordinary people as expressed in *their* music over the centuries. One of his most important early tasks was that of selecting tunes for the 1906 revision of *The English Hymnal.* At first glance, the idea of devoting two years of his life to editorial duties might seem to be a waste of time for a young composer, but for Vaughan Williams the experience had far-reaching consequences. He later remarked that two years' close association with some of the best—and worst—tunes ever written had done him more good than any amount of academic study of fugue. He weeded out a good deal of saccharine Victoriana and replaced it with sturdy folksong melodies, tunes drawn from the nearly forgotten older heritage, and in a few cases (notably the celebrated *Sine nomine* to the text "For all the saints") with tunes of his own composition. Many of the melodies that he worked with so assiduously and lovingly stayed with him for years and had a significant effect on his own composition. One of these was a mysterious melody in the Phrygian mode (the scale that includes all the white notes from E to E on a piano keyboard) by the great 16th-century composer Thomas Tallis. He found in this melody some quality that spoke to him with the utmost directness, and he used it as the basis of his first unqualified masterpiece.

The world premiere of the Fantasia took place at the beginning of a festival concert at Gloucester Cathedral, where 2000 people had gathered to hear Elgar's *Dream of Gerontius*. Many of them—including some of the critics—were irritated at being forced to listen to a new work conducted by its composer, a thirty-eight-year-old giant with a rich shock of black hair. Most of the auditors, apparently, could discern no special qualities in the piece, which seemed to them drab compared to the brilliant scoring for large orchestra in Elgar's masterpiece. But J.A. Fuller Maitland, writing for *The Times*, sensed the importance of the occasion and evaluated the score much as later writers have come to rate it:

> The work is wonderful because it seems to lift one into some unknown region of musical thought and feeling. Throughout its course one is never quite sure whether one is listening to something very old or very new...The voices of the old church musicians...are around one, and yet there is more besides, for their music is enriched

> with all that modern art has done since. Debussy, too, is somewhere in the picture and it is hard to tell how much of the complete freedom of tonality comes from the new French school and how much from the old English one. But that is just what makes this Fantasia so delightful to listen to; it cannot be assigned to a time or a school, but it is full of visions which have haunted the seers of all times.

Few agreed with Fuller Maitland in 1910; not until the '30s did the *Tallis* Fantasia become one of the most famous and frequently performed of modern English pieces.

The *Tallis* Fantasia is the work that introduced Vaughan Williams to the Boston Symphony Orchestra. When Serge Koussevitzky once asked him what work of his he would like to have the orchestra play, he chose the *Fantasia* because of warm praises of the BSO's string section that he had heard from his friend Gustav Holst, who had visited Boston a few years previously. Archibald Davison, then the choral conductor at Harvard, recounted that the composer was seated in Symphony Hall during the performance, totally engrossed in Koussevitzky's reading of his score, quite unaware that he was at one end of a row of seats that had come partly unbolted from the floor. He rose and fell "with a decided bump" at each of the *sforzandi* in the score, with the result that the weight of his large and rather massive frame created an unintended see-saw effect that jolted a pair of Boston matrons at the other end of the row. Their indignation was

"It's not just catching... it's a total fishing experience."



BERKSHIRE
FISHING CLUB

Try Us for the Day and Enjoy...

- 125 Acres of Pristine, Undeveloped Private Lake
- Excellent Bass Fishing Conditions
- Spinning Reel and Fly Fishing Classes Available
- Family Fun – Canoeing, Kayaking or Hiking

For more information, please contact:

Phone: 413.243.5761
www.berkshirefishing.com

BERKSHIRE
OPERA
COMPANY

Celebrating our 20th Season!

A Hand of Bridge
Samuel Barber
A Game of Chance
Seymour Barab
Trouble in Tahiti
Leonard Bernstein

July 26-31, 2004
Zukowski Theatre
Lee, MA
For tickets or a brochure call:
413.442.0099

not, however, matched by the rest of the audience, which received the Fantasia with the greatest warmth.

The idea of writing a "fantasia" came from the revival of English Renaissance music that was taking place in the early part of this century under the energetic leadership of Edmund H. Fellowes, who singlehandedly edited and published most of the repertory of the English madrigalists and lutenist song writers. A fantasia (often anglicized into "fantasy" or "fancy") was the most popular instrumental form, derived from the vocal style of the madrigal, in which the performers discourse upon a given musical idea, then pass on to another snatch of theme and develop it for a time, and so on. Vaughan Williams took the basic idea of the Elizabethan model, building his work in sections, each of which develops a given musical idea, but the relationships between his thematic ideas, derived from the underlying hymn tune, unify the work into an indivisible entity.

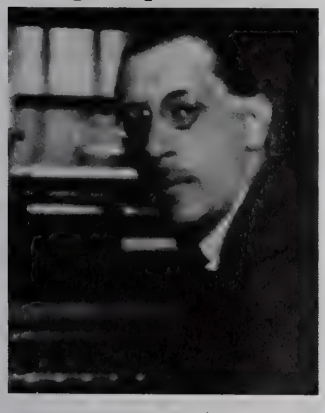
The score is rich and warm without ever becoming thick or opaque. Its lyricism is evocative, but never sentimental. Vaughan Williams seized upon the modal harmonies of the Renaissance as a way out of the crisis of chromatic harmony of late Romanticism, with the result that the chordal vocabulary remains quite simple, yet the sonorities remain fresh and new. The Fantasia elaborates Tallis's tune with endless inventiveness, building a veritable river of sound that reaches massive climaxes in the widespread chords for the divided strings, which alternate strikingly with the chamber music character of the solo sections. It is, as Fuller Maitland recognized in 1910, one of those rare scores that sounds very old while remaining fresh and new—a true shaking of the hands between composers across the distance of three centuries.

—Steven Ledbetter

Igor Stravinsky (1882-1971)
Concerto for Piano and Winds

First performance: May 22, 1924, Paris Opera House, "Concerts Koussevitzky," Serge Koussevitzky cond., Stravinsky, piano. (This was preceded a week earlier by a two-piano reading by Stravinsky and Jean Wiéner at the home of the Princess Polignac.) *First BSO performances*: January 1925 (American premiere), Koussevitzky cond., Stravinsky, piano. *First Tanglewood performance*: July 21, 1972, BSO, Bruno Maderna cond., Earl Wild, piano. *Only other BSO performance at Tanglewood*: July 17, 1993, Robert Spano cond., Peter Serkin, piano

The Concerto for Piano and Wind Instruments is the first of a series of works featuring the piano—and shaped largely by the composer's own keyboard technique—that



Stravinsky composed between 1923 and 1935. Since all of these were intended to provide him with material for concert performances (which paid far more than the small fee that he would receive from a performance of his music by someone else), he naturally composed them with his own gifts in mind. Stravinsky was a more-than-competent pianist, but he was certainly no overwhelming virtuoso on the order of his fellow Russian emigré Rachmaninoff, so it is a foregone conclusion that a concerto by him would not be a grandiose romantic David-and-Goliath showpiece. The composer Elliott Carter described Stravinsky's pianism in the 1930s, when he had the opportunity to hear Stravinsky playing through his own *Perséphone* in rehearsal:

> What impressed me most, aside from the music itself, was the very telling quality of attack he gave to piano notes, embodying often in just one sound the very quality so

characteristic of his music—incisive but not brutal, rhythmically highly controlled yet filled with intensity so that each note was made to seem weighty and important.

Crisp and dry, with an emphasis on a staccato (detached) touch, and carefully avoiding the use of the pedal—these were all part and parcel of Stravinsky's way with the keyboard, and it can hardly be a surprise that his concerto should emphasize rhythm, and the piano's percussive quality, rather than the lyrical singing line.

As for the unusual decision to eliminate the stringed instruments (except for basses) from his orchestra, Stravinsky decided that winds alone would provide the best foil to the dry percussiveness of the music he was inventing for the keyboard: "The winds prolong the piano's sounds as well as provide the human element of respiration."

Stravinsky appeared as soloist in the premiere at the invitation of Serge Koussevitzky, and his success—it could hardly have been a more authoritative performance—marked the beginning of more than a decade in which he would earn a large part of his income as a performer. (This was the more necessary in that the Russian Revolution had cut off any possibility of receiving royalties from his popular early ballets, which were far and away his most frequently performed works.) Only at one moment in the premiere did Stravinsky's *savoir faire* leave him momentarily.

> After finishing the first movement and just before beginning the Largo which opens with a passage for solo piano, I suddenly realized that I had completely forgotten how it started. I said so quietly to Koussevitzky, who glanced at the score and hummed the first notes. That was enough to restore my balance and enable me to attack the Largo.

When Stravinsky came to the United States in 1925 for the concert tour that included many performances of the concerto, he declared to an interviewer for the *Christian Science Monitor* that he was no longer a modern composer. The composer of *Fire-*



works and the *Song of the Nightingale* (both written some years earlier)—he was a modern composer, if you please, but not the Stravinsky of 1923 and 1924. His remarks were printed in the Boston Symphony program book at the time of the American premiere of the concerto:

> I have gone back in the centuries and have begun over again, on a historic foundation. What I write today has its roots in the style and methods of Palestrina and Bach. Today, I am not to be taken as a harmonist; I have become, through and through, a contrapuntist.

Certainly the opening movement, following its Largo introduction (which returns at the end of the movement to round it off), is filled with keyboard writing reminscent of the harpsichord works of Scarlatti and Bach, though presented with rhythmic irregularities that might have astonished the earlier composers. The slow movement offers a complete contrast of mood in a richer harmonic texture, while a *più mosso* section in the middle evokes recollections of the toccata theme of the first movement. The slow movement ends with a cadential final bar in the piano that returns instantly, much faster, in the bassoons, as the first bar of the fugato with which the finale begins, during the course of which references to the slow music of the second movement and the opening Largo of the first movement also reappear. The concerto closes abruptly on eight measures of syncopated orchestral offbeats against the piano part.

—Steven Ledbetter

Claude Debussy (1862-1918)
Prelude to The Afternoon of a Faun

First performance: December 22, 1893, Paris, Société Nationale de Musique, Gustave Doret cond. *First BSO performances*: December 1904, Wilhelm Gericke cond. *First Berkshire Festival performance*: August 15, 1936, Serge Koussevitzky cond. *First Tanglewood performance*: August 13, 1939, Koussevitzky cond. *Most recent Tanglewood performance*: August 17, 2001, Bernard Haitink cond.

Though the critics were divided in their response to Debussy's *Prélude à l'Après-midi d'un faune* following its premiere on December 22, 1894, by the Société Nationale de Musique in Paris under the direction of Swiss conductor Gustave Doret, the audience's reaction was unequivocal: the piece was encored. The occasion was Debussy's first great triumph, and the *Faun* remains, along with *La Mer* (1903-05), one of the composer's best-known and most popular works for orchestra. In fact, with his Prelude, Debussy established himself as a composer for orchestra not just with the membership of the Society: a repeat performance of the entire program was given the day after the premiere, with the Society's doors opened for the first time to the general public.



There is evidence to suggest that Debussy's Prelude represents the end product of what was originally planned as a score of incidental music to accompany a reading, or perhaps even a dramatized staging, of the poet Stéphane Mallarmé's eclogue, *L'Après-midi d'un faune*. Debussy began his work in 1892 and completed the full score on October 23, 1894. During the period of composition, the work was announced in both Paris and Brussels as *Prélude, Interludes et Paraphrase finale pour l'Après-midi d'un faune*, but there is no evidence at present to suggest that anything but the Prelude ever came near finished form. Before the premiere, the conductor Doret spent hours going over the score with the composer; Debussy made changes until virtu-

IN HARMONY WITH SCIENCE



Concert for the Cure

SUNDAY, OCTOBER 10TH, 5PM

DONATED BY MEMBERS OF THE

Boston Symphony Orchestra

LED BY

Edo de Waart

GUEST SOLOIST

André Watts

FOR MORE INFORMATION CALL: 888.310.7100

VISIT US ON THE WEB: WWW.CONCERTFORTHECURE.ORG

ally the last moment, and it was reported that at the first performance, "the horns were appalling, and the rest of the orchestra were hardly much better." But nothing about the performance seems to have diminished the work's success.

Though the first printed edition of Mallarmé's poem dates from 1876, *L'Après-midi d'un faune* in fact went through various stages, being conceived originally as an *Intermède héroïque*. A draft from the summer of 1865, entitled *Monologue du Faune*, took the form of a theatrical scene for a narrator with actors performing in mime, and even as late as 1891 a list of Mallarmé's works characterized *L'Aprés-midi d'un faune* as being "for reading or for the stage." Mallarmé himself at various times described his conception as "definitely theatrical," as representing "not a work that may conceivably be given in the theater" but one that "demands the theater." With this in mind, it is not surprising that Debussy, who already knew Mallarmé quite well by 1892 and was a close enough member of the poet's circle to be among those first notified of Mallarmé's death in 1898, would originally have thought to write a score of incidental music. And that the sense of the poetry might one day lend itself to musical expression was in fact foreshadowed by Mallarmé himself, who wrote of his early *Intermède*, "What is frightening is that all these impressions are required to be woven together as in a symphony. . ." Following Mallarmé's first hearing of the music, at Debussy's apartment, and on which occasion the composer played the score at the piano, the poet commented, "I didn't expect anything like this! This music prolongs the emotion of my poem, and sets its scene more vividly than color."

The history of Mallarmé's poem is treated in considerable detail in Edward Lockspeiser's crucial biography, *Debussy: His Life and Mind*. Lockspeiser points out that by the final version of Mallarmé's poem, which takes as its overt subject "a faun dreaming of the conquest of nymphs," transitions between dream and reality had become more

Fine tuning portfolios
for over sixty years.



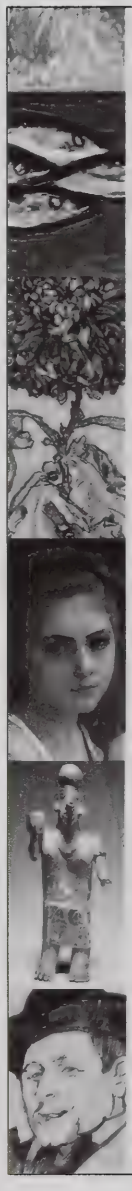
David L. Babson℠
& COMPANY INC.

INVESTMENT ADVISORS SINCE 1940
Call Rob Lamb at 877-766-0014 x13703 or visit dlbabson.com
to learn how we may help you with your investment goals.
One Memorial Drive, Cambridge MA
A member of the MassMutual Financial Group℠

ambiguous, with imagery more subtle than the boldly erotic content of earlier stages. The poem plays not only with the distinctions between dream and reality, between sleep and waking awareness, but also with those between consciousness and unconsciousness, between desire and artistic vision. Indeed, in its more literal rendering of Mallarmé's subject matter and imagery, Vaslav Nijinsky's 1912 choreography to Debussy's score, first performed in Paris by Serge Diaghilev's Ballets Russes on May 29 that year with Nijinsky as the faun, scandalized audiences when it crossed the line between artistic allusion and masturbatory fantasy (aside from the fact that the stylized poses of the dancers were generally deemed inappropriate to the fluidity of the musical discourse).

Debussy's orchestra here is not especially large. It should be noted, however, that while trumpets, trombones, and timpani are entirely absent, the wind section, with its third flute and English horn, is a source for particularly rich sonorities. In his *History of Orchestration* (1925), Adam Carse already highlighted what made Debussy's Prelude so innovative for its time, not just in its treatment of the orchestra, but also in its approach to harmony and musical structure: "Such a word as *tutti* is hardly usable in connection with orchestration which, like Debussy's, speaks with a hushed voice in delicately varied and subtly blended tone-colours, and often with intentionally blurred outlines."

Nowadays, when listeners may respond to the opening flute solo by sinking back



SURPRISE YOUR EYES

SMITH COLLEGE
MUSEUM OF ART

American and Western European masterworks.

Contemporary gems and art from diverse cultures.

The Cunningham Center for the Study of Prints, Drawings and Photographs.

Artist designed restrooms. Museum Shop and Café.

Hours, exhibitions and admission: 413.585.2760 or **www.smith.edu/artmuseum**

How
Slow
the Wind

A remarkable concert
For a remarkable cause
in the beautiful Berkshires

Benefiting *THE PARENTS' CIRCLE*
Bereaved Israeli and Palestinian Families' Forum
TUESDAY, AUGUST 10, 2004

In performance
Osvaldo Golijov
Matt Haimovitz
Robert Spano
James Taylor
Dawn Upshaw
and **Tanglewood faculty and fellows quartet**

FOR TICKET INFORMATION:
(646) 625-9589 or (212) 509-2407
email: gon@parentscircle.org
www.theparentscircle.org

into their seats with complacent familiarity, any fresh look at Debussy's score is obliged to reveal its boldly imagined instrumental hues as if it were a newly restored painting. Immediately following that opening melody, suggested by the indolent flute-playing of Mallarmé's faun, glissandos in the harp and distant, evocative horncalls conjure a dreamlike woodland atmosphere heightened by Debussy's avoidance of clearcut harmonies: an atmosphere to which the colors of rustling strings, cascading woodwinds, blossoming outbursts from the full orchestra, and, near the magical close, antique cymbals, all prove themselves ideally suited.

—Marc Mandel

Edward Elgar (1857-1934)
Variations on an Original Theme, Opus 36, *Enigma*

First performance: June 19, 1899, London, Hans Richter cond. *First BSO performances*: December 1903, Wilhelm Gericke cond. *First Tanglewood performance*: July 24, 1954, Jean Morel cond. *Most recent Tanglewood performance*: August 24, 2002, Sir Neville Marriner cond.

Edward Elgar was in almost every respect an outsider: largely self-taught in a day when strict academic training was considered essential; Roman Catholic in a country officially Protestant; a musician of deep feeling and commitment in a culture that viewed music as an insignificant entertainment; and the son of a shopkeeper in a class-ridden society that could never get over looking down its nose at people "in trade." And yet, ironically, it is just those facts, the very things that made him feel ever the outsider, that also allowed him to develop his musical talents as a composer of marked originality.



Elgar spent his youth in Worcester, a sleepy cathedral town in western England, living over the family music shop and spending much time absorbing the musical scores in stock. Except for violin lessons he had no formal training, but showed promise of an original talent. At sixteen he left business forever and supported himself as a freelance musician in Worcester, filling various positions as violinist, conductor, and even bassoonist in a wind quintet, as well as teacher of violin. Five years spent as conductor of an "orchestra" made up of staff members of the county mental asylum in nearby Powick was invaluable. He composed original music and rescored the classics for whatever instruments were available each week, gaining in this way a thorough practical knowledge of the instruments. In 1889 he married Caroline Alice Roberts, a woman convinced of his genius. She was eight years his senior and far his social superior (at a time when such things were considered very important), but she had the backbone to withstand the relatives who objected to the match. She encouraged Elgar to compose the great works that she knew he had in him. During the thirty years of their marriage, Elgar became England's first composer of international stature in two centuries—and after her death, which occurred fourteen years before his own, he was never able to complete another large work.

Until he was forty Elgar remained a purely local celebrity. Shortly after the premiere of his cantata *Caractacus* at the Leeds Festival in October 1898, Elgar sat musing at the piano, idly playing a pensive melody that had occurred to him. When his wife asked what it was, he said, "Nothing, but something might be made of it." He named several of their friends. "Powell would have done this, or Nevinson would have looked at it like this." Alice commented, "Surely you are doing something that has never been done before?" Thus encouraged, Elgar sketched out an entire set of variations on his original

theme. On October 24 he wrote to his friend August Jaeger at Novello's music publishers to announce that he had sketched a set of orchestral variations. "I've labelled 'em with the nicknames of my particular friends—you are Nimrod. That is to say I've written the variations each one to represent the mood of the 'party' writing the var[iation] him (or her)self and have written what I think they wd. have written—if they were asses enough to compose." After completing the orchestration, Elgar sent the score off to Hans Richter, and waited a nervous month before learning that he would program the work. At the premiere, on June 19, 1899, a few critics were miffed at not being let in on the identity of the friends whose initials appeared at the head of each movement. But the work itself achieved a sensational success.

The friends have long since been identified, so that mystery is solved. But another mystery about the *Enigma* Variations will probably be argued over forever. It has to do with the title and a statement Elgar made in the program note at the work's premiere. The manuscript of the score simply bears the title "Variations for orchestra composed by Edward Elgar, Op. 36." Over the theme, though, someone has written in pencil the word "Enigma." The handwriting appears not to be Elgar's. Still, he did not object to the word, and in fact his program note implied the presence of a mystery, a "dark saying" that "must be left unguessed." He added, "through and over the whole set another

Barrington Stage Company

SWEET CHARITY
June 24 - July 17
Book by Neil Simon
Lyrics by Dorothy Fields
Music by Cy Coleman

THE GOD COMMITTEE
July 22 - August 7
By Mark St. Germain

CYRANO DE BERGERAC
August 12 - 28
By Edmond Rostand
Original music by Ray Leslee
Adapted by Julianne Boyd

bsc
barrington stage company
Julianne Boyd, Artistic Director
413 528-8888
www.barringtonstageco.org

5 Enchanted Evenings. 225 Voices in Song.

Hear great choral masterpieces performed by a chorus of 225 voices, prominent soloists, renowned conductors and the Springfield Symphony Orchestra.

JULY 10 – Philip Brunelle, conductor
Works by Brahms & Britten
Horatio Parker - *Hora Novissima*

JULY 17 – Donald McCullough, conductor
Duruflé - *Requiem*
Beethoven - *Mass in C*

JULY 24 – Duain Wolfe, conductor
American Hymns, Songs & Psalms

JULY 31 – Tom Hall, conductor
Haydn - *The Seasons* (in German)

AUGUST 7 – David Hayes, conductor
Dvořák - *Requiem*

Saturday Concerts at 8:00 p.m.
PREPs: Free pre-concert talks at 6:45 p.m.
Festival Box Office: 413.229.1999
Tickets: $25 - $40

BERKSHIRE CHORAL FESTIVAL
245 North Undermountain Road, Sheffield, MA
www.choralfest.org
MCC
massculturalcouncil.org

larger theme 'goes' but is not played." The mysteries of the "dark saying" and the "larger theme" have exercised the ingenuity of many people since 1899. Every few years a new "solution" is proposed, and the arguments start all over again. One relatively recent, convincing argument cites the slow movement of Mozart's *Prague* Symphony as the basis for Elgar's theme. But in the end, it is music itself that determines how frequently we wish to hear the *Enigma* Variations.

Elgar himself revealed the identity of the "Variations" in a set of notes written in 1913, later published with photographs of each of the individuals. Elgar's remarks will be quoted in the discussion below.

The theme is remarkable in itself. It goes by stops and starts, broken up into little fragments which, at the outset, hardly seem "thematic." It has been pointed out that the first four notes provide a perfect setting, in rhythm and pitch, of the name "Edward Elgar," who thus writes his signature, so to speak, on the whole work. The theme begins in G minor, has four rising bars in the major, then is restated in the minor with an expressive new counterpoint. It leads directly into:

I. (*C.A.E.*) Caroline Alice Elgar, the composer's wife. "The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who know C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration." Oboe and bassoon have a little triplet figure in the opening measures that had a private resonance for the composer and his wife: it was the signal he used to whistle when he came home (it reappears in the last variation).

II. (*H.D.S.-P.*) Hew David Steuart-Powell played piano in a trio with Elgar (violin) and Basil Nevinson (Variation XII). "His characteristic diatonic run over the keys before beginning to play is here humorously travestied in the semiquaver passages; these should suggest a Toccata, but chromatic beyond H.D.S.-P.'s liking."

III. (*R.B.T.*) Richard Baxter Townshend was an author of a series of Tenderfoot books (*A Tenderfoot in Colorado* and *A Tenderfoot in New Mexico*), as well as a classical scholar and a lovable eccentric. Elgar says that the variation refers to his performance as an old man in some amateur theatricals in which his voice occasionally cracked to "soprano" timbre.

IV. (*W.M.B.*) William Meath Baker, a country squire with a blustery way about him. He tended to give "orders of the day" to his guests, especially with regard to arrangements for carriages. Elgar depicts his forcible delivery. The middle section of this very fast movement contains "some suggestions of the teasing attitude of the guests."

V. (*R.P.A.*) Richard Penrose Arnold, a son of Matthew Arnold, a self-taught pianist. "His serious conversation was continually broken up by whimsical and witty remarks. The theme is given by the basses with solemnity and in the ensuing major portion there is much lighthearted badinage among the wind instruments."

VI. (*Ysobel*) Isabel Fitton was an amateur viola player, whom Elgar draws into the music by writing a leading part for her instrument built on a familiar exercise for crossing the strings, "a difficulty for beginners; on this is built a pensive, and for a moment, romantic movement."

VII. (*Troyte*) One of Elgar's closest friends, Arthur Troyte Griffith, an architect in Malvern. Elgar said that the variation represented "some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing 'slam' records that the effort proved to be in vain."

VIII. (*W.N.*) Winifred Norbury is the bearer of the initials, but Elgar commented that the variation was "really suggested by an eighteenth-century house. The gracious personalities of the ladies are sedately shown." But because W.N. was more involved

with music as a competent pianist, Elgar has also suggested her characteristic laugh.

IX. (*Nimrod*) August Jaeger ("*Jaeger*" is German for "hunter," and Nimrod is the "mighty hunter" of the Old Testament) worked for Elgar's publisher, Novello, and often provided enthusiasm and moral support for the composer, who rarely in those years found encouragement from anyone but Alice. The variation is a record of a "long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven." According to Mrs. Powell, Jaeger also discoursed eloquently on the hardships Beethoven endured in his life, and he encouraged Elgar not to give up. In any case, the theme is arranged so as to suggest a hint of the slow movement of Beethoven's *Pathétique* Sonata, Opus 13. This Adagio is the best-known single excerpt from the Variations, noble, poignant, and deeply felt. In England it has become a traditional piece to commemorate the dead. Elgar, writing after Jaeger's own death, said, "Jaeger was for many years my dear friend, the valued adviser and the stern critic of many musicians besides the writer; his place has been occupied but never filled."

X. (*Dorabella*) Dora Penny, later Mrs. Richard Powell, who first heard the variations even before Elgar had orchestrated them. This "intermezzo" is a lighthearted contrast to the seriousness of "Nimrod." It is also the farthest away from the theme of any of the variations in the set.

XI. (*G.R.S.*) Dr. George R. Sinclair, organist of Hereford Cathedral, though the variation has more to do with his well-known bulldog Dan. As Elgar explained, the opening had to do with Dan "falling down the steep bank into the river Wye; his paddling upstream to find a landing place; and his rejoicing bark on landing. G.R.S. said, 'Set that to music.' I did; here it is."

XII. (*B.G.N.*) Basil G. Nevinson was a fine amateur cellist who performed with Elgar and Steuart-Powell (Var. II) in a trio. The variation features a melody, marked "molto espressivo," for cello solo in "tribute to a very dear friend whose scientific and artistic attainments, and the wholehearted way they were put at the disposal of his friends, particularly endeared him to the writer."

XIII. (***) Another mystery: It has often been asserted that the asterisks represent Lady Mary Lygon, who was supposedly on a sea voyage to Australia at the time of composition (she wasn't), hence the clarinet quoting Mendelssohn's *Calm Sea and Prosperous Voyage*. The variation is highly atmospheric, as the "drums suggest the distant throb of the engines of a liner" under the Mendelssohn quotation.

XIV. (*E.D.U.*) Elgar himself. When Dora Penny first heard this movement in Elgar's study, she couldn't figure out whose initials stood at the head of the page. Only after he



dropped a broad hint did she realize that it was Alice's nickname for Elgar—"Edu"—written as if it were initials. Elgar wrote that the movement was "written at a time when friends were dubious and generally discouraging as to the composer's musical future." During the course of the movement he refers especially to C.A.E. and to Nimrod, "two great influences on the life and art of the composer." As Elgar correctly noted, "The whole of the work is summed up in the triumphant, broad presentation of the theme in the major."

The *Enigma* Variations remains, justifiably, Elgar's best-known work. In its invention, its range of expression, its play of light and dark between movements and keys, the craftsmanship of its links between movements, its exploiting of the various possibilities of the orchestra, its melodic fertility—in all of these things, the work is quite simply a masterpiece. If we remember that it appeared unannounced in a country that had not produced a serious composer of major stature since Purcell (who died in 1691), we can appreciate the tone of Arthur Johnstone's remarks in the *Manchester Guardian* after a performance of the Variations in 1900: "The audience seemed rather astonished that a work by a British composer should have other than a petrifying effect upon them."

—Steven Ledbetter

GUEST ARTISTS

Mark Elder, CBE



Making his BSO debut this afternoon, British conductor Mark Elder has won his reputation in the fields of opera and symphony in the United Kingdom, Europe, and the United States. He is music director of the Hallé Orchestra in Manchester, England, having assumed that position in September 2000. He was music director of English National Opera from 1979 to 1993 and music director of the Rochester Philharmonic Orchestra from 1989 to 1994. He has served as principal guest conductor with the City of Birmingham Symphony Orchestra (1992-1995), the BBC Symphony Orchestra, and the London Mozart Players. Since his North American debut in 1983 with the Chicago Symphony, he has performed here regularly with such ensembles as the Cleveland Orchestra, the Los Angeles Philharmonic, and the symphony orchestras of Baltimore, Dallas, Montreal, Minnesota, Seattle, St. Louis, and Toronto. Mr. Elder's summer seasons have included appearances at Lincoln Center's Mostly Mozart Festival, the Aspen Music Festival, and, during his tenure with the Rochester Philharmonic, annual visits with that orchestra at the Vail Festival in Colorado. Upcoming and recent engagements include the Chicago Symphony, the London Philharmonic, the Orchestra of the Age of Enlightenment, and the Netherlands Radio Philharmonic. Mr. Elder also works regularly with Europe's leading orchestras, including the Royal Concertgebouw, Orchestre de Paris, and NDR Orchestra in Hamburg. In London he frequently leads the London Philharmonic and the Orchestra of the Age of Enlightenment, and has appeared annually for many years at the Proms. He conducts regularly at the Royal Opera House, Covent Garden; the Metropolitan Opera, Opéra National de Paris, Lyric Opera of Chicago; Glyndebourne Festival Opera, and the Bavarian State Opera in Munich. Other guest engagements have taken him to the Bayreuth Festival, where he became the first English conductor to conduct a new production, and to opera companies in Amsterdam, Geneva, Berlin, and Sydney. Future productions on his calendar include Berlioz's *La Damnation de Faust* in Paris and *Simon Boccanegra* and *Turandot* for Covent Garden. Mr. Elder's many recordings include discs with the London Philharmonic, City of Birmingham Symphony, BBC Symphony, Orchestra of the Age of Enlightenment, Orchestra of the Royal Opera House, the Rochester Philharmonic, and English National Opera, in repertoire ranging from Verdi, Strauss, and Wagner to contemporary works. In collaboration with Barrie Gavin, he made a two-part film on the life and music of Verdi for BBC TV, and a similar project on Donizetti for German TV. After early



clutter

clarity

It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- FleetBoston Celebrity Series
- Harvard University
- Yale University
- MIT
- Fairmont Hotels & Resorts
- American Ireland Fund
- Scudder Investments / Deutsche Bank
- Raytheon
- Whitehead Institute
- Boston Public Library
- City of Boston

Sametz Blackstone Associates

Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com

experiences at Glyndebourne and Covent Garden, Mark Elder made his professional conducting debut with the Australian Opera, where he was a staff conductor from 1972 to 1974, invited there by the renowned British conductor Edward Downes. He had previously been a member of the National Youth Orchestra and a chorister at Canterbury Cathedral. He studied music at Cambridge University, where he was awarded his college's first music scholarship. Mr. Elder was named a Commander of the British Empire (CBE) by Queen Elizabeth in 1989 and in 1991 won an Olivier Award for his outstanding work at English National Opera.

Peter Serkin



Recognized as an artist of passion and integrity, American pianist Peter Serkin is acclaimed for performances encompassing four centuries of musical repertoire with symphony orchestras, in recital, in chamber music, and on recordings. His rich musical heritage extends back several generations. His grandfather was violinist Adolf Busch and his father the pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. Mr. Serkin has performed with the world's major symphony orchestras and has collaborated with Yo-Yo Ma, Alexander Schneider, Pamela Frank, and the Guarneri, Budapest, and Orion string quartets, as well as the chamber group TASHI, of which he was a founding member. During the 2003-2004 season, Peter Serkin appeared in recital in the U.S. and Japan, including performances in Tokyo, Chicago, and New York's Metropolitan Museum of Art. Orchestral appearances included the Chicago, Boston, San Francisco, NHK, and Kyoto symphony orchestras, as well as the world premiere of Peter Lieberson's Piano Concerto No. 3 with the Minnesota Orchestra. Mr. Serkin performed the complete Bach piano concertos for the second consecutive year with Jaime Laredo and the Brandenburg Ensemble, including two appearances in New York as part of Lincoln Center's "Great Performers" series. His collaboration with Lorraine Hunt Lieberson continued this season in Boston, St. Paul, and Carnegie Hall's Zankel Hall, with a program of works by Brahms, Handel, Debussy, and Mozart, and Peter Lieberson's *Rilke Songs*. Mr. Serkin participated in the Zankel Hall Opening Festival performing the world premiere of Peter Lieberson's Piano Quintet and in the New York premiere of Alexander Goehr's Piano Quintet, both with the Orion String Quartet. Ranging from Bach to Berio, Mr. Serkin's recordings reflect his distinctive musical vision. "The Ocean that has no West and no East," released by Koch Records, contains compositions by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberson, and Wuorinen. Other recent recordings include Peter Lieberson's piano concerto *Red Garuda* with the Toronto Symphony and his *Rilke Songs* with mezzo-soprano Lorraine Hunt Lieberson for Bridge Records, the Brahms violin sonatas with Pamela Frank for London Records, and Dvořák's Piano Quintet with the Orion String Quartet for Arabesque. Peter Serkin lives in Massachusetts with his wife Regina and is the father of five children. A frequent guest artist both in Symphony Hall and at Tanglewood, he made his BSO debut here in July 1970 and appeared most recently with the orchestra last summer, performing Stravinsky's *Capriccio*.

BSOvations

Tanglewood corporate sponsors reflect the increasing importance of partnership between business and the arts. The Boston Symphony Orchestra is honored to be associated with the following companies and gratefully acknowledges their contributions at Tanglewood during the 2004 season.

For information regarding Tanglewood, BSO, and/or Boston Pops sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.



Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 122 years and we are excited to be a part of such a rich heritage. We are pleased to announce the opening of our New York office in mid-summer that will further compliment our relationship with the BSO and Tanglewood for many years to come.



The Fitzpatrick Family

Country Curtains
AT THE RED LION INN ~ STOCKBRIDGE ~ MASSACHUSETTS

The Red Lion Inn

Blantyre

Country Curtains, The Red Lion Inn, Blantyre, and the Fitzpatrick family have been a special part of Boston Symphony Orchestra's family for over thirty years. From accompanying the BSO on world tours, to helping build Ozawa Hall, to supporting young upcoming professional musicians at the Tanglewood Music Center, the Fitzpatrick companies have created a unique legacy integral to Tanglewood and the BSO.



Paul Matsen
Senior Vice President and
Chief Marketing Officer

Delta

Delta Air Lines is pleased to support Tanglewood in its first season as the Official Airline of the Boston Symphony Orchestra. We look forward to an outstanding summer with guest appearances by today's most celebrated artists from around the world. At Delta, we have been a longtime supporter of the Boston and New York metropolitan areas, at the airport and beyond. This commitment to the BSO builds upon Delta's global support of the arts.



Robert L. Reynolds
Vice Chairman and
Chief Operating Officer

Fidelity Investments

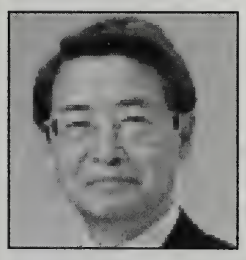
Fidelity Investments is proud to support the Boston Symphony Orchestra's Tanglewood season through sponsorship of the Tanglewood Jazz Festival. We are pleased to play an integral part in this celebrated jazz tradition that features some of the most talented artists in jazz history. Through our ongoing commitment to this program we are able to bring wonderful musical performances to thousands of listeners during this unique music festival. Fidelity Investments will continue its long tradition of investing in our communities with fine organizations such as this.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.



Hajime Sawabe
President and CEO

TDK

As sponsor of the 16th annual Tanglewood Free Lawn Tickets for Children program, TDK is proud to bring the gift of music to thousands of children. Children younger than 12 are granted free admission to Tanglewood when accompanied by a ticket-holding adult. Since 1989 more than 200,000 children and their families have participated in the program. In support of the Tanglewood Music Center's educational efforts, TDK also contributes audio cassettes, CD-R media, and VHS tapes. Furthermore, TDK supports the Boston Symphony Orchestra's music preservation project, giving future generations the opportunity to enjoy historic BSO performances. You can count on TDK to help keep the music alive.



THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2003, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center Annual Fund, and Tanglewood restricted annual gifts. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and businesses for their annual support of $2,500 or more during the 2003-2004 season. For further information, please contact the Friends Office at (413) 637-5261.

APPASSIONATO $100,000 and up

Anonymous (1)
George and Roberta Berry

VIRTUOSO $50,000 to $99,999

Country Curtains
Dr. Carol Reich and
Mr. Joseph Reich

ENCORE $25,000 to $49,999

Linda J.L. Becker
Gregory Bulger
A Friend of the Tanglewood
Music Center
Dorothy and Charles Jenkins
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. Abe Pollin
Stephen and Dorothy Weber

MAESTRO $15,000 to $24,999

Anonymous (1)
Susan Baker and Michael Lynch
Canyon Ranch of the Berkshires
Mr. and Mrs. Joseph L. Cohen
Ginger and George Elvin
Mr. and Mrs. Daniel Freed
The Frelinghuysen Foundation
Mr. and Mrs. Michael L. Gordon
James A. Macdonald Foundation
Stephen B. Kay and Lisbeth Tarlow
Mrs. August R. Meyer
Mrs. Evelyn Nef
Mrs. K. Fred Netter
Olivetti Foundation, Inc.
Annette and Vincent O'Reilly
Red Lion Inn
Mrs. Anson P. Stokes
Mr. and Mrs. Wilmer J. Thomas, Jr.
Loet and Edith Velmans

BENEFACTORS $10,000 to $14,999

Anonymous (1)
Banknorth
Berkshire Bank
Blantyre
Jan Brett and Joseph Hearne
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
The Fassino Foundation, Inc.
Nancy J. Fitzpatrick and
Lincoln Russell
The Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Robert J. Lepofsky
Dr. Raymond and
Hannah H. Schneider
Evelyn and Ronald Shapiro
The Studley Press, Inc.

SPONSORS $5,000 to $9,999

Anonymous (3)
Mr. and Mrs. William F. Allen, Jr.
Robert Baum and Elana Carroll
The Berkshires Capital Investors
Ann and Alan H. Bernstein
Mr. and Mrs. Lee N. Blatt
Judy and Simeon Brinberg
Ann Fitzpatrick Brown
James and Tina Collias
Ranny Cooper and David Smith
Mr. and Mrs. Herbert J. Coyne
Crane & Company, Inc.
Mr. and Mrs. William Cruger
Mr. and Mrs. Clive S. Cummis
Ms. Marie V. Feder
Mr. and Mrs. Dale E. Fowler
Mr. Michael Fried
Mr. and Mrs. Belvin Friedson
Mr. Louis R. Gary
Mr. and Mrs. J. Arthur Goldberg
Roberta and Macey Goldman
Mr. and Mrs. Robert A. Goodman
John and Chara Haas
Dr. Lynne B. Harrison
Mr. and Mrs. Francis W. Hatch, Jr.
Mr. and Mrs. Ira Haupt II
Ms. Rhoda Herrick
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. Lawrence S. Horn
Dr. and Mrs. Allen Hyman
Inland Management Corporation
Mr. and Mrs. Everett Jassy
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Michael P. Kahn
Mr. and Mrs. Louis Kaitz
Mrs. Leonard S. Kandell

SPONSORS $5,000 to $9,999 *(continued)*

Natalie and Murray S. Katz
Msgr. Leo A. Kelty
Mr. and Mrs. Michael Kittredge
Koppers Chocolate
Mr. and Mrs. Rudolf M. Kroc
Liz and George Krupp
Roger and Myrna Landay
Legacy Banks
Mrs. Vincent Lesunaitis
Buddy and Nannette Lewis
Mr. and Mrs. Edwin N. London
Jay and Shirley Marks
Mr. and Mrs. Thomas T. McCain
Cynthia and Randolph Nelson
May and Daniel Pierce
Claudio and Penny Pincus
Mr. and Mrs. Millard H. Pryor, Jr.
Lila and Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Barbara and Michael Rosenbaum
Mr. Joseph D. Roxe
David and Sue Rudd
Mr. and Mrs. Alan Sagner
Mr. and Mrs. Ira Sarinsky
Mr. and Mrs. Dan Schusterman
Arlene and Donald Shapiro
Hannah and Walter Shmerler
Mr. Peter Spiegelman and
Ms. Alice Wang
Margery and Lewis Steinberg
Marjorie and Sherwood Sumner
Mr. and Mrs. George A. Suter, Jr.
Mr. Aso Tavitian
Diana Osgood Tottenham
Ms. June Ugelow
Mrs. Cecille Wasserman
Mrs. Charles H. Watts II
Karen and Jery Waxberg
Mrs. John Hazen White
Mr. and Mrs. Ira Yohalem

MEMBERS $2,500 to $4,999

Anonymous (8)
Mrs. Janet Adams and
Mr. James Oberschmidt
Mr. and Mrs. Alan Ades
Drs. Paula Algranati and
Barry Izenstein
Mr. and Mrs. Ronald Altman
Harlan and Lois Anderson
Arthur Appelstein and
Lorraine Becker
Apple Tree Inn and Restaurant
Gideon Argov and Alexandra Fuchs
The Barrington Foundation, Inc.
Mr. John A. Barry, Jr.
Ms. Lucille M. Batal
Helene and Ady Berger
Jerome and Henrietta Berko
Berkshire Life Co. of America
Mr. and Mrs. Allen J. Bernstein
Ms. Joyce S. Bernstein and
Mr. Lawrence M. Rosenthal
Hildi and Walter Black
Ann and Neal Blackmarr
Eleanor and Ed Bloom
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Mark G. and Linda Borden
Arlene and Dr. Stuart H. Brager
Jane and Jay Braus
Broadway Manufacturing Supply
Mr. and Mrs. Richard Brown
Samuel B. and Deborah D. Bruskin
Cain, Hibbard, Myers & Cook
Phyllis H. Carey
Mary Carswell
Iris and Mel Chasen
Barbara Cohen-Hobbs
Mr. and Mrs. Stewart M. Colton
Linda Benedict Colvin
Cornell Inn
Ms. Alice Datlof
Mr. and Dr. Trayton Davis
Dr. and Mrs. Harold L. Deutsch
Mr. and Mrs. Jeff Diamond
Channing and Ursula Dichter
Chester and Joy Douglass
Dresser-Hull Company
Ms. Judith R. Drucker
Terry and Mel Drucker
John and Alix Dunn
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Monroe B. England
Eitan and Malka Evan
Roz and Bob Feldman
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. David Forer
Mr. and Mrs. Herb Franklin
I. Robert and Aviva Freelander
Carolyn and Roger Friedlander
Myra and Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Jill and Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Agostino Galluzzo and Susan Hoag
Mr. and Mrs. Gerald N. Gaston
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
Dr. Donald and Phoebe Giddon
Mr. and Mrs. Stephen A. Gilbert
Cora and Ted Ginsberg
David H. Glaser and
Deborah F. Stone
Sy and Jane Glaser
Dr. Morton Gluck
Mr. and Mrs. Seymour L. Goldman
Dr. and Mrs. Morris Goldsmith
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. and Mrs. Richard Grausman
Mr. Harold Grinspoon and
Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Felda and Dena Hardymon
William Harris and
Jeananne Hauswald
Mr. Gardner C. Hendrie and
Ms. Karen J. Johansen
Mrs. Paul J. Henegan
Mr. and Mrs. Peter Herbst
Mr. & Mrs. Murray Hershman
Mr. and Mrs. Robert I. Hiller
Dr. and Mrs. Ronald Hinds
Mr. Arnold J. and
Helen G. Hoffman
Mr. and Mrs. Charles Hoffman
Dr. Joan O. Hoffman and
Mr. Syd Silverman
Dr. and Mrs. Edwin H. Hopton
Mrs. Ruth W. Houghton
Housatonic Curtain Company
Mr. and Mrs. William R.
Housholder
Stephen and Michele Jackman
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Daniel R. Johnson
Ms. Lauren Joy and
Ms. Elyse Etling
Nedra Kalish
Adrienne and Alan Kane
Mr. and Mrs. Arnold Y. Kapiloff
Leonard Kaplan and
Marcia Simon Kaplan
Martin and Wendy Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Howard Kaufman
Mr. and Mrs. Bruce Kelly

Continued on next page

Mr. and Mrs. Carleton F. Kilmer
Deko and Harold Klebanoff
Dr. and Mrs. Lester Klein
Dr. and Mrs. David I. Kosowsky
Janet and Earl Kramer
Mr. and Mrs. Ely Krellenstein
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Naomi Kruvant
Norma and Sol D. Kugler
Cary and Beth Lakenbach
Mildred Loria Langsam
William and Marilyn Larkin
Mr. and Mrs. William Lehman
Mr. and Mrs. R. Willis Leith, Jr.
Ms. Lois Lerner
Mr. Arthur J. Levey and Rocio Gell
Marjorie T. Lieberman
Mr. and Mrs. Murray Liebowitz
Geri and Roy Liemer
Mr. and Mrs. A. Michael Lipper
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter F. Loeb
Gerry and Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Gloria and Leonard Luria
Mr. and Mrs. Edward Lustbader
I. Kenneth and Barbara Mahler
Mr. and Mrs. Darryl Mallah
Rev. Cabell B. Marbury
Peg and Bob Marcus
Suzanne and Mort Marvin
Mr. Daniel Mathieu and Tom Potter
Maxymillian Technologies, Inc.
Dr. Robert and Jane B. Mayer
Carol and Thomas McCann
Phyllis and Irv Mendelson
The Messinger Family
Mr. and Mrs. Rollin W. Mettler, Jr.
Vera and Stanley T. Miller
Mr. and Mrs. Michael A. Monts
Mr. and Mrs. Joseph L. Nathan
Jerry and Mary Nelson
Linda and Stuart Nelson
Bobbie and Arthur Newman
Mr. Richard Novik
Mr. Edward G. and
Mrs. Sandra Novotny
Mr. and Mrs. Chet Opalka
Dr. and Mrs. Martin S. Oppenheim
Mr. and Mrs. Michael Orlove
Dr. and Mrs. Simon Parisier
Parnassus Foundation, courtesy of
Jane and Raphael Bernstein
Mr. Lawrence Phillips
Drs. Eduardo and Lina Plantilla
Plastics Technology Laboratories,
Inc.
Dr. and Mrs. Francis Powers, Jr.
Mr. and Mrs. Bruno Quinson
Mr. and Mrs. Mickey Rabina
Charles and Diana Redfern
Mr. and Mrs. Nathan Reiber
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. Stanley Riemer
Mary and Lee Rivollier
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Suzanne and Burton Rubin
Mr. and Mrs. Milton B. Rubin
Carole and Edward I. Rudman
Mr. Bruce Sagan and
Ms. Bette Cerf Hill
Mr. and Mrs. Michael Salke
Malcolm and BJ Salter
Samuel and Susan Samelson
Mr. Robert M. Sanders
Satinwood at Scarnagh, LLC
Dr. and Mrs. Wynn A. Sayman
Mr. Gary S. Schieneman and
Ms. Susan B. Fisher
Marcia and Albert Schmier
Mr. and Mrs. Ernest Schnesel
Pearl and Alvin Schottenfeld
Lois and Alan Schottenstein
Carrie and David Schulman
Mr. and Mrs. Wallace L. Schwartz
Carol and Marvin Schwartzbard
Betsey and Mark Selkowitz
Carol and Richard Seltzer
Mr. and Mrs. Daniel Shapiro
Mr. and Mrs. Howard and
Natalie Shawn
Sheffield Plastics, Inc.
Jackie Sheinberg and
Jay Morganstern
The Richard Shields Family
Hon. George P. Shultz
Robert and Roberta Silman
Richard B. Silverman
Marion and Leonard Simon
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Arthur M. Siskind
Maggie and John Skenyon
Mrs. William F. Sondericker
Harvey and Gabriella Sperry
Mr. and Mrs. Jerry Spiegel
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Lewis Steinberg
Mr. and Mrs. Daniel S. Sterling
Ms. Alice Stephens and
Mr. Kenneth Abrahami
Mr. and Mrs. Henry S. Stone
Stonover Farm Bed and Breakfast
Mrs. Pat Strawgate
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Mr. Wayne Sunday
Mr. and Mrs. I. David Swawite
Talbots Charitable Foundation
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Mr. and Mrs. John L. Thorndike
Mr. Bruce Tierney
The Tilles Family
Mr. and Mrs. Albert J. Togut
Myra and Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. Laughran S. Vaber
Mr. and Mrs. Charles Vail
Viking Fuel Oil Company
Walden Printing Co., Inc.
Mr. and Mrs. William G. Walker
Mr. and Mrs. Harvey Waller
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Robert A. Weinerman
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Milton Weiss
Mr. and Mrs. Robert E. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carol Andrea Whitcomb
Carole White
Peter D. Whitehead
Mr. and Mrs. Richard E. Willett
Mr. Robert G. Wilmers
Mr. Jan Winkler and
Ms. Hermine Drezner
Mr. and Mrs. Robert C. Winters
Bob and Phyllis Yawitt
Mr. and Mrs. Eric K. Zeise
Simon H. and Esther Zimmerman
Mr. Richard M.

Names listed as of June 3, 2004

WALTER PISTON SOCIETY

Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2002-2003 season, members of the Walter Piston Society gave more than $4.5 million to the endowment and operating budget through life-income gifts and bequests.

If you would like more information on becoming a member, or if you find that your name is not listed and should be, please call the Planned Giving Office at (413) 637-5275 or (888) 244-4694.

Anonymous (25)
Mrs. Herbert Abrams
Ms. Eunice Alberts
Mr. Vernon R. Alden
Miss Rosamund W. Allen
Mr. and Mrs. William A. Along
Mrs. James B. Ames
Mrs. Rae D. Anderson
Dorothy and David Arnold
Dr. David M. Aronson
Mr. and Mrs. Zinn Arthur
Miss Eleanor Babikian
Mr. and Mrs. Sherwood E. Bain
Mr. Donald Ball
Ms. Rosemarie Basile
Mr. and Mrs. Herman Becker
Robert Michael Beech
Gabriella and Leo Beranek
Mr. Ralph Berkowitz
Deborah Davis Berman
George and Joan Berman
Mr. William I. Bernell
Mr. and Mrs. Ben Beyea
Benjamin S. Blake
Mrs. Norbert A. Bogdan
Mrs. Anne C. Booth
Dr. Nancy A. Bord
Mrs. John M. Bradley
Mrs. Alice C. Brennan
Ms. Jan Brett and Mr. Joseph Hearne
Ruth and Alan J. Broder
Mr. and Mrs. Peter A. Brooke
Phyllis Brooks
Mr. and Mrs. E. B. Brown
Mr. Richard-Scott S. Burow
Mrs. Mary L. Cabot
Ms. Edith W. Campbell
Mrs. Wilfred I. Carney
Mr. Charles Christenson
Ms. Phyllis E. Clark
Ms. Deborah P. Clark
Kathleen G. and Gregory S. Clear
Mr. Stewart Clifford, Jr.
John F. Cogan, Jr., and Mary Cornille
Mrs. Aaron H. Cole
David Bruce Cole
Dr. and Mrs. James C. Collias
Mr. and Mrs. Abram T. Collier
Mr. and Mrs. Marvin A. Collier
Ms. Alice Confortes
Dr. Michael T. Corgan and Sallie Riggs Corgan
Ms. Rebecca T. Coup
Mr. and Mrs. F. Brooks Cowgill
Mrs. Edith L. Dabney
Mrs. David Dangel
Mr. Eugene M. Darling, Jr.
Mr. and Mrs. Nelson J. Darling, Jr.
Ms. Maud S. Davis
Tamara P. and Charles H. Davis II
Mrs. John E. Dawson
Mr. and Mrs. Henry B. Dewey
Ms. Carolyn Dilts
Mr. Robert Djorup
Mr. and Mrs. Eugene B. Doggett
Dr. O.W. Donnenfeld
Mr. and Mrs. Norman Dorian
Mr. Clive E. Driver
Mrs. Harry Dubbs
Harriett M. Eckstein
Miss Mary C. Eliot
Mrs. Richard S. Emmet
Mrs. Henri A. Erkelens
Lillian K. Etmekjian
Ms. Marilyn Evans
John W. Erwin



Mrs. Samuel B. Feinberg
Mr. Gaffney J. Feskoe
Mrs. E. Olsen Field
Mr. Stuart M. Fischman
Mr. L. Antony Fisher
Ms. Dorothy M. Fitch and Mr. John H. Munier
Janet P. Fitch
Mr. and Mrs. John H. Fitzpatrick
Elaine Foster
Mr. and Mrs. Dean W. Freed
Dr. Joyce B. Friedman
Mrs. George C. Fuller
Mr. William H. Ganick
Mr. Gabor Garai and Ms. Susan Pravda
Mrs. James G. Garivaltis
Mrs. Henry C. Gill, Jr.
Mr. and Mrs. Leonard Gilman
Mrs. Joseph Glasser
Susan Godoy
Thelma and Ray Goldberg
Mr. Mark R. Goldweitz
Hugo and Midge Golin
Jane W. and John B. Goodwin
Mrs. Haskell R. Gordon
Mrs. Clark H. Gowen
Mr. and Mrs. Daniel S. Gregory
Mr. Howard R. Grimes
Dr. and Mrs. Herbert A. Haessler
Mr. and Mrs. Roger H. Hallowell, Jr.
Mr. Michael A. Halperson
Mrs. Janet M. Halvorson
Margaret L. Hargrove
Mr. and Mrs. G. Neil Harper
Dr. Bettina H. Harrison
Mr. Warren Hassmer
Mr. and Mrs. Francis W. Hatch
Deborah Hauser
Mr. Harold A. Hawkes
Mr. Robert R. Hayward
Mrs. Stephen Heartt
Julie and Bayard Henry
Miss Roberta G. Hill
Mr. James G. Hinkle, Jr.
Mrs. Richard B. Hirsch
Mr. John Hitchcock
Eloise W. and Arthur C. Hodges
Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Howard K. Holladay
M.A.B. Holmes
Ms. Emily C. Hood
Mr. and Mrs. Charles A. Hubbard II
Mr. and Mrs. F. Donald Hudson
Mr. Holcombe A. J. Hughes
Mr. and Mrs. Joseph Hyman
Janet S. Isenberg
Emilie K. Jacobs
Mr. and Mrs. David Jeffries
Mrs. Stella D. Jenkins
Mr. and Mrs. H. E. Jones
Edna S. and Béla T. Kalman
Dr. Alice S. Kandell
Renée and Stan Katz
Mrs. Robert J. Kaufmann
Mr. and Mrs. Richard L. Kaye
George H. Kidder
Ms. Marsha A. Klein
Mr. Mason J. O. Klinck, Sr.
Ms. Kathleen Knudsen
Audrey Noreen Koller
Joan H. Kopperl
Mr. and Mrs. Robert K. Kraft
Mr. and Mrs. Harvey Chet Krentzman
Mr. George F. Krim
Miss Katherine P. Lanctot
Dr. Robert Lee
Mrs. Shirley Lefenfeld
Mr. and Mrs. R. Willis Leith, Jr.
Mrs. Vincent J. Lesunaitis
Ms. Bess Levine
Dr. Audrey A. Lewis
Mr. and Mrs. T. Herbert Lieberman
Mrs. George R. Lloyd
Mr. Richard C. Lord
Diane H. Lupean
Kathryn H. Lupean
Mrs. Jane C. Lyman
Mrs. John D. MacDonald
Mr. and Mrs. Donald Malpass, Jr.
Ruth G. Mandalian
Irma S. Mann
Mr. Russell E. Marchand
Mrs. Maria Maris
Jay Marks
Mrs. Nancy Lurie Marks
Miss Charlotte N. May
Mrs. Barbara McCullough
Mrs. John B. McGowan
Mrs. Richard M. McGrane
Mr. and Mrs. David McKearnan
Mrs. Willard W. McLeod, Jr. (Patricia B.)
Mr. and Mrs. Russell P. Mead
Mr. Richard P. Menaul
Mrs. August R. Meyer
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Nathan R. Miller
Mrs. Beverly F. Mills
Mrs. Elting E. Morison
Mrs. Olney S. Morrill
Richard P. Morse and Claire W. Morse
Mrs. Wells Morss
Mr. James Edward Mulcahy
Mrs. Robert M. Mustard
Mrs. Sterling Myrick

Anne J. Neilson
Mrs. K. Fred Netter
Mrs. Robert B. Newman
Alan A. and Barbara Nicoll
Mrs. Mischa Nieland
Michael L. Nieland MD
Koko Nishino
Bernice Nollman
Carol J. Noyes
Mrs. Louise C. Noyes-Balboni
Dr. Peter Ofner
Mrs. Stephen Davies Paine
Mrs. Marion S. Palm
Dr. and Mrs. Egidio Papa
Catherine Lillios Pappas
Ms. Mary B. Parent
Mrs. Jack S. Parker
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. John B. Pepper
Mr. and Mrs. John A. Perkins
Polly Perry
Mrs. Roger A. Perry, Jr.
Mrs. Thomas D. Perry
Helen Salem Philbrook
Mr. and Mrs. John Plimpton
Mrs. David R. Pokross
Mr. Peter J. Previte
Mr. and Mrs. Robert O. Preyer
Ms. Carol A. Procter
Mrs. Daphne Brooks Prout
Mr. and Mrs. Henri Prunaret
Mr. and Mrs. Millard H. Pryor, Jr.
Miss Lillian A. Purdy
Irving W. Rabb
Herbert Rakatansky MD and Barbara Sokoloff
Peter and Suzanne Read
John S. Reidy
Professor Josephine R. Reiter
Robert and Ruth Remis
Marcia and Norman Resnick
Barbara Rimbach
Dr. and Mrs. Edmond Rittner
Elizabeth P. Roberts
Mr. and Mrs. David Rockefeller, Jr.
Dr. J. Myron Rosen
Mr. and Mrs. Jerome Rosenfeld
Mr. James L. Roth
Mrs. George R. Rowland
Dr. Jordan S. Ruboy
Mr. Paul W. Runge
Mr. and Mrs. Robert Saltonstall
Miss Sylvia L. Sandeen
Mr. Robert M. Sanders
Mr. Stephen Santis
Ms. Carol Scheifele-Holmes and Mr. Ben L. Holmes
Dr. Raymond and Hannah H. Schneider
Dr. and Mrs. Leslie R. Schroeder
Mrs. Aire-Maija Schwann
Mr. and Mrs. George G. Schwenk
Mr. and Mrs. Thomas J. Scott
Miss Alice M. Seelinger
Mrs. Alfred M. Sexton
Mr. and Mrs. Roland E. Shaine
Mr. Wolf Shapiro
Mrs. Robert L. Sharp
Dr. Richard M. Shiff Trust
Mrs. Jane Silverman
Mr. and Mrs. Robert L. Singleton
Barbara F. Sittinger
Dr. and Mrs. Jan P. Skalicky
Doctors Jane Slaughter and Firmon E. Hardenbergh
Mr. and Mrs. Christopher E. Smith
Mrs. W.D. Sohier
Ms. Bonnie T. Solomon
Drs. Norman Solomon and Merwin Geffen
Mr. Masatsugu Sonobe
Mrs. Nathaniel H. Sperber
Mr. Thomas A. Stalker
Ray and Maria Stata
Dr. Harold J. Stein and Kay E. Stein
Shirley and Al Steiner
Mr. and Mrs. Thomas G. Stemberg
Miss Marylen R.I. Sternweiler
Mr. Josiah Stevenson IV
Miss Ruth Elsa Stickney
Mrs. Patricia Hansen Strang
Mr. and Mrs. Jonathon D. Sutton
Mrs. Nathan B. Talbot
Jean-Noël and Mona N. Tariot
Mr. Thomas Teal
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Miss Ruth Tucker
Mr. Joseph F. Urner and Ms. Lorain R. Brown
Mr. and Mrs. Robert A. Vieira
Mr. and Mrs. Mark Volpe
Rev. and Mrs. Arthur A. Wahmann
Carol A. and Henry J. Walker



Sidney and Winthrop Walker
Ray and Barbara Warner
Mrs. Phyllis W. Watkins
Ms. Kathleen M. Webb
Miss Eunice Wheeler
Mr. Stetson Whitcher
Ms. Carol A. Whitcomb
Mrs. Constance V.R. White
Mr. and Mrs. Thomas H.P. Whitney
Mr. Peter A. Wick
Dr. Michael Wiedman
Mrs. Amos N. Wilder
Mr. and Mrs. Richard E. Willett
Georgia H. Williams
Mr. Jeffery D. Williams
Mr. and Mrs. John Williams
Mrs. Ralph B. Williams
Mrs. Margaret Williams-DeCelles
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Jeanne H. Wolf
Miss Elizabeth Woolley
Mrs. Eleanor Wright
Drs. Richard J. and Judith J. Wurtman
Mr. David Yalen
Mrs. Christopher Young
Lisl Zausmer
Dr. Nicholas T. Zervas
Mrs. Kate Zigmond
Ms. Helen Zimbler





A Midsummer Night's Dream

BENJAMIN BRITTEN

JULY 29 & 31, 2004



Tanglewood
Music Center

Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

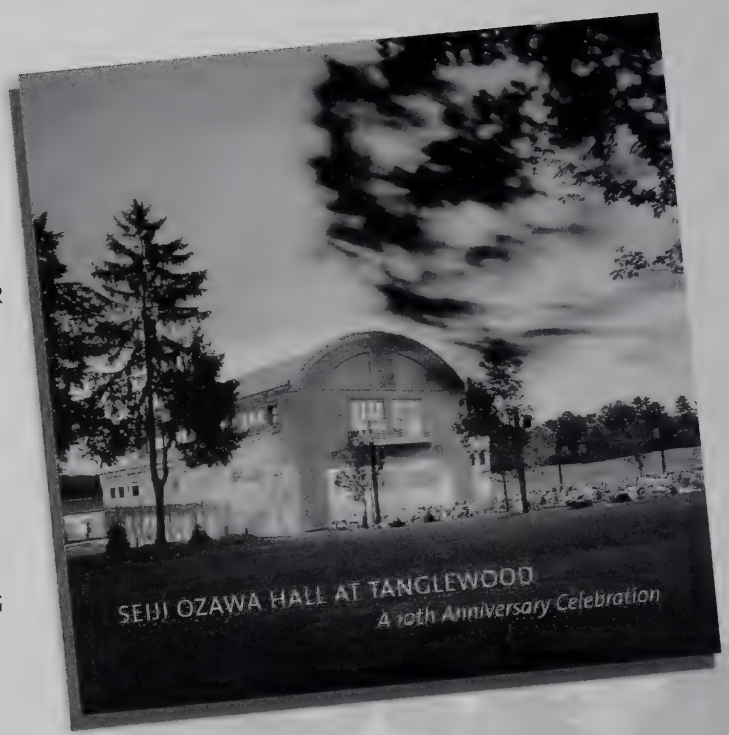
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA



TANGLEWOOD MUSIC CENTER

Thursday, July 29, 2004, at 8 p.m.
Saturday, July 31, 2004, at 2:30 p.m.

BENJAMIN BRITTEN

A MIDSUMMER NIGHT'S DREAM

Opera in Three Acts, Opus 64

Libretto adapted from William Shakespeare
by Benjamin Britten and Peter Pears

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS
TANGLEWOOD MUSIC CENTER ORCHESTRA
PALS CHILDREN'S CHORUS,
JOHANNA HILL SIMPSON, artistic director

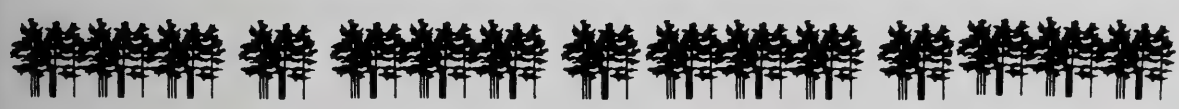
STEFAN ASBURY, conductor
DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

There will be a full intermission after Act I and a brief intermission after Act II.

Production support generously provided by Patricia Plum Wylde

Please note that the unauthorized photographing, sound recording, or video recording of this production, or the possession of any device for such photographing, sound recording, or video recording inside this theater, is expressly prohibited by law for reasons of copyright.

In consideration of the performers and those around you, please be sure that the signals on your cellular phones, pagers, and watch alarms are switched off while you are in the Theatre.



BENJAMIN BRITTEN

A MIDSUMMER NIGHT'S DREAM

Opera in Three Acts, Opus 64

Libretto adapted from William Shakespeare
by Benjamin Britten and Peter Pears

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS
TANGLEWOOD MUSIC CENTER ORCHESTRA
PALS CHILDREN'S CHORUS,
JOHANNA HILL SIMPSON, artistic director

STEFAN ASBURY, conductor

DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

CHARACTERS

Oberon, King of the Fairies José Lemos, countertenor
Tytania, Queen of the Fairies Anne-Carolyn Bird, soprano
Puck Kyle Barry
Changeling Rider Stanton

Theseus, *Duke of Athens* Benjamin de la Fuente, bass-baritone
Hippolyta, *Queen of the Amazons, betrothed to Theseus* Lexa Ferrill, mezzo-soprano
Lysander, *in love with Hermia* Randall Bills, tenor
Demetrius, *also in love with Hermia* Peter McGillivray, baritone
Hermia, *in love with Lysander* Kathryn Leemhuis, mezzo-soprano
Helena, *in love with Demetrius* Erika Rauer, soprano

Bottom, *a weaver* Charles Temkey, bass
Quince, *a carpenter* Benoit Pitre, bass-baritone
Flute, *a bellows-mender* Charles Blandy, tenor
Snug, *a joiner* Max Wier, bass-baritone
Snout, *a tinker* Stefan Reed, tenor
Starveling, *a tailor* Alexander Hurd, baritone

Chorus of Fairies PALS Children's Chorus
Cobweb Connor Hoff (PALS member)
Peaseblossom Nikolai von Krusenstiern (PALS member)
Mustardseed Simon Chase (PALS member)
Moth Adrian Rigopulos (PALS member)

Covers: Jason Abrams (Oberon), Sarah Blaskowsky (Tytania and Helena), Kyle Ferrill (Demetrius and Starveling), Ryan Harper (Flute and Snout), Paula Murrihy (Hippolyta and Hermia), Ruslan Sprague (Puck), Robert Stafford (Bottom and baritone roles), Cooper Stanton (Changeling), Lawrence Wiliford (Lysander)

Production Coordinator and Stage Manager: Gretchen Mueller
TMC Orchestra Manager: Harry Shapiro
TMC Orchestra Stage Manager: John Morin
TMC Orchestra Librarian: Martha Levine

Assistant Conductors: Karl Paulnack, Joseph Wolfe
Vocal Coaches: Dennis Helmrich, Kayo Iwama, Karl Paulnack
Rehearsal Pianists: Jocelyn Dueck, Hee-Kyung Juhn, Christine McLeavey

Associate Conductor and Rehearsal Pianist, PALS Children's Chorus: Bret Silverman
Executive Director, PALS Children's Chorus: Katrina Shinay
Production Assistant, PALS Children's Chorus: Nancy Walker

Choreographer: Alyssa Dodson
Assistant to the Director: Elizabeth Auclair
Props Mistress & Assistant Stage Manager: Suzanne Hayden
Assistant Stage Manager: Amanda Zadorian
Assistant to the Costume Designer: Jeffrey Scott Burrows
Costume Shop Manager: Rebecca Hylton
Wardrobe Assistant: Cris Raymond
Wigs & Makeup: Jeffrey Frank
Assistant Wigs & Makeup: Sasha Vasiljev
Stitchers: Jessica Curtright, Pat Spees
Master Carpenter: Georgette Dawson
Master Electrician: Sandy Sandelin
Stage Crew: I.A.T.S.E. Local 53

Tanglewood Master Carpenter: Peter Socha
Tanglewood Master Electrician: Robert Lahart

Set constructed by Virginia Scenic, Portsmouth, VA
Installation supervised by Dardan Long
Lighting supplied by Limelight Productions, Inc., Lee, MA
Costumes constructed by Eric Winterling, Inc., New York, NY
Makeup & Hair Design by Elsen Associates, Inc., Pittsburgh, PA
Hair for Mr. Lemos and Mr. Barry by Peter Alvarez, Lenox, MA
Supertitles by Christopher Bergen
Supertitles formatting by Dennis Helmrich
SuperTitle System *courtesy of* Virginia Scenic, Portsmouth, VA

Steinway & Sons Pianos, *selected exclusively at Tanglewood*

TMC Opera Faculty: Kayo Iwama (vocal coach and program coordinator), Phyllis Curtin, Dennis Helmrich, David Kneuss, Karl Paulnack

Thanks to David Sturma and the Tanglewood Crew

Benjamin Britten's *A Midsummer Night's Dream* is performed by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

"A Midsummer Night's Dream": A (Very) Brief Synopsis

Act I. The Wood, deepening twilight

Nearly all of the opera takes place in a wood near Athens. Oberon, king of the fairies, is quarreling with Tytania, his queen, over possession of a young boy. After Tytania departs, Oberon summons his trusty Puck, ordering him to fetch a magical herb whose juice Oberon plans to sprinkle on Tytania's sleeping eyes: this will cause her to dote on the next living creature she sees when she wakes up.

The first of two Athenian couples come in—Hermia and Lysander, who are planning to elope because Hermia's father wants her to marry Demetrius. Meanwhile, the other couple—Demetrius and Helena—are at odds, for although Helena loves Demetrius, Demetrius loves Hermia. Oberon thinks he can put this right, using the same herb to cause Demetrius to love Helena.

The "mechanicals," an unruly band of rustics, arrive to rehearse a play which they are hoping to perform at the court of Duke Theseus, where Theseus is to marry Hippolyta, his betrothed. Bottom, the weaver, is to play the part of the lover Pyramus. All the parts are assigned by Peter Quince, the carpenter.

Lysander and Hermia, lost in the wood, lie down to sleep. Puck mistakenly thinks Lysander is the Athenian (Demetrius) whose eyelids Oberon has instructed him to sprinkle with juice, and this makes things worse when Lysander wakes to see Helena before him. He dotes on her at once, so that both couples are now out of sorts.

Tytania arrives and has her attendants sing her to sleep. Oberon sprinkles her eyelids.

INTERMISSION

Act II. The Wood, dark night

The mechanicals arrive to rehearse. Bottom briefly leaves the scene and returns wearing, as a result of Puck's mischievous machinations, the head of an ass. Tytania awakes and falls in love with Bottom, as Oberon had intended. Then, when Demetrius and Hermia reenter, Oberon realizes Puck's error and rights the misalliance of the Athenian lovers by squeezing juice on Demetrius' eyelids. This works, insofar as it makes Demetrius fall in love with Helena, but Helena thinks it must be a joke. The women trade insults, leading to extended arguments and the decision of Lysander and Demetrius to fight. Oberon angrily orders Puck to put things right. Puck's maneuverings leave the lovers exhausted. They are sung to sleep by the fairies, and Puck once again squeezes the magical juice into Lysander's eyes.

BRIEF INTERMISSION

Act III

Scene 1. The Wood, early next morning

Oberon, having gained possession of the boy who was the reason for his quarrel with Tytania, releases Tytania from the spell. Bottom, too, is freed from the spell affecting him: now minus the ass's head, he returns to his companions. The four lovers are reconciled, Lysander with Hermia and Demetrius with Helena.

Scene 2. Theseus' Palace

At the court of Duke Theseus and Hippolyta in Athens, Theseus announces that the marriage ceremonies will include not just his own union to Hippolyta, but also those of Hermia and Lysander, and Helena and Demetrius. The rustics perform their "tedious

brief scene"—"The most Lamentable Comedy and most Cruel Death of Pyramus and Thisby"—and dance a Bergomask. It is now midnight, and all retire to bed, after which Puck and the fairies enter to take their leave.

Night, Sleep, and Enchantment

BY HUGH MACDONALD

Of all the hundreds of operas derived from Shakespeare's plays, very few ever set the poet's lines to music. Opera librettos were traditionally fashioned out of short-lined rhyming verse, which is ideal for singing but scarce in Shakespeare; his unrhymed blank verse and unruly prose (especially in comedy) were, until the twentieth century at least, quite foreign to the opera librettist's trade. Not least of Britten's notable achievements in making an opera out of *A Midsummer Night's Dream* is his almost complete dependence on Shakespeare's own words. The nominal librettists were himself and Peter Pears (who sang the relatively minor part of Flute in the original production), neither of whom would have described themselves as librettists. What they did was simply reshape the play to meet the needs of the operatic stage, and they did it exceedingly well.

Most of the quotable quotes from the play are thus set to music ("Ill met by moonlight," "I know a bank," "Trip away, make no stay," etc.), even though a very large number of lines, even whole scenes, had to be cut. Most strikingly, Britten omits much of the opening scene, set in Athens at the court of Theseus, who is therefore not seen until the final act. For Britten the heart of the opera is the forest and the fantastic creatures that inhabit it. The opening music marvelously evokes the mysterious pulse of woodland sounds, and we see the action through the eyes of Oberon and the fairies. They, after all, control the destinies of the mortals ("what fools they be!") who seek the forest as a refuge or a secret meeting place or merely as rehearsal space. Oberon's presence and Puck's ubiquity, and the unusual vocal and instrumental sounds that Britten devised for them, provide a very unusual *tinta* (as Verdi would have described it) for the piece: this opera does not *sound* like any other opera, not even any other opera by Britten.



Benjamin Britten in the 1960s

He had composed a number of chamber operas (which are supported by no more than a dozen or so instruments) mainly with convenience and low budgets in mind. In *A Midsummer Night's Dream*, however, he has a full orchestra, but he uses it in an extraordinarily

delicate and selective way. The full weight of the orchestra is never heard. Instruments are singled out to evoke individuals or action on stage, and are combined with great cunning: trumpet and side drum, harpsichord and harp, vibraphone and flute, string harmonics and woodblock, and so on. So evocative are the sounds and colors that we scarcely notice the high level of dissonance that had become part of Britten's musical language by 1960—very different from the style of, say, *Peter Grimes*. The writing is so linear and lucid that the harmonic collision of notes and scales seems natural and right. Britten never overburdens his music with clogging inner voices or plodding bass lines; the textures are as fine and airy as a cobweb—or peaseblossom or mustardseed.

A striking example of this technique is the series of four chords that open the second act. Each chord is a triad or common chord, but each is in a different disposition, in a different scoring, in a different register, and, as it turns out, suggestive of different characters in the play. Each is clearly distinct. Chord 1 is D-flat major on low muted strings, Chord 2 is D major with an added sixth on muted brass, Chord 3 is E-flat first inversion on woodwinds, and Chord 4 is C with its major third, E, high on harps and percussion. The four chords also happen to encompass the twelve notes of the chromatic scale, even though Britten never subscribed to systematic twelve-note technique. For Britten the test is audibility and clarity, and in this case we readily hear the character of these chords returning many times in the second act and recognize their function.

The mortals require normal operatic voices, but for the fairies Britten reached out into unusual territory. Oberon is cast as a countertenor, a voice familiar from English cathedral music and especially Purcell, but not heard in opera before. The first exponent of the role was Alfred Deller, who pioneered the countertenor voice in the 1950s and forced its acceptance upon an astonished and sometimes mocking public. Puck is described as a speaking part for an acrobat, and the role clearly requires a young boy who can appear suddenly from nowhere and disappear with equal speed. Tytania, queen of the fairies, must be a coloratura soprano, with a flexible high range.

The opera takes place mostly at night, and the characters are often seen to sleep. The world of night, sleep, and enchantment had absorbed Britten in earlier works, but never so profoundly as in this one. Nonetheless we are constantly reminded that there are other worlds, notably in the all too mundane self-absorption of the four lovers, and in the earthy and sometimes incomprehensible chatter of the rustics. In their monstrous travesty of classical drama there is much scope for comedy and fooling, and the music also makes fun of some familiar operatic clichés. Britten can equally exploit the conventions of opera for his own advantage, as when the four lovers in Act III find each other at last and turn Helena's pair of lines

> And I have found Demetrius like a jewel,
> Mine own, and not mine own.

into an exquisite quartet in which each sings the words in turn. They conclude with overlapping entries on "Let us recount our dreams."

* * * * *

A Midsummer Night's Dream was Britten's ninth opera. It was composed rapidly in the winter of 1959-1960 in order to have a new work to present in the rebuilt Jubilee Hall at Aldeburgh, Suffolk, the composer's home. After the enormous London success in 1945 of *Peter Grimes* (commissioned by Serge Koussevitzky, and given its American premiere in a Berkshire [now Tanglewood] Music Center production led by Leonard Bernstein in 1946), which gave an extraordinary boost to a war-weary English public who had for generations been persuaded that there were no good English operas, Britten embarked on a

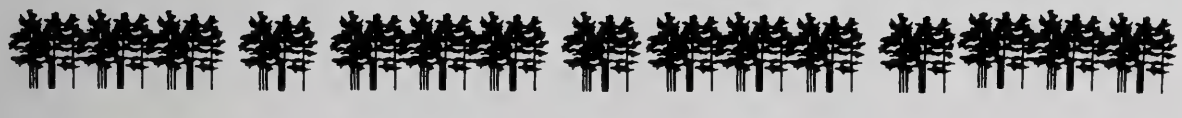
series of stage works ranging from the magnificent grandeur of *Gloriana* to the devotional musings of the three so-called "church parables" (*Curlew River*, 1964; *The Burning Fiery Furnace*, 1966; *The Prodigal Son*, 1968). He had always had a profound interest in the theater, although he was not drawn especially to the conventional supercharged Italian type of opera, nor even to Mozart, but rather to the depiction of social types and the exploration of what we would now term "victimhood." This at least is the central theme of *The Rape of Lucretia*, composed for Glyndebourne in 1946, *Billy Budd* (Covent Garden, 1951), and *The Turn of the Screw*, Britten's uncanny evocation of Henry James's dark story, first performed in Venice in 1954. It was also to be a crucial element in his last two operas, *Owen Wingrave* (1971) and *Death in Venice* (1973). He contemplated (but never composed) operas on *Anna Karenina* and *King Lear*. The pattern of sympathy is clear. But he also enjoyed comedy, seen at its sharpest in *Albert Herring* (1947), with its amusing delineation of English village types who reappear in Shakespearean garb in *A Midsummer Night's Dream*.

The Aldeburgh Festival itself was established by Britten in the desolate but beautiful Suffolk coastal town that was the historical setting of his opera *Peter Grimes* and also, from 1947, his home. It offered concerts of chamber and orchestral music, but the town had no suitable place for opera other than the tiny Jubilee Hall. Even after this was enlarged in 1960—the occasion for which *A Midsummer Night's Dream* was composed, the premiere taking place on June 11 of that year—it still seated only 350 people. The opera was acclaimed at once, so that its audience has widened immeasurably since that modest first night. It was very quickly taken up by stages all over the world, including Covent Garden, Berlin, Milan, San Francisco, and Tokyo.

During the composition of the last act in the spring of 1960, Britten was taken ill. He remarked later, "I find that one's inclination, whether one wants to work or not, does not in the least affect the quality of the work done." With that judgment, few, I think, would wish to disagree. *A Midsummer Night's Dream* is one of the few operas from the last fifty years to have established itself in the regular repertory, and it shows no sign of losing its appeal. If Britten was unabashedly riding on the popularity of Shakespeare's unique comedy, he was not ashamed of it. "I do not feel in the least guilty at having cut the play in half," he wrote. "The original Shakespeare will survive."

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. He taught at Oxford and Cambridge universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses. He is a frequent annotator and pre-concert speaker for the Boston Symphony Orchestra.



Artists

STEFAN ASBURY, conductor

Firmly established as a leading exponent of contemporary music, Stefan Asbury is in demand as a guest conductor with major orchestras, ensembles, and festivals worldwide. He is music director of Remix Ensemble Casa da Musica Porto, Portugal, a contemporary ensemble founded under the auspices of Porto 2001 and with which, over the past four seasons, he has commissioned new works and broadened their programming with an innovative mix of jazz, film, and music theater. Since 1995 he has been on the faculty of the Tanglewood Music Center; from 1999 to 2002 he was Associate Director of New Music Activities. He is currently the TMC Conducting Program coordinator and project coach for new music. Recent concert highlights include music by Louis Andriessen at the Berlin Festival with musikFabrik, his debut at Wien Modern Festival with the Radio Symphonie Orchester Wien and Klangforum Wien, appearances with SWR Stuttgart both at the Schwetzingen Festival and for a TV broadcast, and his return to the Ultima Festival with Norwegian Radio. Future engagements include return performances with WDR Cologne and concerts with NDR Hannover, SWR-Sinfonieorchester Baden-Baden and Freiburg, and RIAS Kammerchor in the Berlin Philharmonie. Mr. Asbury works regularly with Ensemble Modern; recent concerts have included the Venice Biennale, a residency at Cité de la Musique in Paris, and a Kirchentag concert at the Berlin Philharmonie. He has also conducted opera and ballet with Opera de Lyon and productions with the Netherlands Dance Theatre and Opera North, UK. A recipient of the 1994 BMW Music Theatre Prize for conducting the premiere of Rob Zuidam's *Freeze*, he led the world premiere of Zuidam's Tanglewood Music Center-commissioned opera *Rage d'amours* in August 2003. Stefan Asbury's discography includes music by Isang Yun with the Deutsches Symphonie-Orchester Berlin, works by Elliott Carter with Ensemble Sospeso, music of Philip Cashian with the Birmingham Contemporary Music Group, works

Tanglewood Music Center Orchestra
"A Midsummer Night's Dream"

First Violins
Simeon Simeonov
Benjamin Russell
Arnaud Sussmann
Martha Walvoord
Daniela Georgieva Shtereva
Aimee Toomes*
Emanouil N. Manolov*

Second Violins
Annie Yano
Rebecca Corruccini
Carrie Kennedy
Gabriel Lefkowitz*
Rachel Smoliar*

Violas
John Posadas
Karina Schmitz
Ryan Mooney
Miranda Sielaff

Cellos
Alan Rafferty
Semiramis C.S. Costa
Marieve Bock
Christine Christensen

Double Basses
Jory Herman
Thomas Van Dyck

Flutes/Piccolos
Elizabeth Landon
Jennifer Bleick

Oboe/English horn
Courtney Secoy

Clarinets
Robert Woolfrey
Erin Simmons

Bassoon
Stevi Caufield

Horns
Kelly Schurr
Alex Rosenfeld

Trumpet
Matthew Muckey

Trombone
Brian Logan

Percussion
Matthew Grubbs
Keith Carrick

Harps
Barbara Poeschl-Edrich
Ina Zdorovetchi

Harpsichord/Celesta
Christine McLeavey

*guest musicians

of Rebecca Saunders with musikFabrik, and an award-winning disc of music by Jonathan Harvey with Ensemble InterContemporain. His recording of Grisey's *Les Espaces acoustiques* is scheduled for future release by Kairos. Stefan Asbury gained scholarships to Oxford University and the Royal College of Music. In 1990 he was a Fellow of the Tanglewood Music Center as the recipient of the Leonard Bernstein Fellowship. In addition to Tanglewood, he has worked with young musicians in Australia, in Switzerland, and with the New World Symphony Orchestra in Miami. This season he will conduct students from the Carl Nielsen Academy of Music, Odense, and Royal Academy, Copenhagen, as part of their Music Harvest festival, and he returns to conduct in a project at Geneva Conservatoire early in 2005.

DAVID KNEUSS, director

David Kneuss has just completed his thirteenth season as the Executive Stage Director of the Metropolitan Opera, for which he continues to direct revivals of many Met productions. Mr. Kneuss has also directed productions for the opera companies of San Francisco, Washington, D.C., Bonn, Germany, and Atlanta, Georgia, and directed *Fidelio* for the Maggio Musicale Fiorentino. In Japan he has directed productions of *Falstaff*, *Tosca*, *Il barbiere di Siviglia*, *Die Zauberflöte*, and *Pelléas et Mélisande* for the Hennesey Opera Series. Beginning in 2000 he directed the da Ponte trilogy of Mozart operas (*Le nozze di Figaro, Così fan tutte*, and *Don Giovanni*) to launch the new Seiji Ozawa Ongaku-Juku Opera Project in Japan, with *Die Fledermaus* being the most recent production for that company. In March 1997 he created a production of *Rigoletto* in Beijing, China, to initiate a venture that brought international singers into collaboration with a PRC orchestra and chorus. His television credits include "Kathleen Battle and Jessye Norman Sing Spirituals" at Carnegie Hall; a "Carnegie Hall Christmas" concert featuring Kathleen Battle, Frederica von Stade, and Wynton Marsalis; the Emmy-winning "Dvorák in Prague: A Celebration" with Seiji Ozawa and the Boston Symphony Orchestra; a gala concert in 1995 celebrating Mr. Ozawa's sixtieth birthday, televised by NHK in Japan; and "The Super Concert," a concert and television show that featured André Previn, Kiri Te Kanawa, and Natalie Cole in concert at NHK Hall in Tokyo in the summer of 1997.

Mr. Kneuss's first staged opera production for Seiji Ozawa and the Boston Symphony Orchestra was *Tosca*, at Tanglewood in 1980. Since then he has collaborated with Mr. Ozawa and the BSO on productions of *Boris Godunov*, *Fidelio*, *Orfeo ed Euridice*, *Béatrice et Bénédict*, Bach's *St. Matthew* Passion, *Pique Dame*, *Salome*, *Idomeneo*, *Falstaff*, Stravinsky's *The Rake's Progress*, and *Madama Butterfly*. *Pique Dame*, staged initially at Tanglewood in 1990 and then at Symphony Hall and Carnegie Hall in October 1991, was named one of 1991's Best Musical Events by the *New York Times*. *The Rake's Progress* and *Madama Butterfly* were voted Best Opera Production for 1995 and 1999, respectively, by Richard Dyer of the *Boston Globe*. In 1996 Mr. Kneuss and his team created a critically acclaimed production of Poulenc's *Les Mamelles de Tirésias* that was performed at the Saito Kinen Festival, filmed by NHK for Japanese release, and performed again in 1997 at the Tanglewood Music Center. Also for the Tanglewood Music Center, Mr. Kneuss staged *Falstaff* in 2000 and Ravel's *L'Heure espagnole* in 2001; both were conducted by Mr. Ozawa. In the summer of 1999 at the Saito Kinen Festival, Mr. Kneuss created a production of Berlioz's *Damnation of Faust*, the first outdoor opera production at Matsumoto Castle in Matsumoto, Nagano. In 2001 he staged André Previn's *A Streetcar Named Desire* for the Pittsburgh Symphony Orchestra in Pittsburgh, conducted by Mr. Previn. His recent production of *Peter Grimes*, a joint venture between the Maggio Musicale Fiorentino and the Saito Kinen Festival, began as a production at the Tanglewood Music Center celebrating the fiftieth anniversary of that opera's American premiere; this was featured in a film entitled *A Tale of Tanglewood*. Mr. Kneuss recently returned to Washington, D.C., to stage *Idomeneo* for Plácido Domingo at the Washington Opera Company; he also recently directed a highly acclaimed production of *Dialogues des Carmélites* for the Metropolitan Opera. Boston audiences may have seen his recent production of *Così fan tutte* in April of this year at Boston Lyric Opera.

JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

John Michael Deegan and Sarah G. Conly began their association with Seiji Ozawa, director David Kneuss, and the Boston Symphony Orchestra in 1981 with a Tanglewood production of *Boris Godunov*. Since then the collaboration has expanded to include well over a dozen productions, including *Falstaff* and the Ravel double bill at Tanglewood and *Madama Butterfly* at Symphony Hall. In 1999 they designed the Tanglewood Music Center production of Puccini's *Gianni Schicchi* led by Robert Spano. Deegan and Conly designed the BSO's critically acclaimed *Pique Dame* at Carnegie Hall as well as Carnegie Hall productions of "Kathleen Battle and Jessye Norman Sing Spirituals" and "A Carnegie Hall Christmas," both of which aired on PBS's "Great Performances" series. Also seen on "Great Performances" was their work for the Emmy-winning "Bernstein at 70!" and "Marsalis on Music," a video series for young people. Mr. Deegan lit the Broadway productions of *The Circle* and *Shadowlands*. He also designed the Philip Glass multi-media productions of *Dracula* and *La Belle et La Bête*, both of which toured the world. Deegan/Conly designs have appeared on the stages of companies including New York City Opera, Boston Lyric Opera, Atlanta Opera, Iceland National Opera, and Korean National Opera. They also collaborated on a production of André Previn's opera *A Streetcar Named Desire* with the composer leading the Pittsburgh Symphony Orchestra and designed *Peter Grimes* for Seiji Ozawa at the Maggio Musicale Fiorentino and the Saito Kinen Festival.

DENNIS BERGEVIN and **JEFFREY FRANK**, makeup and hair design

Dennis Bergevin and Jeffrey Frank serve as co-directors of Elsen Associates, Inc., resident hair and makeup designers for Central City Opera, Des Moines Metro Opera, Glimmerglass Opera, Opera Ontario, Syracuse Opera, Utah Opera, Washington National Opera, and Wolf Trap Opera. Broadway productions include *The Merchant of Venice*, *Jelly's Last Jam*, *Two Trains Running*, *Angels in America*, *The Wild Party*, and *Caroline, or Change*. Recent off-Broadway productions include *Twelfth Night* (NYSF Central Park), the *Sondheim Celebration* (Kennedy Center), and *Ainadamar* (Tanglewood).

ALYSSA DODSON, choreographer

As a professional dancer, Alyssa Dodson has performed with many distinguished dance companies, including the Martha Graham Dance Company, Pilobolus, the Pascal Rioult Dance Theatre, the Mark Morris Dance Group, and the Metropolitan Opera Ballet. As an assistant choreographer Alyssa has worked with Pilobolus on their version of *The Nutcracker* commissioned by the Ballet du Rhin of Mulhouse, France, as well as assisting in the making of the dance sequences for the independent film *Just A Kiss*. In 2000, Ms. Dodson staged and choreographed an "Evening of Italian Baroque Songs" for the Millennial Art's Production company. In 2001 she performed in and choreographed the opera *Hagoromo* composed by Joe Kondo, performed by the Tanglewood Music Center Orchestra, and conducted by Paul Zukofsky. Subsequently in 2002 she was asked to perform *Hagoromo* with the London Sinfonietta, again conducted by Mr. Zukofsky. In the summer of 2002 Alyssa was the movement director for Stravinsky's *Renard*, directed by Ian Strasfogel and conducted by Stefan Asbury. She has been on the Tanglewood Music Center faculty since 1999 teaching yoga, placement, movement, and alignment techniques. In addition, she has coached young singers in the Metropolitan Opera's Lindemann Young Artist Development Program, and was recently asked to be on the faculty of the newly formed New Triad for Collaborative Arts founded by vocal coach Arlene Shrut of the Juilliard faculty and dedicated to the performance of art song. As a dance teacher, Ms. Dodson has taught the Martha Graham Technique at the NYU Dance Education Department, Cap 21, and Interlochen Center for the Arts, and has participated in numerous master classes worldwide.

JASON ABRAMS, countertenor (cover, Oberon)

Valerie A. Hyman Fellowship/June Ugelow Fellowship

Jason Abrams was recipient of Encouragement Awards from both the Metropolitan Opera Guild and the Fritz & Lavinia Jensen Foundation in 2004. He also placed first in the annual

NATS–Boston Chapter competition, and appeared in New England Conservatory performance of *La Calisto* conducted by Christopher Larkin. Mr. Abrams made his Boston debut the previous season as Oberon in the Boston University Opera Institute's production of *A Midsummer Night's Dream*, under the baton of Bill Lumpkin. In addition to opera, he has been a featured soloist in Handel's *Messiah* with the Catalina Chamber Orchestra of Tucson, and was also a performer in Jordan Hall during its 100th-anniversary season. Upcoming performances include recital appearances with the Boston Civic Symphony Orchestra, and countertenor solos in Leonard Bernstein's *The Lark* with the Newton Choral Society. Mr. Abrams received his graduate diploma, with distinction in performance, from the New England Conservatory, his master of music from the University of Arizona, and his bachelor of music from James Madison University. He was a 2003 Studio Artist at Central City Opera, where he received the Starkey Young Artist Award. He continues to study with soprano Carole Haber.

KYLE BARRY (Puck)
Kyle Barry is making his third opera appearance with the Tanglewood Music Center, having previously appeared as Gherardino in *Gianni Schicci* and Robin in *Falstaff*. A professional performer for nine years, Kyle's international credits include the role of John in *Peter Grimes* conducted by Seiji Ozawa and directed by David Kneuss at the Saito Kinen Festival in Matsumoto, Japan, and at the Maggio Musicale Fiorentino in Florence, Italy. As an operatic treble, he has sung as a soloist with the Commonwealth Opera Company, the Stockbridge Chamber Singers, the Berkshire Concert Choir, the National Shrine of Divine Mercy, the Berkshire Lyric Theater, in Ozawa Hall at Tanglewood, and at various concert venues throughout New England. He has twice performed the title role in Menotti's *Amahl and the Night Visitors* and participated in the recording premiere of *Requiem for Risa*. His major stage credits include the roles of Boy Anderson in *Shenandoah*, Benito in *Evita*, Randolph in *Bye Bye Birdie*, and Charlie, in *Marvin's Room*. He has appeared in the USA Television Network production of "Opera Boy" and on "Sesame Street." Mr. Barry has studied piano and dance and studies voice with Arthur Dicandia. In addition to his interest in the arts, he is a Massachusetts state-ranked level four gymnast in the USA Men's Gymnastics League. Kyle Barry lives in Pittsfield with his parents, Warren and Doreen Barry. He enters 11th grade in September.

RANDALL BILLS, tenor (Lysander)
Renee D. Sanft Fellowship Fund for the TMC/Bernice and Lizbeth Krupp Fellowship
Randall Bills was acclaimed for his performance of Tamino in the La Sierra University production of *Die Zauberflöte*. Other opera roles have included Prince Ramiro in the USC Opera production of Rossini's *La Cenerentola*, the Reverend Parris in Robert Ward's *The Crucible*, Ferrando in *Così fan tutte,* and Rinuccio in Puccini's *Gianni Schicchi*. Mr. Bills is the winner of the Nunzio Crisci Opera Scholarship Competition and the Leni Fe Bland Foundation Scholarship. He has also performed Mozart's Requiem with the Long Beach Mozart Festival Orchestra as the winner of the Long Beach Mozart Festival Competition. Other concert performances include Beethoven's Symphony No. 9 with the Fresno Philharmonic, Uriel in Haydn's *The Creation* with the La Sierra University Sinfonia, P.D.Q. Bach's *The Seasonings* with the Pasadena Symphony Orchestra, and Handel's *Messiah* with the Los Angeles Master Chorale. Most recently he was named "Young Artist of the Year" by the Los Angeles Chapter of the National Association of Teachers of Singing. Mr. Bills is a member of the Los Angeles Master Chorale and the Los Angeles Opera Chorus. He is currently completing a graduate degree in vocal arts at the University of Southern California.

ANNE-CAROLYN BIRD, soprano (Tytania)
Pearl and Alvin Schottenfeld Fellowship/TMC Fellowship
Anne-Carolyn Bird was the 2003 winner of the Metropolitan Opera National Council Auditions in the Western Washington district. In 2003 she also took first prize in both the Ladies Musical Club of Seattle Competition and Tour, who sponsored Ms. Bird on a recital tour of Washington State, and the Sun Valley Opera Vocal Competition. She also received a grant from the Mary Levine Performance Foundation and was sponsored by VocalArts North-

west to perform in recital in March 2004. As a TMC Fellow last summer she participated in the world premiere of Osvaldo Golijov's opera *Ainadamar*, singing the role of the Bullfighter and dancing the role of the Horseman. In February she reprised these roles in the West Coast premiere of *Ainadamar* with the Los Angeles Philharmonic. This season Ms. Bird was a soloist in Bach's *St. Matthew* Passion with Orchestra Seattle, *Carmina burana* with the Seattle Choral Company, and Bach's Cantata 182 and the motet *Komm, Jesu komm* with the Tudor Choir as part of Seattle's fourth annual Bach Marathon at Town Hall. A concert of coloratura arias is planned with the Port Angeles Symphony in 2005. Past oratorio credits include Mozart's *Vesperes solemnes*, the Requiems of Brahms and Fauré, and Bach Cantatas 51, 202, and 209. Ms. Bird's operatic repertoire includes Marie in *La Fille du Régiment*, Adina in *L'elisir d'amore*, Pamina in *Die Zauberflöte*, Miss Wordsworth in *Albert Herring*, and Poppea in adaptations of Monteverdi's *L'incoronazione di Poppea* and Handel's *Agrippina*. This spring, Puget Sound elementary schools saw her on tour as Olympia in an adaptation of *The Tales of Hoffmann*. In 2005 she will perform the role of Cupid in John Blow's *Venus and Adonis* with the Seattle Early Music Guild. Ms. Bird received her master's degree cum laude from New England Conservatory, where she studied with D'Anna Fortunato. She completed her undergraduate degree at the University of Georgia. Now a student of Vinson Cole, she lives in Seattle with her husband.

CHARLES BLANDY, tenor (Flute)
Nat Cole Memorial Fellowship/TMC Fellowship
Charles Blandy created the role of the Arresting Officer in Osvaldo Golijov's opera *Ainadamar*, premiered at Tanglewood in August 2003 and seen again at the Walt Disney Concert Hall in Los Angeles earlier this year. Also at Tanglewood he performed in Ligeti's *Scenes and Interludes from Le Grand Macabre* under conductor Stefan Asbury. Mr. Blandy recently sang in Bach's *St. Matthew* Passion with the Cantata Singers under David Hoose; he will appear in the *St. John* Passion this year, under guest conductor John Harbison. He premiered Jorge Liderman's *Song of Songs* with the San Francisco Contemporary Music Players and sang Britten's *St. Nicolas* conducted by Raymond Leppard. Opera roles include Ferrando in *Così fan tutte,* Ottavio in *Don Giovanni*, and Macheath in *The Beggar's Opera.* He will make his company debut with Opera Boston this season, appearing in Offenbach's *La Vie parisienne* and Gluck's *Alceste.* He graduated from Indiana University, where he studied voice with Alan Bennett and Lied repertoire with Leonard Hokanson, and has studied at the Britten-Pears School. He is a native of Troy, NY, and has a B.A. in religion from Oberlin College.

SARAH BLASKOWSKY, soprano (cover, Tytania and Helena)
Catherine and Paul Buttenwieser Fellowship/Mary H. Smith Scholarship
Sarah Blaskowsky recently received her master of music degree from the Manhattan School of Music as a student of Edith Bers. Recent projects have included Machaut and Landini with Early Music New York, improvisational opera workshops with Play it by Ear, and Side by Side by Sondheim with the American Musical Theater Ensemble. Opera roles have included Adele, Gretel, Susanna, Yum-Yum in *The Mikado*, Clori in Monteverdi's *Tirsi e Clori*, and Anne Sexton (2) in *Transformations*, which earned her a "Best Actress" recognition from Baltimore Magazine. Ms. Blaskowsky spent last summer at the Universität Mozarteum Salzburg, where she received a grant to study with Lilian Sukis. She is winner of the Canticum Dominum, Rosa Ponselle, and Bach Society of Baltimore competitions, as well as numerous study grants, including study with Dalton Baldwin in Nice, France.

BENJAMIN DE LA FUENTE, bass-baritone (Theseus)
Mr. and Mrs. Robert E. Remis Fellowship/Leah Jansizian Memorial Scholarship
Benjamin de la Fuente portrayed the role of Buralicchio in Bronx Opera's American premiere of Rossini's *L'equivoco stravagante* and then returned to the company in the spring as Doctor Grenvil in *La traviata.* At the Caramoor Festival, he appeared in *Deidamia* and in Will Crutchfield's world premiere of Donizetti's *Elisabeth.* He has also performed with the New York Gilbert and Sullivan Players (*The Yeomen of the Guard*, *The Mikado*, and *Pirates of Penzance*)

and the CUNY Contemporary Ensemble. Mr. de la Fuente is a graduate of Amherst College and Manhattan School of Music.

KYLE FERRILL, baritone (cover, Demetrius and Starveling)
Clowes Fund Fellowship
Kyle Ferrill, baritone, has performed extensively in oratorio, opera, and recital. He has sung the baritone solos in such works as Bach's *Christmas Oratorio*, Britten's *Cantata Misericordium*, Fauré's *Requiem*, Handel's *Messiah*, and cantatas of J.S. Bach. Mr. Ferrill's opera credits include Count Almaviva in Mozart's *Le nozze di Figaro*, King Cadmus in Eccles's *Semele*, the title role in Puccini's *Gianni Schicchi*, the Secret Police Agent in Menotti's *The Consul*, and Top in Copland's *The Tender Land*. Besides opera and oratorio, he has a special interest in song literature and new music. This is Mr. Ferrill's second year as a Vocal Fellow of the Tanglewood Music Center. He received his master's degree in vocal performance from Florida State University and is currently working on his doctoral treatise, on the subject of Phyllis Curtin. In fall 2004 he will join the voice faculty at Mercer University in Macon, Georgia.

LEXA FERRILL, mezzo-soprano (Hippolyta)
Kandell Family Fellowship/TMC Fellowship
Lexa Ferrill is a native of Rochester, Michigan. She earned degrees in music from Butler University and Florida State University. In addition to the Tanglewood Music Center, Lexa has participated in other young artist programs at the Brevard Music Center, Chautauqua Opera, and Anchorage Opera. Roles performed include Romeo in *I Capuleti e i Montecchi*, Dorabella in *Così fan tutte*, and Meg Page in *Falstaff*. Recent concert performances include *Messiah*, Fauré's *Requiem*, Vivaldi's *Gloria*, and Mendelssohn's *Elijah*.

RYAN HARPER, tenor (cover, Flute and Snout)
Kingsbury Road Charitable Foundation Fellowship
In 2003, Ryan Harper received his bachelor's degree in voice performance from the University of Toronto, where he studied with Dr. Darryl Edwards. He currently studies with soprano Roxolana Roslak at the Glenn Gould Professional School in Toronto. Mr. Harper's musical focus has been largely dedicated to the study of the art song repertoire, although this past spring he performed the role of Peter Quint in the Royal Conservatory's production of Benjamin Britten's *The Turn of the Screw*. His current plans include working toward a master's degree in vocal performance.

ALEXANDER HURD, baritone (Starveling)
Dorothy and Montgomery Crane Scholarship/Richard F. Gold Memorial Scholarship
Alexander Hurd is winner of second prize in the 2004 Young Concert Artists Auditions. He has performed throughout the United States and Europe in concert and opera. Recent performances include the baritone solo in Brahms's *Ein deutsches Requiem* with the Lebanon Symphony, the role of Lorenzo in the Italian premiere of Argento's *Casanova's Homecoming*, and the regional premiere of John Musto's *River Songs* in Cincinnati. The recipient of an ArtsLink Grant, Alexander presented a series of recitals and lectures in 2003 on Twentieth Century American Art Song in Slovenia. A Fulbright Grantee, he studied the Lied repertoire at the Hochschule für Musik in Stuttgart, Germany, from 1998 to 1999. He has twice received fellowships to the Aspen Music Festival to study song and vocal chamber music. He received degrees in history and voice from Oberlin College and a master of music in voice performance from the University of Cincinnati College-Conservatory of Music. Mr. Hurd will join the faculty of SUNY-Buffalo in 2004.

KATHRYN LEEMHUIS, mezzo-soprano (Hermia)
Naomi and Philip Kruvant Family Fellowship
Kathryn Leemhuis's operatic roles include Dido in Purcell's *Dido and Aeneas*, Nancy in Britten's *Albert Herring*, and Hansel in Humperdinck's *Hansel und Gretel*, a role for which she received critical acclaim. Equally at home in opera, musical theater, concert music, and oratorio, Ms. Leemhuis has been a soloist with Oberlin Conservatory's College Choir and Ober-

lin Orchestra. She is pursuing a bachelor of music degree in vocal performance, working with Lorraine Manz. She recently completed the performance training programs of OperaWorks under the direction of Ann Baltz, and at the Lake Placid Institute, under the direction of Jennifer Lane, Phyllis Bryn-Julson, and Kathleen Kelly. She recently performed the role of Dido at the Teatro Colón in Buenos Aires, Argentina, in an international cultural exchange program through Oberlin College. Ms. Leemhuis lives in Columbus, Ohio.

JOSÉ LEMOS, countertenor (Oberon)
Eugene Cook Scholarship/TMC Fellowship

José Lemos is first-prize winner of the 2003 International Baroque Singing Compeition of Chimay in Belgium. Mr. Lemos has given recitals in Brazil, Uruguay, Argentina, France, and the United States and has appeared with such groups as Boston Baroque, Boston Cecilia, the Philharmonic of Uruguay, and the Charleston Pro Musica. As a member of the Charleston Pro Musica, he performed in Europe, North America, and South America. In 2001 the group was featured on PBS/SCETV during their fifth tour through France with the program "A Musical Renaissance." Mr. Lemos made his operatic debut in Mozart's *The Magic Flute* with the Pro Opera of Uruguay. As a Tanglewood Music Center Fellow last summer he appeared as Philibert Naturel in the premiere of Robert Zuidam's *Rage d'amours* conducted by Stefan Asbury. He has also appeared as L'humana fragilità in Boston Baroque's production of Monteverdi's *Il ritorno d'Ulisse in Patria*, Liscione in Domenico Scarlatti's *La Dirindina*, and Oberon in the Boston University Opera Institute's production of Britten's *A Midsummer Night's Dream*. His oratorio repertoire includes Bach's *Magnificat* in D and *St. John* Passion, Handel's *Messiah*, and Vivaldi's *Gloria*. A native of Brazil, Mr. Lemos studied in Montevideo, Uruguay, with Alba Tonelli and Eduardo Gilardoni. In 1997 he was awarded a full scholarship to the College of Charleston in South Carolina, where he studied early music interpretation with Steve Rosenberg and voice with Samuel Shaffer. Currently Mr. Lemos studies with Patricia Misslin.

PETER McGILLIVRAY, baritone (Demetrius)
Andrall and Joanne Pearson Scholarship/TMC Fellowship

Baritone Peter McGillivray is a Saskatchewan native and a recent graduate of the University of Toronto's Opera School, where he also received a bachelor's degree in military history. He is currently a member of the Canadian Opera Company's apprenticeship program, where he appeared as Aeneas in *Dido and Aeneas* and as the Father in a staged version of Bach's *Coffee Cantata*. As winner of the 2003 CBC/Radio-Canada Young Performer's Competition he is in high demand as a recitalist and concert artist throughout Canada. Major recitals and orchestral appearances are upcoming in Vancouver, Calgary, Toronto, Ottawa, Montreal, and Halifax. He has trained at the Britten-Pears School in Aldeburgh, England; the Steans In-

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

stitute at Chicago's Ravinia Festival; the Aspen Music Festival in Colorado; and the Centre d'Arts Orford in Quebec. Upcoming performances at the Canadian Opera Company for the 2004-2005 season include Sid in Britten's *Albert Herring* and Schaunard in *La bohème*.

PAULA MURRIHY, mezzo-soprano (cover, Hippolyta and Hermia)
Lola and Edwin Jaffe Fellowship
A native of County Kerry, Ireland, Paula Murrihy is a graduate diploma student in vocal performance at the New England Conservatory, where she studies with Patricia Misslin. She completed her undergraduate studies at the DIT Conservatory of Music and Drama in Dublin in June 2000. She is a multiple prizewinner at competitions throughout Ireland; her most recent award was the 2000 McCormack Medal for Most Promising Singer. She is also the recipient of the Dame Joan Sutherland Award for Most Promising Young Singer, a distinction she won at the 1999 ESB Veronica Dunne International Singing Competition held in Dublin Castle. Ms. Murrihy made her operatic debut on the island of Ischia, Naples, where she was one of ten singers chosen to participate in the William Walton Foundation Master Classes. She performed the role of Mirinda in Cavalli's *L'ormindo*. Most recently she has performed the roles of Dinah in Bernstein's *Trouble in Tahiti*, Nancy in Britten's *Albert Herring*, and Hansel in *Hansel and Gretel* with New England Conservatory's Opera Theatre. She is a frequent oratorio soloist in such works as Vivaldi's *Gloria*, Beethoven's Mass in C, Schubert's Mass in A-flat, Handel's *Messiah*, Mozart's Requiem, Rossini's *Petite messe solenelle*, and Bach's *St. John* Passion. In 2003 Ms. Murrihy made her debut with Opera Theatre of Saint Louis as an ensemble artist. This is her second summer as a Tanglewood Music Center Fellow.

BENOIT PITRE, bass-baritone (Quince)
Lia and William Poorvu Fellowship
Benoit Pitre, a native of Montréal, obtained his bachelor of music degree from McGill University in 2003. He recently performed the roles of Crespel and Luther in Hoffmann's *Erzählungen* and Zuniga in *Carmen* for Komische Kammeroper München, and sang the role of Leporello in the company's 2002 production of *Don Giovanni*. Mr. Pitre had previously performed the role of Zuniga for the Université du Québec à Montréal Opera Studio in 2003.

ERIKA RAUER, soprano (Helena)
Jerome Zipkin Fellowship
Erika Rauer, returning to the Tanglewood Music Center for her third season, previously was heard as La Chatte, L'Ecureuil, and Un Pâtre in *L'Enfant et les sortilèges* at Tanglewood in 2001. A member of the 2002 Young American Artist's Program at Glimmerglass Opera, Ms. Rauer covered Meg in *Little Women* and Lola in *Cavalleria rusticana*. At the Yale School of Music she sang Leonora in Scarlatti's *Il trionfo dell'onore*, Cherubino in *Le nozze di Figaro*, and the Second Lady in *Die Zauberflöte*. She made her European debut as Dorabella in *Così fan tutte* at the Snape Proms Festival in Aldeburgh, England. Recent concert engagements include Beethoven's Ninth Symphony with the Yale Philharmonia and Copland's Twelve Poems of Emily Dickinson in the Westminster Songfest. She received a bachelor's degree from Swarthmore College in religion, and a master's degree in voice from the Yale School of Music.

STEFAN REED, tenor (Snout)
Ruth and Jerome Sherman Memorial Fellowship/Cynthia L. Spark Scholarship
Stefan Reed recently earned his master's degree at the New England Conservatory of Music, where he studied with Susan Clickner. He received his bachelor of music degree from George Mason University in Virginia under the supervision of Patricia Miller. Mr. Reed is an active tenor soloist in Boston, MA, Washington, D.C., and their surrounding areas. Solo performances include the *Lord Nelson* Mass and the *Serenade to Music* with the Mount Vernon Symphony under the direction of Mark Whitmire, *Carmina burana* with the Maryland Masterworks Chorale under the direction of Stanley Engebretson, Schubert's Mass in G with the Boston Masterworks Chorale, John Cameron's *Missa Celtica*, Handel's *Messiah*, and the Bernstein *Mass* with George Mason University's symphony and chorus. In his collegiate studies,

Mr. Reed has participated in numerous recitals and opera productions, working closely with notable faculty and guest musicians including Richard Aslanian, Sylvia Olden Lee, Peter Mark, John Moriarty, Carlos Rodriguez, and Anastasios Vrenios. Complete and partial roles performed include Nemorino (*L'elisir d'amore*), Tamino (*Die Zauberflöte*), Alfred (*Die Fledermaus*), Jaquino (*Fidelio*), Voltaire (*Candide*), Aeneas (*Dido and Aeneas*), Bill (*A Hand of Bridge*), Bardolfo (*Falstaff*), Lippo (*Street Scene*), Linfea (*La Calisto*), and Pong (*Turandot*). In the spring of 2001 Mr. Reed was awarded the Best Overall Performer Award at the National Association of Teachers of Singing Regional Competition held in South Carolina.

ROBERT STAFFORD, bass-baritone (cover, Bottom and baritone roles)
The Everett and Margery Jassy Fellowship/TMC Fellowship
This is Robert Stafford's third summer as a Tanglewood Music Center Fellow. He has been an active opera and concert singer since his graduation from Oberlin Conservatory in 1992. Recent performances have included *Don Giovanni* with the Townsend Opera Players, Aeneas in *Dido and Aeneas* with the American Bach Soloists, Escamillo in *Carmen* with the Taconic Opera, Caronte in Monteverdi's *L'Orfeo* with Apollo's Fire, Captain Corcoran in *HMS Pinafore* with the Lyric Theater of San José, and Sam in the 2002 TMC performance of Bernstein's *Trouble in Tahiti*. He composed and performed the puppet opera *Mandragora* with puppeteer Basil Twist and performance artist Glamamore for Here Arts' DreamWorks series in New York City. Robert will begin doctoral studies in the fall at the Mannhattan School of Music with Joan Caplan.

CHARLES TEMKEY, bass (Bottom)
Dr. Raymond and Hannah H. Schneider Fellowship/Taco Inc. Fellowship
Chalres Temkey is a native of Patchogue, Long Island, and holds a bachelor's degree in vocal performance from the Manhattan School of Music, where he is currently pursuing his master's degree. This past January he was a winner in the New York District of the Metropolitan Opera's National Council Auditions. In spring 2003, he sang the role of Don Pedro in Berlioz's *Beatrice and Benedict* with the MSM's Opera Studio. In the fall at MSM, he made his role debut as Bottom in *A Midsummer Night's Dream*. Mr. Temkey has also played Snug with Central City Opera and last summer played Doctor Bartolo in Mozart's *Le nozze di Figaro* at the Music Academy of the West, where he had the opportunity to study voice with Marilyn Horne. He has also worked with Warren Jones and Julius Rudel as Publio in Mozart's *La clemenza di Tito*. Mr. Temkey has been a bass soloist with choruses and orchestras throughout the New York area. He also operates a commercial fishing business on the beautiful bays and ocean around Long Island.

MAX WIER, bass-baritone (Snug)
The Ushers and Programmers' Harry Stedman Vocal Fellowship
A San Antonio, Texas, native, Max Wier is currently pursuing his bachelor of music degree from the Shepherd School of Music at Rice University, where he studies with Kathleen Kaun. At Rice, Mr. Wier has performed the roles of Superintendent Budd in Britten's *Albert Herring*, David in Barber's *A Hand of Bridge*, Colas in Mozart's *Bastien and Bastienna*, and a lead in a Bernstein revue. He also sang the partial roles of Shaunard in *La bohème*, Bartolo in *Le nozze di Figaro*, and Méphistophélès in *Faust*. Most recently he covered Le Bailli and sang Brühlman in *Werther*. His concert soloist work includes Fauré's Requiem and Handel's *Messiah* at Palmer Memorial Episcopal Church, as well as the role of Jesus in Bach's *St. John* Passion with the Houston Bach Society.

LAWRENCE WILIFORD, tenor (cover, Lysander)
William E. Crofut Family Scholarship/Tisch Foundation Scholarship
An active recital, concert, and opera performer, Lawrence Wiliford studied in the United States, England, and Canada. Recent opera roles include Acis in *Acis and Galatea* (New Chamber Opera; Oxford, England) and Ferrando in *Così fan tutte* (University of Toronto). He is a recipient of the John R. Stratton Fellowship (2003) and has participated in master classes with Graham Vick, Helmuth Rilling, and Elly Ameling. In the past year Lawrence

has appeared as a soloist in the University of Toronto's Bach Festival directed by Helmuth Rilling; in February he was invited to the International Bach Academy of Stuttgart, Germany. Other appearances this year have included a recital with the Aldeburgh Connection in Toronto and several oratorio performances. A graduate of St. Olaf College with a bachelor of music in church music, Lawrence was a founding member of Cantus, a professional male vocal ensemble based in Minneapolis. He is also a published choral arranger. Lawrence studies with Lorna MacDonald at the University of Toronto, where he is pursuing a master of music in vocal performance.

PALS CHILDREN'S CHORUS
JOHANNA HILL SIMPSON, Artistic Director

PALS Children's Chorus is dedicated to the transformation of children into performing artists. The children of PALS have performed in dozens of collaborations with ensembles including the Boston Symphony Orchestra, Boston Pops, Boston Philharmonic, and the Cantata Singers. PALS' relationship with the BSO began in 1996 with *FIRE, WATER, PAPER: A Vietnam Oratorio* by Elliot Goldenthal. PALS has since joined the BSO for *The Nutcracker*, Berlioz's *Te Deum*, Mahler's Symphony No. 3, Bach's *St. Matthew* Passion, Berlioz's *The Damnation of Faust*, Tan Dun's *Heaven-Earth-Mankind: Symphony 1997*, Britten's *War Requiem*, Orff's *Carmina burana*, Symphony Hall's 100th Birthday Celebration, and Humperdinck's *Hansel and Gretel. A Midsummer Night's Dream* is PALS' second collaboration with the Tanglewood Music Center Orchestra. In July 2001, the children sang in Mahler's Symphony No. 3 with the TMCO and the women of the Tanglewood Festival Chorus. In 1999, PALS introduced the VOICES Concert Series to feature children as artists in their own right. PALS recently released their second CD, "PALS Naturally." PALS is pleased to have singers from the Boston City Singers, Youth Pro Musica, and the St. Thomas Choir School as members of its special summer ensemble.

One of the nation's preeminent children's conductors, PALS Founder and Artistic Director **JOHANNA HILL SIMPSON** has worked with young people of all ages and levels. She received her bachelor's degree from Dartmouth College and a master's in choral conducting from the New England Conservatory of Music, where she studied under Lorna Cooke deVaron. In addition to preparing children for the BSO, she has prepared children for performances with Benjamin Zander, David Hoose, and James Conlon, as well as the child singers for the world premiere of the BSO commission *the shadows of time* by Henri Dutilleux with performances in Boston, New York, and Tanglewood. She has also supervised the preparation of the children's choruses for the Boston Philharmonic's Boston and New York performances of Mahler's Symphony No. 8 and performances of *Carmen on the Common* and *Tosca* with Boston Lyric Opera. For more information, visit PALS on the web at www.palschildrenschorus.org.

PALS CHILDREN'S CHORUS
JOHANNA HILL SIMPSON, Artistic Director

Brendan Attridge
Elinor Broadman
Simon Chase (Mustardseed)
Sylvie Florman
Connor Hoff (Cobweb)
Colin J. Kohli
Garen Kroshian
Nicholas Muratore
Jacob LiBassi
Gabriel Paradis
Jared Plazonja
Lucas Plazonja
Max Ridley
Adrian Rigopulos (Moth)
Samuel P. Shaw
Asa Jordan Sutton
Niles A.L. Turner
Eliana von Krusenstiern
Nikolai von Krusenstiern (Peasebottom)
Talia Weingarten
Jacob Wilder-Smith
Keith Williams

Bret Silverman, Associate Conductor and Rehearsal Pianist
Katrina Shinay, Executive Director
Nancy Walker, Production Assistant

Fellows of the 2004 Tanglewood Music Center

Violin

Gulrukh Abdikadirova, Tashkent, Uzbekistan
Miriam H. and S. Sidney Stoneman Fellowship

Andréa Armijo Fortin, Quebec City, QC, Canada
Annette and Vincent O'Reilly Fellowship

Amanda Chamberlain, South Jordan, UT
Lucy Lowell Fellowship/
Edward G. Shufro Fund Fellowship

Rebecca Corruccini, Davis, CA
Rapaporte Foundation Fellowship

Anne Donaldson, Birmingham, AL
Stokes Fellowship

Jory Fankuchen, Oakland, CA
Gerald Gelbloom Memorial Fellowship/
TMC Fellowship

Sonja Harasim, Houston, TX
Miriam Ann Kenner Memorial Scholarship/
Robert Baum and Elana Carroll Fellowship

Alessandra Jennings, Ann Arbor, MI
Haskell and Ina Gordon Fellowship

Jill Jermyn, Stony Brook, NY
Charles E. Culpeper Foundation Fellowship

Carrie Kennedy, Houston, TX
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship

Beatrice Kohlloeffel, Erlangen, Germany
Dr. Marshall N. Fulton Memorial Fellowship/
TMC Fellowship

Eva Kozma, Targu Mures, Romania
Helene R. and Norman L. Cahners Fellowship/
TMC Fellowship

Sunyoung Lee, Little Ferry, NJ
Caroline Grosvenor Congdon Memorial Fellowship

Jeff Leigh, Charleston, IL
Ethel Barber Eno Scholarship/
Philip and Bernice Krupp Fellowship

Cristian Macelaru, Timisoara, Romania
Rita Meyer Fellowship

Gregory Maytan, Chapel Hill, NC
Frelinghuysen Foundation Fellowship

Yuki Numata, Vancouver, BC, Canada
Frederic and Juliette Brandi Fellowship

Joel Pargman, Bremerton, WA
Anonymous Fellowship/TMC Fellowship

Markus Placci, Bologna, Italy
Richard Smith Memorial Fellowship/
TMC Fellowship

Benjamin Russell, San Diego, CA
Velmans Foundation Fellowship

Yin Shen, Zhoushan, Zhejiang, China
Stephen and Persis Morris Fellowship/
TMC Fellowship

Daniela Georgieva Shtereva, Plovdiv, Bulgaria
Mr. and Mrs. David B. Arnold, Jr. Fellowship/
TMC Fellowship

Simeon Simeonov, Plovdiv, Bulgaria
Evelyn S. Nef Fellowship

Arnaud Sussmann, Nice, France
Florence Gould Foundation Fellowship

Alexis Sykes, Brooklyn, NY
Harold G. Colt, Jr. Memorial Fellowship

Benjamin Ullery, St. Paul, MN
Claire and Millard Pryor Fellowship

Martha Walvoord, Holland, MI
Edward H. and Joyce Linde Fellowship/
TMC Fellowship

Annie Yano, New York, NY
Max Winder Memorial Fellowship

Viola

Megan Fergusson, North Easton, MA
Brookline Youth Concerts Awards Committee Fellowship/Harry and Marion Dubbs Fellowship

Stephanie Fong, Oakland, CA
Luke B. Hancock Foundation Fellowship

Jill Fratianne-Tinkham, Cincinnati, OH
Athena and James Garivaltis Fellowship

Allison Kanter, Deerfield, IL
K. Fred Netter Memorial Fellowship

Cindy Mong, San Diego, CA
Northern California Fellowship

Ryan Mooney, Seattle, WA
Ann and Gordon Getty Foundation Fellowship

John Posadas, Henderson, KY
Marie Morrison Memorial Fellowship

Laura Routt, Edmonds, WA
Judy Gardiner Fellowship

Karina Schmitz, Lansdale, PA
Stanley Chapple Fellowship

Miranda Sielaff, St. Paul, MN
James A. Macdonald Foundation Fellowship

Nadia Sirota, Boston, MA
Theodore Edson Parker Foundation Fellowship

Francois Vallieres, Montréal, QC, Canada
William F. and Juliana W. Thompson Fellowship

Emily Yaffe, West Hartford, CT
Linda J.L. Becker Fellowship

Landon Yaple, Capistrano Beach, CA
Morris A. Schapiro Fellowship

Cello

Peter Lorenzo Anderegg, West Stockbridge, MA
Bay Bank/BankBoston Fellowship

Marieve Bock, Montréal, QC, Canada
Mr. and Mrs. Jay Marks Fellowship/
TMC Fellowship

Christine Christensen, Hilleroed, Denmark
Wilmer and Douglas Thomas Fund Fellowship

Christine Chu, Berkeley, CA
Carolyn and George R. Rowland Fellowship

Semiramis C.S. Costa, Paraiba, Brazil
Saville Ryan/Omar Del Carlo Fellowship

Holgen Gjoni, Korca, Albania
Friends of Armenian Culture Society Fellowship

Christopher Hopkins, Fairbanks, AK
Bill and Barbara Leith Fellowship

Ryan Murphy, St. Louis, MO
Fassino Family Fellowship

Daniel Oliver, Atlanta, GA
Robert and Luise Kleinberg Fellowship

Elise Pittenger, Baltimore, MD
Darling Family Fellowship

Sally Pollard, Canberra, ACT, Australia
Harry and Mildred Remis Fellowship

Alan Rafferty, Albuquerque, NM
The Stephen and Dorothy Weber Fellowship

Sara Sitzer, Saint Louis, MO
James and Caroline Taylor Fellowship

Clara Yang, State College, PA
Edward S. Brackett, Jr. Fellowship

Bass
Edward Botsford, Bethesda, MD
Pokross/Fiedler/Wasserman Fellowship
Logan Coale, West Linn, OR
Albert L. and Elizabeth P. Nickerson Fellowship
Zachary Cohen, New York, NY
Surdna Foundation Fellowship
Alexander Hanna, Bowling Green, OH
Steve and Nan Kay Fellowship
Jory Herman, Spring, TX
Rosamund Sturgis Brooks Memorial Fellowship
Eric Thompson III, Decatur, GA
Jan Brett and Joe Hearne Fellowship
Thomas Van Dyck, Philadelphia, PA
George and Ginger Elvin Fellowship

Flute
Jennifer Bleick, New Ulm, MN
Daphne Brooks Prout Fellowship
Sarah Frisof, Cleveland, OH
Juliet Esselborn Geier Memorial Fellowship
Elizabeth Landon, Canton, PA
Country Curtains Fellowship
Mercedes Smith, Houston, TX
Merrill Lynch Fellowship

Oboe
Stefan Farkas, Freeport, NY
Fernand Gillet Memorial Fellowship
Nicholas Masterson, Ringgold, GA
Kingsbury Road Charitable Foundation Fellowship
Brent Ross, Canfield, OH
Daniel and Shirlee Cohen Freed Fellowship/
Augustus Thorndike Fellowship
Courtney Secoy, Fort Worth, TX
Ushers/Programmers Instrumental Fellowship
in honor of Bob Rosenblatt

Clarinet
Timothy Carter, Southwest Harbor, ME
Marion Callanan Memorial Fellowship/
Mr. and Mrs. Belvin Friedson Fellowship
Erin Simmons, Lincolnton, NC
Sydelle and Lee Blatt Fellowship/
Aso O. Tavitian Fellowship
Erin Svoboda, Melrose, MA
Edwin and Elaine London Family Fellowship
Robert Woolfrey, Toronto, ON, Canada
Starr Foundation Fellowship

Bass Clarinet
Amy Advocat, Brooklyn, NY
Dr. Raymond and Hannah H. Schneider Fellowship/
TMC Fellowship

Bassoon
Brooke Bartels, Jacksonville, NC
Sherman Walt Memorial Fellowship/Honorable and
Mrs. Peter H.B. Frelinghuysen Fellowship
Stevi Caufield, Louisville, KY
Denis and Diana Osgood Tottenham Fellowship/
TMC Fellowship
Carin Miller, New York, NY
Red Lion Inn/Blantyre Fellowship
Karl Vilcins, Long Beach, NY
Robert G. McClellan, Jr. &
IBM Matching Grants Fellowship

Horn
Roslyn Black, Regina, SK, Canada
Ruth S. Morse Fellowship
Linda Campos, Grand Prairie, TX
Jane W. Bancroft Fellowship
Matthew Muehl-Miller, Charleston, IL
John F. Cogan, Jr. Fellowship/TMC Fellowship
Alex Rosenfeld, Philadelphia, PA
William Randolph Hearst Foundation Fellowship
Kelly Schurr, Evanston, IL
Tappan Dixey Brooks Memorial Fellowship
Anneka Zuehlke, Vienna, VA
Susan Kaplan Fellowship

Trumpet
Ryan Barwise, Katy, TX
Armando A. Ghitalla Fellowship
John Freeman, Charlotte, NC
Andre M. Côme Memorial Fellowship
Paul Jeffrey, Toronto, ON, Canada
Messinger Family Fellowship
Matthew Muckey, Sacramento, CA
Arthur and Barbara Kravitz Fellowship/
Mr. and Mrs. Daniel Pierce Fellowship
Christopher Scanlon, South Windsor, CT
Morningstar Family Fellowship/TMC Fellowship

Trombone
Brian Logan, Pearland, TX
Dr. John Knowles Fellowship
Tom Otto, Boston, MA
Annette and Vincent O'Reilly Fellowships
Bron Wright, Bolton, MA
Alfred E. Chase Fellowship

Bass Trombone
Angel Subero, Pto. Ordaz, Venezuela
Omar Del Carlo Fellowship

Tuba
Alexander Lapins, McLean, VA
Donald Law Fellowship

Timpani/Percussion
Keith Carrick, Mt. Airy, MD
Mr. and Mrs. Allen Z. Kluchman Memorial
Fellowship
Robert Dillon, West Bloomfield, MI
Anna Sternberg and Clara J. Marum Fellowship
Matthew Grubbs, Germantown, TN
BSAV/Carrie L. Peace Fellowship
John Kulevich, Scituate, MA
Barbara Lee/Raymond E. Lee Foundation Fellowship
Timur Rubinshteyn, Derry, NH
Miriam H. and S. Sidney Stoneman Fellowship
Karl Williams, Montréal, QC, Canada
Edward G. Shufro Fund Fellowship

Harp
Barbara Poeschl-Edrich, Boston, MA
John and Susanne Grandin Fellowship
Ina Zdorovetchi, Chisinau, Moldova
Kathleen Hall Banks Fellowship/TMC Fellowship

Piano
Ji-Hye Chang, Wonjoo-city, Korea
R. Amory Thorndike Fellowship/
Felicia Montealegre Bernstein Fellowship
Kimball Gallagher, Boston, MA
Billy Joel Keyboard Fellowship

Elizabeth Morgan, Oakland, CA
Wilhelmina C. Sandwen Memorial Fellowship
Elizabeth Pridgen, Atlanta, GA
Mr. and Mrs. Joseph L. Cohen Fellowship
Berenika Zakrzewski, Sault Ste. Marie, ON, Canada
Leonard Bernstein Fellowship

Voice
Jason Abrams, Auburn, NY
Valerie A. Hyman Fellowship/June Ugelow Fellowship
Randall Bills, Fresno, CA
Renee D. Sanft Fellowship Fund for the TMC/Bernice and Lizbeth Krupp Fellowship
Anne-Carolyn Bird, Seattle, WA
Pearl and Alvin Schottenfeld Fellowship/ TMC Fellowship
Charles Blandy, Troy, NY
Nat Cole Memorial Fellowship/TMC Fellowship
Sarah Blaskowsky, New York, NY
Catherine and Paul Buttenwieser Fellowship/ Mary H. Smith Scholarship
Benjamin de la Fuente, Evanston, IL
Mr. and Mrs. Robert E. Remis Fellowship/ Leah Jansizian Memorial Scholarship
Kyle Ferrill, Greenwood, IN
Clowes Fund Fellowship
Lexa Ferrill, Rochester, MI
Kandell Family Fellowship/TMC Fellowship
Ryan Harper, Toronto, ON, Canada
Kingsbury Road Charitable Foundation Fellowship
Alexander Hurd, New Canaan, CT
Dorothy and Montgomery Crane Scholarship/ Richard F. Gold Memorial Scholarship
Kathryn Leemhuis, Columbus, OH
Naomi and Philip Kruvant Family Fellowship
José Lemos, Boston, MA
Eugene Cook Scholarship/TMC Fellowship
Peter McGillivray, Prince Albert, SK, Canada
Andrall and Joanne Pearson Scholarship/ TMC Fellowship
Paula Murrihy, Tralee, Ireland
Lola and Edwin Jaffe Fellowship
Benoit Pitre, Montréal, QC, Canada
Lia and William Poorvu Fellowship
Erika Rauer, Dover, DE
Jerome Zipkin Fellowship
Stefan Reed, Lynchburg, VA
Ruth and Jerome Sherman Memorial Fellowship/ Cynthia L. Spark Scholarship
Robert Stafford, San Francisco, CA
The Everett and Margery Jassy Fellowship/ TMC Fellowship
Charles Temkey, Patchogue, NY
Dr. Raymond and Hannah H. Schneider Fellowship/Taco Inc. Fellowship
Max Wier, San Antonio, TX
The Ushers and Programmers' Harry Stedman Vocal Fellowship
Lawrence Wiliford, Toronto, ON, Canada
William E. Crofut Family Scholarship/ Tisch Foundation Scholarship

Vocal Piano
Kristin Ditlow, Harleysville, PA
Peggy Rockefeller Memorial Fellowship
Jocelyn Dueck, Kleefeld, MB, Canada
Marie Gillet Fellowship
Hee-Kyung Juhn, Santa Barbara, CA
Stephanie Morris Marryott & Franklin J. Marryott Fellowship
Christine McLeavey, West Kingston, RI
Leonard Bernstein Fellowship
Casey Jo Ahn Robards, Highland, IL
Paul Jacobs Memorial Fellowship

Composition
Marcin Bela, Krakow, Poland
Patricia Plum Wylde Fellowship/TMC Fellowship
Grace Choi, Seoul, Korea
Margaret Lee Crofts Fellowship
Joshua Feltman, Oakland, CA
ASCAP Foundation Leonard Bernstein Composer Fellowship
Judd Samuels Greenstein, New York, NY
William and Mary Greve Foundation– John J. Tommaney Memorial Fellowship
Emily Hall, Brighton, England
Otto Eckstein Family Fellowship
Joshua Penman, Brookline, MA
Wallace-Reader's Digest Fund Fellowship

Conducting
Hélène Bouchez, Lyon, France
Maurice Abravanel Scholarship/ Mrs. Vincent Lesunaitis Fellowship
Alan Pierson, Chicago, IL
Dan and Gloria Schusterman Fellowship/ Evelyn and Phil Spitalny Fellowship
Joseph Wolfe, London, England
Seiji Ozawa Fellowship

Library
Colleen Hood, Baltimore, MD
C. D. Jackson Fellowship

Audio Engineering
Anne Matthews, Miami, FL
Leo L. Beranek Fellowship/TMC Fellowship

***The New Fromm Players** is an ensemble of young musicians drawn from recent TMC alumni who have distinguished themselves in the performance of new music. During the TMC season these artists will concentrate almost exclusively on this literature, performing works by the TMC composition Fellows and works demanding lengthy and intensive preparation during the Festival of Contemporary Music. The New Fromm Players ensemble has been funded by a generous grant from the Fromm Music Foundation.*

The New Fromm Players
Elizabeth Mahler, violin, Amherst, NY
Marc Rovetti, violin, Hartford, CT
Mark Berger, viola, Gibbon, MN
Guy Fishman, cello, Haifa, Israel
Louis DeMartino, clarinet, Staten Island, NY
Molly Morkoski, piano, New York, NY

TANGLEWOOD MUSIC CENTER OPERA PROGRAM SUPPORTERS

The Boston Symphony Orchestra gratefully acknowledges the following individuals and organizations for their generous support for the opera training program at the Tanglewood Music Center. Gifts from our donors help ensure the present and future success of this vital and growing program.

For more information, please contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5275, or Robert K. Meya, Senior Major Gifts Officer, at (413) 637-5236.

2003-2004 TMC Opera Annual Gifts

George and Roberta Berry
Mrs. Linda Cabot Black
The Boston Foundation
Mr. Walter G. Loeb
Robert Kruedener Meya
Patricia Plum Wylde

TMC Opera Endowment Funds

The Edward I. and Carole Rudman Fund

The Tanglewood Music Center Opera Program Fund, established by the following donors, with contributions of $1,000 and up:

Anonymous (2)
Dr. Norman Atkin
George and Roberta Berry
Philip Sedgwick Deely and Hilary Somers Deely
Mr. and Mrs. Monroe B. England
Sanford H. Fisher
Nancy J. Fitzpatrick and Lincoln Russell
Ralph and Audrey Friedner
Mr. and Mrs. Richard Grausman
Mr. and Mrs. Edwin A. Jaffe
Dorothy and Charles Jenkins
Liz and George Krupp
Mr. Arthur J. Levey
Mr. and Mrs. Walter F. Loeb
Mrs. Edward M. Lupean and Diane H. Lupean
Mrs. Barbara McCullough
Dr. Martin C. Mihm, Jr.
Gloria Moody
Mr. and Mrs. Millard H. Pryor, Jr.
Mr. and Mrs. Dan Schusterman
Melissa Sere†
Mr. and Mrs. Robert L. Singleton
The Helen F. Whitaker Fund
Mr. and Mrs. Wilmer J. Thomas, Jr.
Mr. Jan Winkler and Ms. Hermine Drezner

Names listed as of July 9, 2004

†deceased

Tanglewood Music Center *an activity of the Boston Symphony Orchestra*

Mark Volpe, *Managing Director, Boston Symphony Orchestra*
Ellen Highstein, *Director, Tanglewood Music Center*

2004 RESIDENT ARTIST FACULTY

Conductors–Tanglewood Music Center Orchestra

Stefan Asbury, conducting program coordinator and project coach, new music
Sana H. and Hasib J. Sabbagh Master Teacher Chair
James DePreist
Rafael Frühbeck de Burgos
Kurt Masur
Ingo Metzmacher
Seiji Ozawa
Christoph von Dohnányi
Guest:
Hans Graf

String Quartet Seminar

Steven Ansell, viola
James Dunham, viola
Norman Fischer, cello
Sadao Harada, cello
Andrew Jennings, violin
Michael Kannen, cello
Mark Sokol, violin

Chamber Music

Norman Fischer, cello and chamber music coordinator
Charles E. Culpeper Foundation Master Teacher Chair
Emanuel Ax, piano
Claude Frank, piano
Barbara LaMont Master Teacher Chair
Pamela Frank, violin
Vic Firth Master Teacher Chair, endowed by Mr. and Mrs. Henry Wheeler
Andrew Jennings, violin
Richard Burgin Master Teacher Chair
Ursula Oppens, piano
Marian Douglas Martin Master Teacher Chair, endowed by Marilyn Brachman Hoffman
Joseph Silverstein, violin
Beatrice Sterling Proctor Master Teacher Chair
Joel Smirnoff, violin
Barry Tuckwell, horn
Eleanor Naylor Dana Visiting Artist
Donald Weilerstein, violin
Guests:
Kim Kashkashian, viola
Garrick Ohlsson, piano

Vocal Music

Kayo Iwama, vocal coach and program coordinator
Renee Longy Master Teacher Chair, gift of Jane and John Goodwin
Phyllis Curtin, soprano
Harry L. & Nancy Lurie Marks Tanglewood Artist-In-Residence
Kenneth Griffiths, vocal coach
Dennis Helmrich, vocal coach
Karl Paulnack, vocal coach
William Sharp, baritone
Lucy Shelton, soprano
Berkshire Master Teacher Chair
Alan Smith, vocal coach
Dawn Upshaw, soprano
Surdna Foundation Master Teacher Chair

Composition and Festival of Contemporary Music

Michael Gandolfi, composition program coordinator
Edward and Lois Bowles Master Teacher Chair
Steve Mackey
Augusta Read Thomas
Bright Sheng
Stephen and Dorothy Weber Artist-In-Residence
Robert Spano, director, Festival of Contemporary Music
Guests:
Osvaldo Golijov
Colin Matthews
Bernard Rands

Special Projects and Visiting Artists

Dance and Music Project: Mark Morris, choreographer & members of the Mark Morris Dance Group
Craig Smith, conductor
Roger Voisin, solfège



Tanglewood Music Center Staff

Patricia Brown, *Associate Director* • Keith C. Elder, *Operations Manager* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

2004 Summer Staff

Administrative: Casey Herrod, *Front Desk Office Assistant/Assistant to the Director* • Katherine Frew, *Office Assistant* • Michael Nock, *Printed Programs Coordinator and Driver* • **TMC Orchestra**: Harry Shapiro, *Orchestra Manager* • Robin Yeo, *Assistant to the Orchestra Manager* • **Operations:** Leslie Ellis, *Production Assistant* • John Morin, *Stage Manager, Seiji Ozawa Hall* • Brent Mix, *Assistant Stage Manager, Seiji Ozawa Hall* • Gabriel Mardoc, Ryan Mix, Kyle Phillips, Eric Piekara, Bradford Pino, *Stage Assistants* • **Library:** Martha Levine, *Orchestra Librarian* • Anna Stowe, *Head Librarian, Copland Library* • Benjamin Berghorn, *Assistant Librarian, Copland Library* • **Piano**: Scott Jones, Steve Carver, *Chief Piano Technicians* • Chantal Fennell, Lorraine Henderson, Alan Rothschild, *Piano Apprentices* • **Audio Department**: Timothy Martyn, *Chief Engineer/Technical Director* • Douglas McKinnie, *Audio Engineer, Head of Live Sound* • Marie Ebbing, Nathan Picklyk, *Associate Audio Engineers* • Jeff Dudzick, Natasha Fabijancic, *Assistant Audio Engineers* • **Dormitory**: Amanda Jellen, *Dormitory Supervisor* • Amie Keddy, *Assistant Dormitory Supervisor* • **Seranak Manager**: Peter Grimm

Tanglewood Development

Peter Minichiello, *Director of Development* • Maureen Barry, *Executive Assistant to the Director of Development* • Judi Taylor Cantor, *Director of Major and Planned Giving* • Robert K. Meya, *Senior Major Gifts Officer* • Pam Malumphy, *Senior Major Gifts Officer and Manager of Tanglewood Business Funds* • Rachel Arthur, *Major and Planned Giving Coordinator* • Diane Cataudella, *Associate Director of Stewardship Programs* • Alexandra Fuchs, *Director of Annual Funds* • Barbara Hanson, *Manager, Koussevitzky Society* • Joanna N. Drake, *Assistant Manager of Annual Fund Events* • Emily Horsford, *Friends Membership Coordinator*

BOSTON SYMPHONY ORCHESTRA

For the Boston Symphony Orchestra

Mark Volpe, *Managing Director*
Ellen Highstein, *Director of Tanglewood Music Center*

Marc Mandel, *Director of Program Publications*
Robert Kirzinger, *Publications Associate*

Program copyright ©2004 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates, Boston, MA
Program printed by The Studley Press, Inc., Dalton, MA



WHEN YOU GIVE,
great music lives on

When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMETZ BL

BOSTON SYMPHONY ORCHESTRA

Tanglewood Jazz Festival 2004

September 3–5

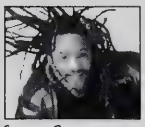
SEPTEMBER 3 FRIDAY

8pm *Ozawa Hall*
Eliane Elias
Eddie Palmieri and La Perfecta II
Live WGBH Broadcast


ELIANE ELIAS

SEPTEMBER 4 SATURDAY

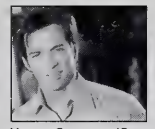
1pm *Theatre*
Savion Glover and Jimmy Slyde
An all-jazz tap program with jazz quintet


SAVION GLOVER

3pm *Ozawa Hall*
Marian McPartland with guest Taylor Eigsti
Piano Jazz
Live Broadcast


MARION MCPARTLAND

8pm *Shed*
Harry Connick, Jr. and Orchestra
"Only You" Tour


HARRY CONNICK,JR.

SEPTEMBER 5 SUNDAY

2pm *Ozawa Hall*
Marsalis Music Presents:
Branford Marsalis Quartet
Harry Connick, Jr. Quartet (no vocals)
Doug Wamble Quartet
Miguel Zenón


BRANFORD MARSALIS

8pm *Ozawa Hall*
Dave Brubeck with Symphonette and Quartet


DAVE BRUBECK



TICKETS: $16–$80

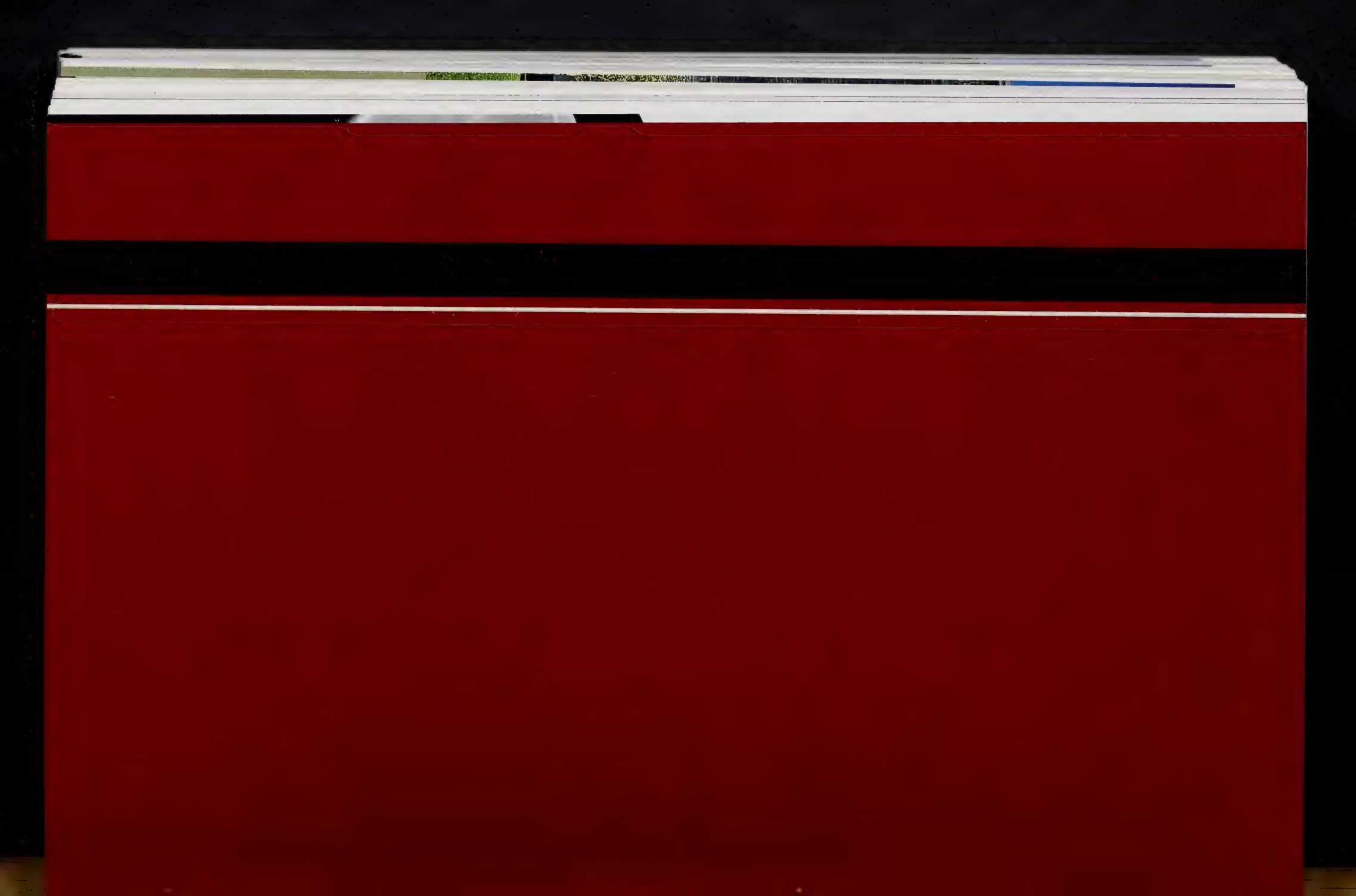
To order, call SymphonyCharge at (888) 266-1200 or order online at *www.bso.org*.

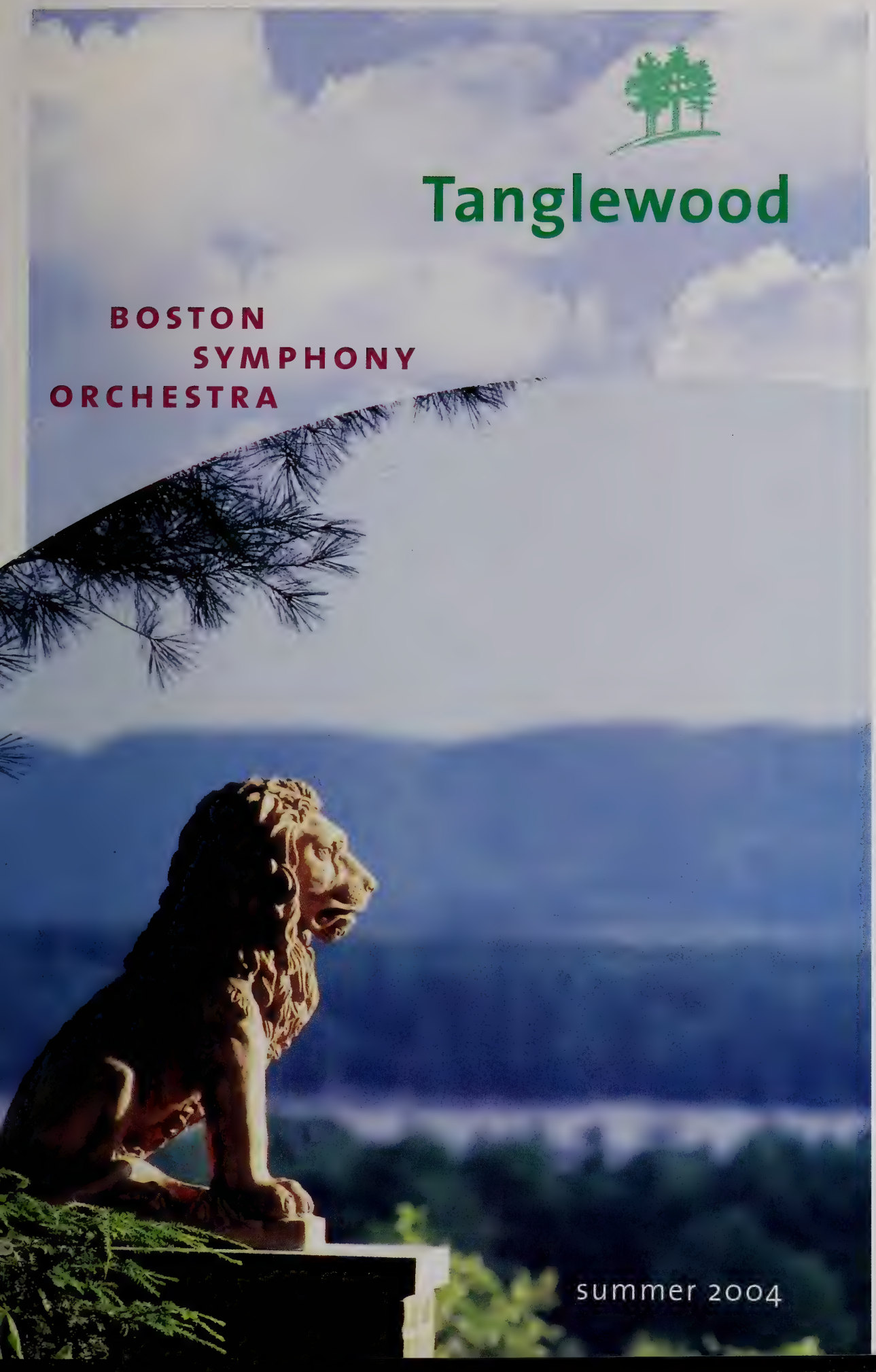
TDD/TTY (617) 638-9289 For services, ticketing, and information for persons with disabilities call (617) 638-9431.

All programs and artists are subject to change. Each ticket ordered by phone/internet is subject to a $5 handling fee. Please note, no refunds or exchanges.

Fidelity INVESTMENTS
Sponsor of the Tanglewood Jazz Festival

JazzTimes.com ...more than a magazine
The Exclusive Music Magazine of the Tanglewood Jazz Festival





Tanglewood

BOSTON
SYMPHONY
ORCHESTRA

summer 2004

Masks and Statues collected by Albert Gordon since 1965



ORIGINS GALLERY

formerly TRIBAL ARTS GALLERY, NYC

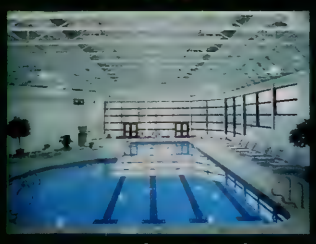
Ceremonial and modern sculpture
for new and advanced collectors

Open 7 Days
413-298-0002

36 Main St. POB 905
Stockbridge, MA 01262

The Resort. The Golf. And Now, The Spa.

Let us help you truly enjoy the Berkshires. Whether spending the day or enjoying a stay in one of our 107 rooms, Cranwell has something for everyone. Unmatched views, perfect golf swings, revitalizing massages, candlelight dining and restful nights.



35,000-Sq.-Ft. Spa



18-Hole Golf Course



Three Restaurants

CRANWELL
RESORT, SPA & GOLF CLUB

Lenox, Massachusetts
1-800-CRANWELL
visit us at cranwell.com

Golf Digest Schools

HISTORIC HOTELS of AMERICA
NATIONAL TRUST for HISTORIC PRESERVATION

Four Diamond Award

Edith Wharton called it

"My first real home."

The New York Times calls it



THE MOUNT

Estate & Gardens

Don't miss the final season of our Designer Showhouse,
featuring stunning interiors created by world-class designers.
Stroll through exquisite gardens, enjoy lunch and a glass of wine on the terrace,
and attend provocative lectures on Monday and Thursday afternoons.

www.EdithWharton.org

Route 7 at Plunkett Street, Lenox Daily 9-5 413-637-6900

BOSTON SYMPHONY ORCHESTRA

One Hundred and Twenty-Third Season, 2003-04

TANGLEWOOD 2004

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Avram J. Goldberg
Thelma E. Goldberg
Edna S. Kalman
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Mark G. Borden
Alan Bressler
Michelle Courton Brown
William Burgin
Dr. Edmund B. Cabot
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Ranny Cooper
Martha H.W. Crowninshield
Joan P. Curhan
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
J. Richard Fennell
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Steven E. Karol
Stephen Kay
Edmund Kelly
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Mrs. William D. Larkin, Jr.
Robert J. Lepofsky
Alexander M. Levine
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Barbara E. Maze
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Mrs. Micho Spring
Charles A. Stakeley
Jacquelynne M. Stepanian
Wilmer Thomas
Samuel Thorne
Bill Van Faasen
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Robin Wilson
Richard Wurtman, M.D

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Business Leadership Association

Board of Directors

Charles K. Gifford, *Chairman*
Edmund F. Kelly, *President*

Leo L. Beranek, James F. Cleary, *and* Harvey Chet Krentzman, *Chairmen Emeriti*

Robin A. Brown
Michael J. Costello
Robert W. Daly
Francis A. Doyle
William R. Elfers
Lawrence K. Fish
John P. Hamill
Ernest K. Jacquet
Michael J. Joyce
Steven E. Karol
Edmund F. Kelly
Christopher J. Lindop
Carmine A. Martignetti
Thomas J. May
J. Kent McHose
Joseph C. McNay
Louis F. Orsatti
Patrick J. Purcell
Lynda A. Schubert
Roger T. Servison
Malcolm L. Sherman
Ray Stata
William C. Van Faasen
Paul M. Verrochi

Ex-Officio Peter A. Brooke • Diddy Cullinane • Nicholas T. Zervas

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*



Walter H. Scott

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity
Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Karen Leopardi, *Artist Assistant/Secretary to the Music Director* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Artistic Administration Coordinator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • Julie G. Moerschel, *Assistant Chorus Manager* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Taunia Soderquist, *Payroll Administrator* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Gregg Carlo, *Coordinator, Corporate Programs* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Tanya Melanson, *Development Communications Coordinator* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs*

EDUCATION AND COMMUNITY PROGRAMS/ARCHIVES

Myran Parker-Brass, *Director of Education and Community Programs*
Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* ◆ Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/ Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* ◆ Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* ◆ Alyson Bristol, *Director of Corporate Sponsorships* ◆ Sid Guidicianne, *Front of House Manager* ◆ James Jackson, *Call Center Manager* ◆ Roberta Kennedy, *Manager, Symphony Shop* ◆ Sarah L. Manoog, *Director of Marketing Programs* ◆ Michael Miller, *SymphonyCharge Manager*

Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • John Dorgan, *Group Sales Coordinator* • Michelle Giuliana, *Web Editor* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Cheryl McKinney, *Subscription Representative* • Michael Moore, *Assistant Call Center Manager* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

Ronald T. Brouker, *Supervisor of Tanglewood Crew* • Robert Lahart, *Electrician* • Peter Socha, *Head Carpenter*

Tanglewood Facilities Staff Robert Casey • Steve Curley • Rich Drumm • Bruce Huber

TANGLEWOOD SUMMER MANAGEMENT STAFF

Thomas Cinella, *Business Office Manager* • Peter Grimm, *Seranak House Manager* • David Harding, *Front of House Manager/Manager of Customer Service* • Marcia Jones, *Manager of Visitor Center*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Two "Special Focus" Exhibits at the Tanglewood Visitor Center Celebrating Two Anniversaries at Tanglewood This Summer

Two "Special Focus" exhibits have been mounted by the BSO Archives at the Tanglewood Visitor Center this summer.



"John Williams and the BSO: A 25-Year Collaboration" celebrates Mr. Williams's 25-year relationship with the Boston Symphony Orchestra. Mr. Williams was the nineteenth Conductor of the Boston Pops from 1980 to 1993, then became Laureate Conductor of the Boston Pops and Artist-in-Residence at Tanglewood. The exhibit features photographs and other materials documenting this 25-year association, including concert activities, tours, recordings with the Boston Pops Orchestra, and the recordings he made of the original film scores for *Schindler's List* and *Saving Private Ryan* conducting members of the BSO in Symphony Hall. The photo here is of Mr. Williams backstage at Carnegie Hall on the occasion of his debut as Boston Pops Conductor, on January 22, 1980 (photograph by Peter Schaaf).

This year's second "Special Focus" exhibit, "A Room for Music: Seiji Ozawa Hall Turns Ten!," celebrating the hall's tenth anniversary this summer, focuses on the building and construction of Seiji Ozawa Hall. Featuring photographs, construction plans, and other memorabilia, this exhibit explores the hall's architectural design and the festivities that opened this award-winning venue ten years ago on July 7, 1994. The photo, from June 22, 1993, shows a steel truss being lifted into place by crane (photograph by BSO Life Trustee Dean Freed).



Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships which underwrite the costs of tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the 20th and 21st centuries. This year's first TMC Orchestra concert is under the direction of Ingo Metzmacher, who, in his first collaboration with the TMC, leads music of Dallapiccola (honoring that composer's centennial), Schoenberg, and Berlioz. Also this summer the TMCO per-

Programs copyright ©2004 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates

Memories of Tanglewood...
You can take them with you!

Visit our

Tanglewood Music Store

Located at the Main Gate
Hours—same as the Glass House at the Main Gate
Wide selection of classical music
Weekly concert selections
BSO and guest artists

- Compact discs
- Sheet music, instrumental and vocal
- Full scores
- Books

Glass House Gift Shop

Located at the Main Gate and Highwood Gate
Exciting designs and colors

- Adult and children's clothing
- Accessories
- Compact discs
- Stationery, posters, books
- Giftware

MasterCard/VISA/American Express/Diners Club/Discover Card

MAIN GATE:
Closed during performances
Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



forms under the batons of Kurt Masur, Rafael Frühbeck de Burgos, Robert Spano, and James DePreist. In addition, Seiji Ozawa returns to the TMCO podium leading music of Takemitsu and Verdi as part of the August 1 gala concert marking the 10th anniversary of Seiji Ozawa Hall. Also in 2004, the Mark Morris Dance Group returns for its second annual week-long collaboration with the TMC intertwining music and dance, culminating in two joint MMDG/TMC performances of works choreographed by Mark Morris to music of Vivaldi, Bartók, and Bach. With Britten's Shakespeare-inspired opera *A Midsummer Night's Dream,* the TMC Opera Program returns this summer to the work of Benjamin Britten, a composer historically associated with Serge Koussevitzky and the Music Center. Conductor Robert Spano once again directs the annual Festival of Contemporary Music, this year featuring works of Bernard Rands (celebrating his 70th birthday year) and Elliott Carter (marking his 95th birthday year), with music by the Finnish composers Salonen, Sallinen, Saariaho, and Lindberg also highlighting the 2004 FCM programs. In another of the TMC's new music programs, TMC composers will work throughout the summer with gifted young film and video artists, creating short collaborative works to be presented during the Festival. Ongoing TMC programs include seminars in the string quartet and piano quartet, and a series of free concerts, the "Steinway Series" on Monday afternoons in the Chamber Music Hall, highlighting works for solo piano and piano chamber music.

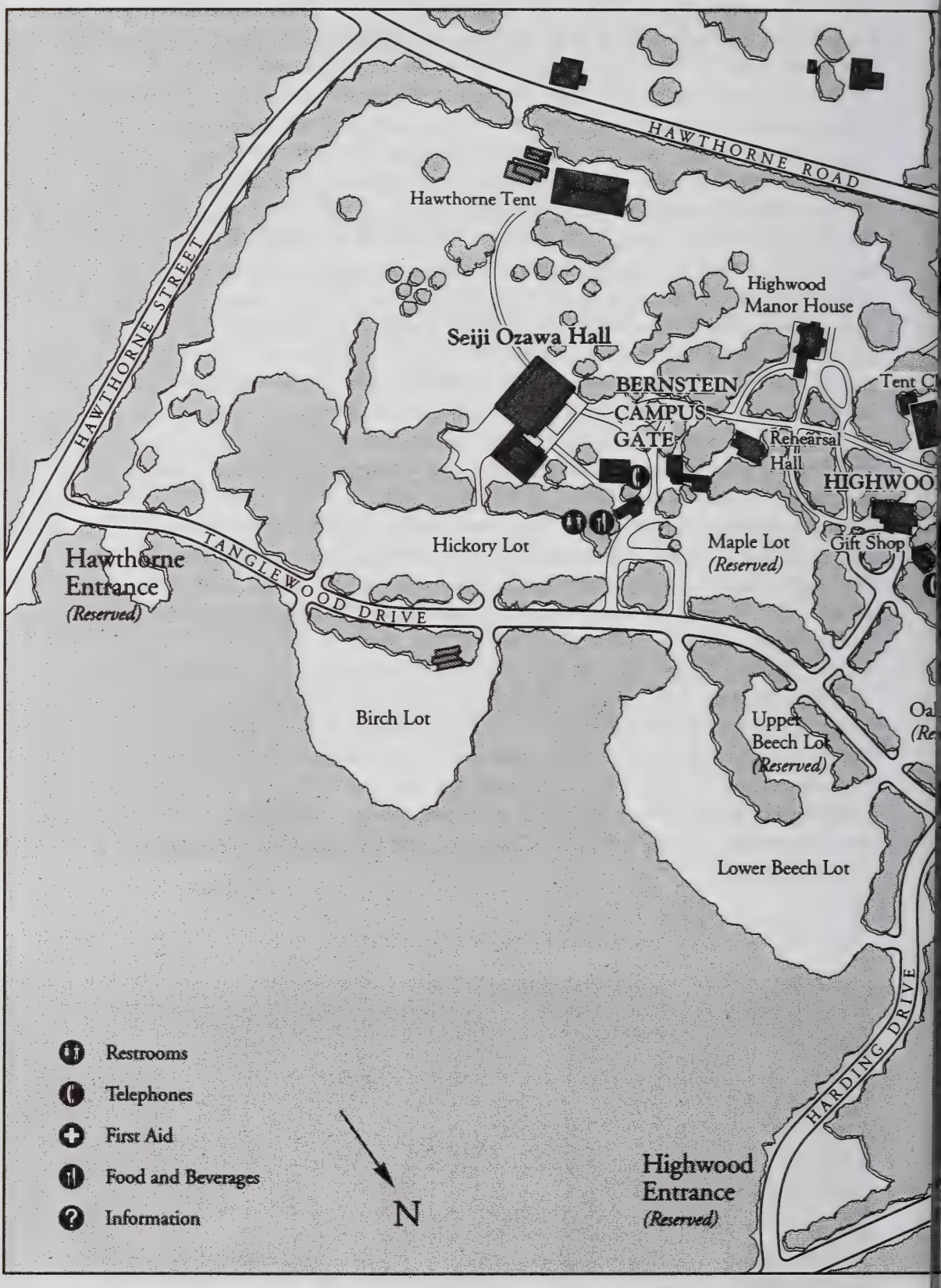
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

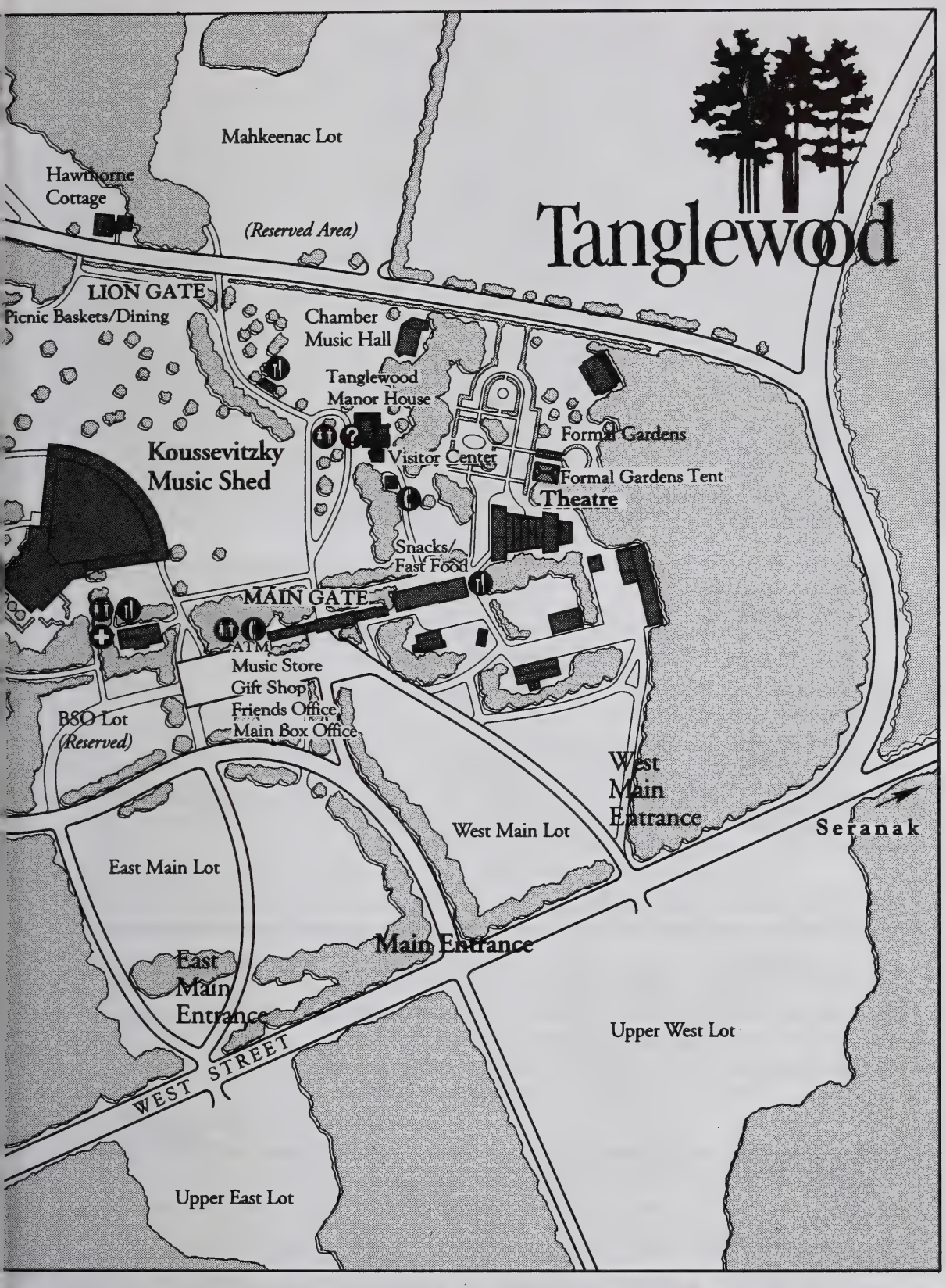
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
HIGHWOO
Tent C
Hickory Lot
Maple Lot
(Reserved)
Gift Shop
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
Seranak
West Main Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

BSAV TANGLEWOOD ADMINISTRATIVE COMMITTEE 2004

Chair
Ursula Ehret-Dichter
Immediate Past Chair
Melvin R. Blieberg
Secretary
Mary M. Blair
Nominating
Muriel Lazzarini

•

COMMUNITY/
AUDIENCE SERVICES
Paul Flaum, *Vice-Chair*
Berkshire Night
Nancy Glynn
Berkshire Education Resource Center
Sylvia S. Stein and
Harry G. Methven
Tour Guides
William C. Sexton
Michael Geller
Ushers/Programmers
Dan Ruge
Visitor Center
Michael Geller
Brochure Distribution
Larry Kassman

•

DEVELOPMENT
Gabriel Kosokoff, *Vice-Chair*
Event Services
Liz Shreenan
John L. Powell
Friends Office
Alan Benjamin
Gail B. Harris
Glass House
Diana and Stanley Feld
BSAV Boston/Tanglewood Event
William Ballen and
Sharon L. Shepard
Seranak Gardens and Flowers
Jack T. Adler
Anita Busch
Special Events
Marie Feder
Julie Weiss
Tent Club
Carolyn and William Corby

•

EDUCATION
William Ballen, *Vice-Chair*
BSAV Encore Bus Trip
Marcia A. Friedman
Historical Preservation
Bonnie Sexton
Polly Pierce
Words about Music (ReDiscovering Music)
Gabriel Kosakoff
Ronald Winter
Talks & Walks
Rita Kaye
Joyce Kates
Training Coordinator
Marilyn Flaum
Alexandra Warshaw
Watch & Play
Margery Steinberg
Judy Borger
Youth Activities
Brian Rabuse
Andrew T. Garcia

•

MEMBERSHIP
Rita Blieberg, *Vice-Chair*
Administrative Events
Marsha Burniske
Elizabeth Boudreau
Database/New Members
Norma Ruffer
Edmund L. Dana
Membership Meetings
Joyce Kates
Rita Kaye
Newsletter
Victoria Morss
Personnel Coordinator
Mary Spina
Ready Team
Arnold and Lillian Katz
Karen M. Methven
Retired Volunteers Club
Judith M. Cook
Passes/Tickets
Pat Henneberry

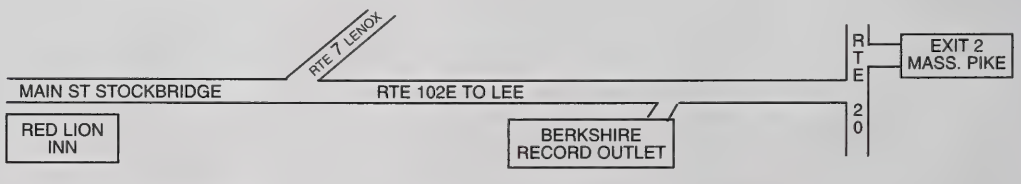
•

TMC
Ginger Elvin, *Vice-Chair*
TMC TimeOff
Barbara Koz Paley
Augusta (Gus) Leibowitz
Opening Ceremonies
Marjorie T. Lieberman
Student Parties
Larry Phillips
Bobbi Rosenberg
TOP Picnic
Arline Breskin
Rosalie Beal

CLASSICAL CD DELETIONS & OVERRUNS

Top quality LPs, tapes, CDs, videos and books from $2.00. Over 15,000 Classical titles at a fraction of their original prices.

Just 3.8 miles East of Stockbridge on Rte. 102 (follow map below)



Summer Retail Hours: Mon.-Sat. 10:00 AM-5:30 PM (July 1-Sept. 1)

BERKSHIRE RECORD OUTLET

Rte. 102, Lee, MA Website: www.berkshirerecordoutlet.com (413) 243-4080

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT SPORTS ACTIVITIES, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.



TDK.

At TDK, we understand that music is both timeless and priceless.
That's why we're so serious about creating high performance, totally reliable CD and DVD burners and recording media.
Whether burning your own mixes or archiving world-class performances, you can count on TDK to keep the music alive. The proof is in the company we keep: the Boston Symphony Orchestra, Milan's La Scala Opera Theater and the countless other audio professionals who depend on TDK.

Check out the full line of Indi DVD and veloCD burners, as well as 100% certified CD and DVD recording media at The Digital Sweetspot™, www.tdk.com.

As the sponsor of the 16th annual Tanglewood Free Lawn Passes for Children program, TDK is proud to bring the gift of music to thousands of children.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant, for the sixteenth consecutive year, from TDK, the world leader in digital recording playback solutions. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center. THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

BOSTON SYMPHONY ORCHESTRA

TANGLEWOOD 2004

James Levine
Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames
David and Ingrid Kosowsky chair

*Valeria Vilker Kuchment
Theodore W. and Evelyn Berenson Family chair

*Tatiana Dimitriades
Stephanie Morris Marryott and Franklin J. Marryott chair

*Si-Jing Huang
Catherine and Paul Buttenwieser chair

*Nicole Monahan
Mary B. Saltonstall chair

*Wendy Putnam
Kristin and Roger Servison chair

*Xin Ding
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

‡Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Alexander Velinzon
§Gerald Elias

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*Participating in a system of rotated seating
‡On sabbatical leave
§Substituting, Tanglewood 2004

*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Acting Principal
Marian Gray Lewis chair, fully funded in perpetuity
§Marianne Gedigian

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair
Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal

Voice and Chorus

John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor

Anna E. Finnerty chair, fully funded in perpetuity

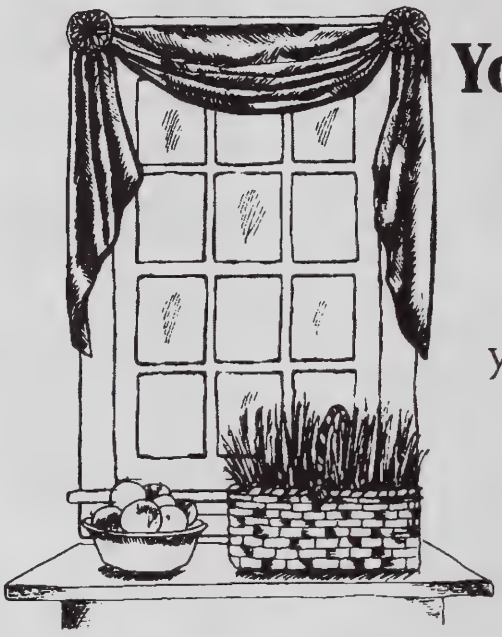
Personnel Managers

Lynn G. Larsen
Bruce M. Creditor

Stage Manager

John Demick
Position endowed by Angelica L. Russell

Country Curtains®
RETAIL SHOP



You'll Find Our Shop Cozy & Inviting...

Full of new looks and fresh decorating ideas for making your home warm and inviting!

At The Red Lion Inn
Main Street
Stockbridge, MA
413-298-5565
www.countrycurtains.com

Open Every Day!

After the Performance...



Late Night Fare in the Courtyard

☆

Cocktails at the Back of the Bank Bar

☆

Live Entertainment in The Lion's Den

Telephone 413 298-5545 for reservations.

THE RED LION INN
Food & Lodging Since c.1773
Stockbridge, Massachusetts 01262
www.redlioninn.com

Wine Spectator
AWARD OF EXCELLENCE
2003

A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 123rd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened more than a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882


SHAKESPEARE
& COMPANY
As You Like It
Comedy of Errors
Lettice and Lovage
Full Gallop
Othello
Vita & Virginia
Romeo and Juliet
Free Outdoor
Bankside Festival
Mad love
Tina Packer, Artistic Director
Lenox Village • 413-637-3353 • shakespeare.org

Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun in 1917 with the Victor Talking Machine Company (the predecessor to RCA Victor), continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hun-

Purchased in 1995



$1,580,000

Sold in 2003



$8,015,000

Probably the best investment you'll ever make.

The Townhouse Brokers

Leslie J. Garfield & Co., Inc.

505 Park Avenue, New York, New York 10021 (212) 371-8200 www.lesliejgarfield.com

NATHANIEL HAWTHORNE REVISITED

This summer marks the bicentennial of Nathaniel Hawthorne's birth on July 4, 1804. The local influence of Nathaniel Hawthorne—the author of *Tanglewood Tales*—is clearly linked to Tanglewood: all who enter Tanglewood via the Lion Gate see the replica of the "little red cottage" where the Hawthorne family lived from May 1850 until November 1851, and where he wrote *The House of the Seven Gables.* In the distance rises Monument Mountain, where Hawthorne met Herman Melville on a summer outing in August 1850. Their relationship inspired Melville's literary ambitions, as reflected in the epic scale of his masterpiece, *Moby-Dick,* dedicated to Hawthorne "In Token of my Admiration for his Genius."



BSO Archives

Materials dating from Nathaniel Hawthorne's stay at the little red cottage are on view in the Tanglewood Visitor Center as part of the display documenting the early history of the Tappan family estate (Tanglewood). The cottage was destroyed by fire in 1890. A replica duplicating the original exterior was dedicated in July 1947. (The interior now provides classroom and studio space for the Tanglewood Music Center.) The photo shows the 1947 dedication ceremony, with Serge Koussevitzky seated second from left on the porch.

To commemorate the Hawthorne bicentennial, the Lenox Library has published *Hawthorne Revisited*, a collection of essays exploring this Berkshire literary legacy (available at the library and in the Tanglewood shops). On Sunday morning, August 8, the meeting of Hawthorne and Melville will be celebrated in a hike up Monument Mountain; anyone interested should meet at 10 a.m. that day in the parking lot on Route 7 at the base of the mountain. On Saturday, October 9, at 8 p.m., a gala celebration in Ozawa Hall sponsored by Shakespeare & Company and hosted by Mike Wallace will feature Jane Fonda, Marisa Tomei, and David Strathairn performing and reading from Hawthorne's works. For more information on this event, call (413) 637-1199, ext. 113.

2004 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA

Sponsored by the Tanglewood Association of the Boston Symphony Association of Volunteers

Free to the public: Wednesday at 10:30 a.m. and Saturday at 1:30 p.m.

Free to Sunday ticket-holders: Sunday at 12:30 p.m.

Tours continue through Sunday, August 29.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

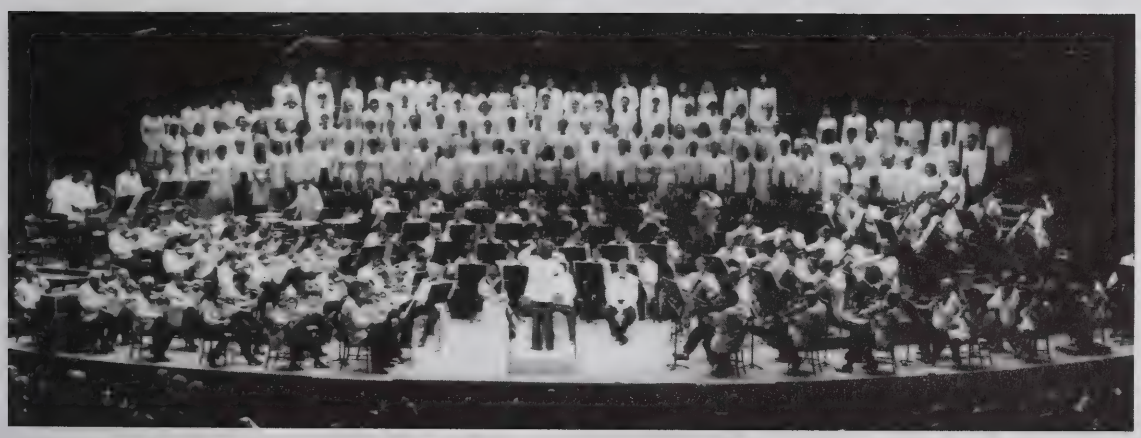
dredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions that continued during 2002-03 with the world premieres of new works by Elliott Carter, Sofia Gubaidulina, John Harbison, and Tan Dun. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

Walter H. Scott



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood

every 21 seconds
the music stops

and a life changes due to traumatic brain injury

The Berkshire Brain Injury Support Group of the Massachusetts Brain Injury Association offers support, education, prevention, and advocacy throughout the Berkshire Hills.

www.mbia.net 1-800-242-0030

THE NATIONAL SHRINE OF THE DIVINE MERCY
Eden Hill, Stockbridge, MA

DAILY HISTORIC TOURS

AREA'S LARGEST
CATHOLIC GIFT SHOP
OPEN DAILY 9-5PM



Daily Masses • Confessions • Special Events
www.marian.org/shrine 413-298-3931
www.divinemercygiftshop.org

Beauty in the Berkshires

Berkshire Cosmetic and Reconstructive Surgery Center

Dr. George A. Csank, M.D., FACS
Dr. Basil M. Michaels, M.D., FACS

- *Board-Certified Plastic Surgeons*
- *Complete Operating Theatre*
- *Private and Confidential*
- *Licensed Esthetician*
- *Laser Surgery Center*
- *Laser Facial*
- *Botox and Restylane*
- *Facelift*
- *Breast Augmentation*
- *Liposuction*

413-496-9272
berkshirecosmeticsurg.com



Wide Open MRI • CT Scanning
Bone Density • Mammography • Ultrasound
X-Ray • Consultations and Second Opinions

Jerome M. Auerbach, M.D.
Robert B. Geehr, M.D.
Stuart J. Masters, M.D.

All Board Certified Radiologists serving Berkshire County since 1976.

berkshire radiological associates

Diagnostic Outpatient & Women's Imaging

610 North Street
Pittsfield, MA 01201
(413) 443-9338
www.berkshireradiology.com

Some call him a pianist.

Others, a computer engineer.

That's what happens

when you graduate from WPI.



Sergio Salvatore, Class of 2002
Recording Artist
Engineer, Sony Music Entertainment, Inc.

"I've always had two passions: jazz and computers. When I was looking at colleges, I wanted to find a place where I could combine these interests into one academic program. WPI was the perfect fit. The projects and courses I completed there made me a better engineer – and a better musician – and prepared me for opportunities I could never have imagined." - Sergio Salvatore

WPI

The University of
Science and Technology.
And Life.℠

Learn more about WPI's unique approach to education:
www.wpi.edu/arts 508-831-5286

Founded in 1865 Worcester, Massachusetts

BARD SUMMERSCAPE

July 8 – August 22, 2004

Experience a performing arts festival like no other. Bard SummerScape presents world-class opera, music, and theater you won't hear anywhere else, in a venue you can't find anywhere else: the Frank Gehry–designed Richard B. Fisher Center for **the Performing Arts, hailed by critics as "an acoustic jewel" and "a virtuoso piece."**



OPERA

East Coast Professional Premiere

The Nose

July 28 – August 7
An opera by Dmitrii Shostakovich
American Symphony Orchestra
Conducted by Leon Botstein
Directed by Francesca Zambello
Set design by Rafael Viñoly
Costume design by Georgi Alexi-Meskhishvili
Lighting design by Mark McCullough

THEATER

American Premiere
St. Petersburg's Alexandrinsky Theatre presents

The Inspector General

July 8–11
A play in two acts by Nikolai Gogol
Directed by Valery Fokin

MUSIC THEATER

World Premiere

Guest from the Future

July 22 – August 1
Music by Mel Marvin
Libretto by Jonathan Levi
Directed by David Chambers

Moscow: Cherry Tree Towers

August 12–15
A musical in two acts by Dmitrii Shostakovich
Directed by Francesca Zambello

BARD MUSIC FESTIVAL

Fifteenth Season

Shostakovich and His World

August 13–22
Two weekends of concerts, panels, and other events bring the musical world of Russian composer Dmitrii Shostakovich vividly to life.

Bard SummerScape 2004 also features a Russian film festival, puppet theater, late-night cabaret, and other special events.

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

For tickets and information, call 845-758-7900 or visit summerscape.bard.edu.

Bard College Annandale-on-Hudson, N.Y.

Photo: ©Bilyana Dimitrova

Fifteenth Annual Bard Music Festival

SHOSTAKOVICH AND HIS WORLD

AUGUST 13–15 AND 20–22, 2004

The Bard Music Festival's fifteenth season explores the musical world of Russian composer Dmitrii Shostakovich (1906–75) with concerts, panels, and special events.

FRIDAY, AUGUST 13
PROGRAM ONE DMITRII SHOSTAKOVICH: THE MAN AND HIS WORK
8:30 p.m. Works by Shostakovich

SATURDAY, AUGUST 14
10:00 a.m. Panel CONTESTED ACCOUNTS: THE COMPOSER'S LIFE AND CAREER

PROGRAM TWO THE FORMATIVE YEARS
1:30 p.m. Works by Shostakovich, Stravinsky, Glazunov, Prokofiev, Skriabin, Gnesin, Shteynberg

PROGRAM THREE FROM SUCCESS TO DISGRACE
8:00 p.m. Works by Shostakovich. American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 15
10:00 a.m. Panel MUSIC IN THE SOVIET UNION

PROGRAM FOUR THE PROGRESSIVE 1920s
1:30 p.m. Works by Shostakovich, Shcherbachov, Myaskovsky, Popov

PROGRAM FIVE THE ONSET OF POLITICAL REACTION
5:00 p.m. Works by Shostakovich, Shebalin, Kabalevsky, Khachaturian, Dzerzhinsky, Khrennikov

FRIDAY, AUGUST 20
10:00 a.m. Symposium ART AND CULTURE IN THE SOVIET ERA

PROGRAM SIX "GOOD MORNING MOSCOW": ONE DAY IN THE LIFE OF SOVIET POPULAR MUSIC
8:00 p.m. Performance

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

SATURDAY, AUGUST 21
PROGRAM SEVEN MUSIC AS POLITICS
10:00 a.m. Performance with commentary
Shostakovich's *Antiformalist Rayok*

PROGRAM EIGHT IN THE SHADOW OF 1948
1:30 p.m. Works by Shostakovich, Ustvolskaya, Weinberg, Sviridov, Shaporin

PROGRAM NINE AFTER THE THAW: A COMPOSER LOOKS BACK
8:00 p.m. Works by Shostakovich. American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 22
10:00 a.m. Panel THE COMPOSER'S LEGACY: SHOSTAKOVICH IN THE CONTEXT OF MUSIC TODAY

PROGRAM TEN A NEW GENERATION RESPONDS
1:30 p.m. Works by Shostakovich, Denisov, Tishchenko, Gubaidulina, Schnittke

PROGRAM ELEVEN IDEOLOGY AND INDIVIDUALISM
5:00 p.m. Works by Shostakovich. Bard Festival Chorale; American Symphony Orchestra, Leon Botstein, conductor

For ticket information call 845-758-7900 or visit www.bard.edu/bmf

Ticket prices range from $20 to $55. Panels and symposium are free.

Bard College
Annandale-on-Hudson
New York

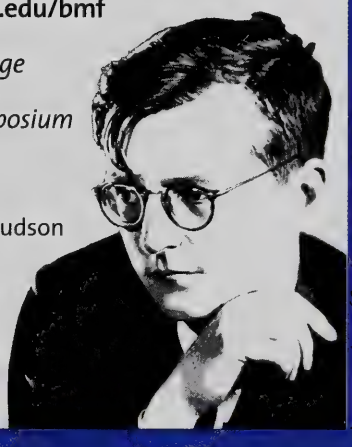


Image courtesy of Foreig

The food's cold. You're cool.

The picnic hamper skates into the 21st century on in-line wheels.

Insulated compartments for your alfresco feast, roomy coal chute pockets for everything else.

In fresh green nylon with silver accents, hideaway backpack straps, and telescoping handle.

The Rolling Cooler. Only $39.95. Only at Crate and Barrel and crateandbarrel.com.

Crate&Barrel Home



For the store nearest you, call 800.996.9960

Table of Contents

Celebrating Dvořák at Tanglewood: Dvořák's Chamber Music, ... 3
by Hugh Macdonald

Prelude Concert of Friday, July 30, at 6 (Ozawa Hall) 7
Members of the Boston Symphony Orchestra; Renaud Capuçon, violin; Randall Hodgkinson, piano
MUSIC OF SCHNITTKE AND DVOŘÁK

Boston Symphony concert of Friday, July 30, at 8:30 13
Edo de Waart conducting; Richard Goode, piano; Tanglewood Festival Chorus, John Oliver, conductor
MUSIC OF HAYDN AND MOZART

Boston Symphony concert of Saturday, July 31, at 8:30 26
Christoph von Dohnányi conducting; Renaud Capuçon, violin
MUSIC OF SCHNITTKE, MENDELSSOHN, AND BRAHMS

Boston Symphony concert of Sunday, August 1, at 2:30 36
John Williams conducting; Dawn Upshaw, soprano; James Sommerville, horn
MUSIC OF WILLIAMS AND COPLAND

THIS WEEK'S ANNOTATORS

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and then of the San Francisco Symphony and New York Philharmonic.

Jan Swafford is an award-winning composer and author who teaches in the Tufts University English Department and whose books include biographies of Charles Ives and Johannes Brahms.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 17, 24; August 7, 21 — Marc Mandel, BSO Director of Program Publications
July 10, 31; August 14, 28 — Robert Kirzinger, BSO Publications Associate



Corot

Delacroix

Ingres

Courbet

Géricault

Cabanel

Millet

Rousseau

The French Connection

"Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier includes some 70 masterpieces by Courbet and leading French artists of the period.

June 27-September 6, Daily 10:00am -5:00pm

Organized by the Musée Fabre, Montpellier, France; the Virginia Museum of Fine Arts, Richmond (March 26 – June 13, 2004); and the Sterling and Francine Clark Art Institute, with the Dallas Museum of Art (October 17, 2004 – January 2, 2005) and the Fine Arts Museums of San Francisco (January 22 – April 4, 2005) under the auspices of FRAME (French Regional and American Museum Exchange).

Discover the CLARK

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267 413-458-2303 WWW.CLARKART.EDU

CELEBRATING DVOŘÁK AT TANGLEWOOD

May 1, 2004, was the 100th anniversary of Czech composer Antonín Dvořák's death. This summer, Tanglewood marks that occasion with BSO performances of the Symphony No. 9, "New World," and an all-Dvořák program including the "Othello" Overture, Cello Concerto, and Symphony No. 7; choral works as part of an all-Czech program by the Tanglewood Festival Chorus on the Prelude Concert of August 27; and chamber music of Dvořák performed by BSO members and guest artists on the Friday-evening Prelude Concerts throughout the Tanglewood season.

Dvořák's Chamber Music

by Hugh Macdonald

Dvořák was one of those rare composers who was prepared to try his hand at almost any kind of music: opera, symphony, concerto, song, sonata, choral music, chamber music, piano music, and more. This was unusual in the nineteenth century when Berlioz could get away with composing nothing for the piano, when Liszt, Brahms, and Mahler never wrote operas, when Schubert never wrote a concerto, and when Wagner disdained almost everything but his own brand of music drama. Of Dvořák's contemporaries, Tchaikovsky and Saint-Saëns were perhaps as versatile as he, even more so when we recall Tchaikovsky's ballets—or Saint-Saëns's film score.

Dvořák's output was immense, so that in any one of these domains we find a rich repertoire. His operas remain an unexplored treasure house, his choral music too is abundantly rewarding. His chamber music—with which Tanglewood is marking the 100th anniversary of the composer's death—has always been adored by players and audiences, even though much of it remains in the neglected category, even today. As a fine pianist and an experienced violist (he was principal viola in Prague's Provisional Theatre for no less than nine years) he knew the joys and problems of intimate music-making, and he had a wide circle of friends both in Prague and abroad with whom he would regularly play.

At the heart of this repertoire are the fourteen string quartets. Ancillary works are a string trio (the unusual Terzetto for two violins and viola; see below), three string quintets (one with double bass), and a string sextet. Combinations with piano include four piano trios, two piano quartets, and one piano quintet. The two serenades, one for strings and one for winds, can well be included with the chamber music, since the spirit and feel of these works is much more intimate than that of the symphonies and symphonic poems.

So accomplished and distinctive is Dvořák's mature style that we easily forget how long he took to find it. In his twenties he was writing music that reaches out to contemporary styles, usually German, embodied by Mendelssohn, Schumann, or Wagner as models. At least half of the string quartets fall into this exploratory period. But in the mid-1870s, when Dvořák was in his thirties, the curiously different impacts of Smetana and Brahms brought about a great change. His music took on a distinctively Slavonic character while at the same time making its way in the German-speaking lands. Supported by Brahms and Hanslick in Vienna and published by Simrock in Berlin, Dvořák composed music in which we recognize the spritely Czech spirit of, say, Smetana's *The Bartered Bride*, and which carried his name further afield than Smetana's had ever traveled. Soon he was being idolized also in England, and would eventually spend many months in America.

The relationship with Brahms was strange because the latter did not easily warm to fellow-composers and because Dvořák had a much more adventurous view of harmony

and orchestration than his German friend. But they remained close, and Dvořák often seems to be treading a path that Brahms had opened up before. Dvořák's Sixth Symphony (1880) is in some senses a tribute to Brahms's Second (1877). The very austerity of chamber music—especially with piano—echoes the high seriousness of Brahms's output in similar genres. The **Piano Trio in F minor, Opus 65** (JULY 30), perfectly illustrates the Brahmsian extreme in Dvořák's music, with its solemn statement of a theme in unison in the opening bars: no harmony, no introduction, no circumlocution. The piano writing is full and at times massive, the orthodox four movements are laid out on a large scale, and the music's spirit accords with the German version of Dvořák's name (Anton, rather than Antonín) that Simrock insisted on putting on the cover, despite Dvořák's angry objections. Only in its wonderful melodiousness and in the uneven rhythms of the second movement, the Allegretto grazioso, does Dvořák's native spirit peek through.



Antonín Dvořák, c.1877-78

The next piano trio, on the other hand, the **"Dumky" Trio in E minor, Opus 90** (AUGUST 20), goes for full-blooded Czechness throughout. No more sonata form, no more conventionally balanced four movements. Instead there are six unrelated dance movements, each displaying the abrupt contrast of melancholy and vigor that characterized this widespread Eastern European dance form, and which Dvořák believed to be its principal character. The *dumka* was, in practice, no more than a mood piece of widely various types. All six dances of the *Dumky* Trio are in different keys, mostly using major and minor alternations to corre-



spond with the changes of temper and tempo.

The five **Bagatelles, Opus 47** (JULY 23), are a similar assemblage of dance-like pieces, scored—unusually—for two violins, cello, and harmonium. The latter instrument, so popular in bourgeois homes in the late nineteenth century, gives an intensely domestic feeling to this charming music, which borrows actual folk tunes at times and includes as its fourth movement Dvořák's only essay in strict canon.

The bulk of Dvořák's best chamber music, though, assimilated the lively pulse of Czech folk music into the great tonal tradition from Mozart, Beethoven, and Schubert. In general we find first movements laid out in sonata form (often using unorthodox keys for the second group), slow movements of great richness, and finales full of vital energy. The remaining movement, which may come second or third in the sequence, might be a scherzo in triple time in accordance with the Beethovenian standard, or it might equally be a dance movement of distinctly Czech character.

In the **String Quartet No. 10 in E-flat, Opus 51** (AUGUST 6), this 'fourth' movement comes second and is a *dumka* alternating minor (slow) and major (swift) versions of the same theme. In the late **String Quartet No. 14 in A-flat, Opus 105** (AUGUST 13), the second movement is a scherzo, but of such an exhilarating kind that you sense its uninhibited Slavonic spirit throughout. By the time this, his last chamber work, was composed (1895), Dvořák had arrived at such a mastery of his art that no elements of the music seem to be in any sense borrowed, whether from Czech or German sources, or any other. Listen, for example, to the concentrated opening of the first movement, suggesting the intensity of late Beethoven; or the haunting six-note chord on which he seems to want to close the same movement, although it does eventually resolve. An unwillingness to bring slow movements to a close is a frequent mannerism, lingering over a chord or a brief figure as if he cannot bear to bring it to an end. Such is certainly the case with the luxuriant slow movement of the **Piano Quartet in E-flat, Opus 87** (JULY 9). Its finale opens with a forthright unison subject in the minor key as a nod to Brahms perhaps, but this is quickly transformed into something closer to a dance. There is some enchanting dialogue among the four instruments and a sense of warmth and gaiety of which Dvořák was a master. Naturally enough it all ends in the major key.

The **Terzetto, Opus 74** (AUGUST 6), was composed in less than a week in January 1887 for a chemistry student who lodged in the same house, the student's violin teacher, and himself to play. Its form, like its instrumentation, is unusual, since the short first movement leads directly into a beautiful Larghetto. The scherzo is a lilting movement in triple time, and the finale is a set of variations on a theme that had been hinted at in the first movement. This work has always been a useful standby for quartets whose cellist has a habit of not showing up.

The **Serenade for Winds, Opus 44** (JULY 16), is Dvořák's tribute to Mozart, whose music for similar combinations had mapped out a standard that few could ever hope to attain. Dvořák, we feel, comes as close as anyone could to that exalted level, especially in the gorgeous slow movement. Like the composer, we may find we want this music never to end.

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.



THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away. But getting help can. One call to Hazelden not only offers help, it offers real hope. Call us and make tonight's performance the last.

Minnesota • Oregon • Florida • New York • Illinois

800-257-7800 • www.hazelden.org

©2004 Hazelden Foundation

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Prelude Concert

Friday, July 30, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
NANCY BRACKEN, violin (Schnittke)
JONATHAN MILLER, cello
RENAUD CAPUÇON, violin (Dvořák)
RANDALL HODGKINSON, piano

SCHNITTKE — Trio for Violin, Cello, and Piano
Moderato
Adagio

DVOŘÁK — Trio No. 3 in F minor for piano, violin, and cello, Opus 65
(marking the 100th anniversary of Dvorăk's death)
Allegro ma non troppo—Poco più mosso, quasi vivace
Allegro grazioso—Meno mosso
Poco adagio
Finale. Allegro con brio—Meno mosso—Vivace

Steinway and Sons Pianos, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs, in particular, are distracting to the performers and other audience

Notes

The Piano Trio (1992) of **Alfred Schnittke** (1934-1998) is a rescoring of an earlier work, the String Trio. The last public performance Schnittke attended before his first stroke in July 1985 was the world premiere in Moscow of the String Trio, given on June 2 in the Small Hall of the Moscow Conservatory. One of his most consistent and important champions, the violinist Oleh Krysa, participated, with Fyodor Druzhinin, viola, and Valentin Feigin, cello. Schnittke wrote the String Trio on a commission from the Alban Berg Foundation to celebrate the centenary of Berg's birth.

In the mid-1980s Schnittke was at the height of his powers as a composer and as a figure in Soviet and international music, following years of struggle in an unsympathetic, sometimes hostile political and cultural climate. Even in such a climate Schnittke was already the leading composer of his generation and the most important Soviet composer

since Shostakovich's death in 1975. He had numerous champions of his music in the persons of violinists Krysa, Gidon Kremer, and Mark Lubotsky, and conductors Mstislav Rostropovich, Valery Polyansky, and Gennady Rozhdestvensky, to name a few. These and other artists exported Schnittke's music to venues and festivals in Europe and the United States, and his works were performed with increasing frequency by major orchestras and ensembles from the early 1980s onward. The year 1985 was a particularly productive one, resulting in the Trio as well as *(K)ein Sommernachstraum* for large orchestra (being played by the BSO tomorrow night), *Ritual* for orchestra, the Concerto Grosso No. 3, the Concerto for Mixed Chorus, and the beginnings of several other pieces including the first Cello Concerto, the composition of which was interrupted by the composer's stroke. It was with that work that Schnittke began to compose again, working haltingly because of his physical incapacity but with the determination of his musical conception. From this work onward the composer's style takes on a more austere, introspective expression, a stepping-back that mirrors in many ways the arid late works of his great predecessor Shostakovich. The last three symphonies, the Fourth String Quartet, and other works of Schnittke's final decade are among his most powerful and his most personal.

Several years after the premiere of the String Trio (and several years after his first stroke), the composer felt affinity enough for the piece to return to it, arranging it for piano, violin, and cello for his longtime friends, the violinist Mark Lubotsky, cellist

5 Enchanted Evenings. 225 Voices in Song.

Hear great choral masterpieces performed by a chorus of 225 voices, prominent soloists, renowned conductors and the Springfield Symphony Orchestra.

JULY 10 – Philip Brunelle, conductor
Works by Brahms & Britten
Horatio Parker - *Hora Novissima*

JULY 17 – Donald McCullough, conductor
Duruflé - *Requiem*
Beethoven - *Mass in C*

JULY 24 – Duain Wolfe, conductor
American Hymns, Songs & Psalms

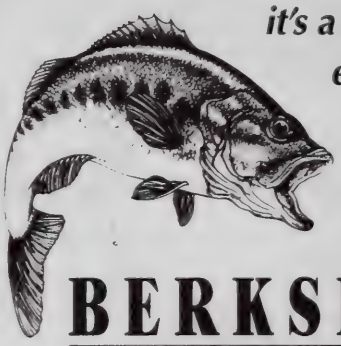
JULY 31 – Tom Hall, conductor
Haydn - *The Seasons* (in German)

AUGUST 7 – David Hayes, conductor
Dvořák - *Requiem*

Saturday Concerts at 8:00 p.m.
PREPs: Free pre-concert talks at 6:45 p.m.
Festival Box Office: 413.229.1999
Tickets: $25 - $40

BERKSHIRE CHORAL FESTIVAL
245 North Undermountain Road, Sheffield, MA
www.choralfest.org
MCC
massculturalcouncil.org

"It's not just catching... it's a total fishing experience."



BERKSHIRE
FISHING CLUB

Try Us for the Day and Enjoy...

- 125 Acres of Pristine, Undeveloped Private Lake
- Excellent Bass Fishing Conditions
- Spinning Reel and Fly Fishing Classes Available
- Family Fun – Canoeing, Kayaking or Hiking

For more information, please contact:
Phone: 413.243.5761
www.berkshirefishing.com

Mstislav Rostropovich, and his wife of more than thirty years, the pianist Irina Schnittke. These musicians first performed the trio at the Evian Festival in Switzerland on May 25, 1993. Having been conceived in its original string trio guise as, in part, an homage to Berg, the Piano Trio refers obliquely to Berg's harmonic and gestural language as well as to several of that composer's Viennese predecessors, including Schubert and Mahler. The listener may easily discern similarities in Schnittke's accustomed polystylistic approach to that of his *concerti grossi*, for example, or the Third String Quartet. The trio is in two movements of nearly identical length and similar mood. Interestingly, but with the benefit of hindsight, one can almost hear Schnittke turning toward his later dark, introspective style in the trio, which, in its Piano Trio version, is virtually identical structurally to the string version, with its long sections of harmonic stasis and almost ritualistic repetition of phrases (particularly near the end of the work). In the present form the piano adds a degree of textural foundation to the original, a further degree of grounding or substantiality that ties the work even more to the composer's powerfully ascetic later scores.

—Robert Kirzinger

* * * * *

This summer, Tanglewood marks the 100th anniversary of Dvořák's death with performances of the Czech composer's chamber music on Friday-evening Prelude Concerts throughout the season; see page 3.

We tend to think of **Antonín Dvořák** (1841-1904) as a purely instinctive composer, one to whom tunes simply arrived full-blown and only needed to be written down. The F minor trio gives the lie to this notion; it gave Dvořák a great deal of trouble in the working out. The piece is strongly Brahmsian in cast; even the choice of key recalls one of Brahms's greatest chamber works, the Opus 34 piano quintet. But there were both personal and professional reasons for the work's seriousness as well. It is, in part, an expression of his grief over the death of his mother in December 1882. And it came at a time when Dvořák was toying with the idea of turning his back on his own nationalism and writing a thoroughly German opera in order to woo an audience outside Bohemia. Whatever the relative importance of each of these particular emotions and tensions, the result was, as Dvořák's biographer John Clapham has noted, the only chamber music in his output to which the word "epic" is applicable. The detailed working out of the motives in the first movement achieves a density of expression that he rarely matched. The main theme recalls some of the elements of the opening of Brahms's quintet—the arpeggiation of the tonic triad and the stress on the minor sixth falling to the dominant. The secondary theme is a lyrical tune first presented in the cello; it is in D-flat major, but there are Schubertian hints of the minor mode throughout. The fortissimo recapitulation is immediately clouded by a string of seventh-chords over which the right hand of the piano rolls a mysterious arpeggiation. The recapitulation proceeds through a process of reinterpretation.

The second movement, a dance in C-sharp minor (with a middle section in D-flat major), plays fast and loose with seemingly straightforward dance meters, and the middle section again has many Schubertian tinges of the minor and a wide-ranging enharmonic

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

modulatory scheme. The third movement, Poco adagio, is a contemplative dialogue between violin and cello for much of its course, with momentary martial dotted rhythms. The finale is a lively dancelike movement in *furiant* rhythm (that is, with two bars of the 3/4 meter arranged in three groups of two beats each), structurally a rondo with a final reference to the main theme of the first movement rounding off the coda at the very end.

Dvořák's mature music fuses the elements of Czech folk song and dance, the logical working-out of Brahms, the harmonic flexibility of Schubert, and an indefinable something of his own. Though Opus 65 is not his best-known work in this medium—the *Dumky* Trio, Opus 90 (to be performed at Tanglewood in the Friday Prelude Concert of August 20), with its overt nationalistic touches, holds that distinction—it is surely the most solidly constructed and refined of Dvořák's piano trios.

—Notes by Robert Kirzinger (Schnittke)
and Steven Ledbetter (Dvořák)

ARTISTS

For a biography of **Renaud Capuçon**, see page 35.

Violinist **Nancy Bracken** studied with Ivan Galamian at the Curtis Institute of Music and later received a master of music degree from the Eastman School of Music. Originally from St. Louis, she was a member of the Cleveland Orchestra before joining the Boston Symphony in 1979. Ms. Bracken has won competitions sponsored by the St. Louis Symphony, the Artist Presentation Society of St. Louis, the Music Teachers National Association, and the National Society of Arts and Letters. She has participated in summer music festivals in Aspen and the Grand Tetons and was concertmaster and a frequent violin soloist with the Colorado Philharmonic for two summers. Ms. Bracken performs in the Boston area as a recitalist and chamber musician and has appeared as soloist with the St. Louis Symphony and the Boston Pops.



After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio. Seeking out masters of different schools and styles, he also studied with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. In 1964 and 1965 he was a fellowship student at the Tanglewood Music Center. Before joining the Boston Symphony in 1971, Mr. Miller was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston, and he has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet, appeared as a member of the Fine Arts Quartet, and has taught at the New England Conservatory and at the Boston University Tanglewood Institute. He is music director of the Boston Artists Ensemble, which he founded in 1980, and a member of the Gramercy Trio, which recently received a Copland Foundation Grant for its first CD. In June 1990, at the invitation of Mstislav Rostropovich, he was a soloist at the American Cello Congress. Mr. Miller has recently recorded the Beethoven cello sonatas with pianist Randall Hodgkinson for Centaur records.

American pianist **Randall Hodgkinson**, grand prize winner of the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation, has performed with orchestras in Atlanta, Philadelphia, Buffalo, Boston, Cleveland, and abroad in Italy and Iceland. His recital programs span the repertoire from J.S. Bach to Donald Martino. He is an artist member of the Boston Chamber Music Society and performs four-hand and two-piano repertoire with his wife, Leslie Amper. Mr. Hodgkinson has appeared at festivals including Blue Hill in Maine, Bargemusic, Chestnut Hill Concerts in Connecticut, the Seattle Chamber Music Festival, Chamber Music Northwest, and Mainly Mozart in San Diego. His critically acclaimed recent solo release on the Ongaku label features music of Stravinsky, Chopin, Schumann, and Beethoven. Among his other recordings are the Beethoven cello sonatas with BSO cellist Jonathan Miller on Centaur, and, recorded "live," the world premiere of Gardner Read's Piano Concerto, on the Albany label. Mr. Hodgkinson is on the faculties of the New England Conservatory of Music and the Longy School. He has appeared as orchestral pianist with the Boston Symphony Orchestra on numerous occasions, and made his debut as concerto soloist with the BSO in Bartók's Concerto for Two Pianos, Percussion, and Orchestra in October 2001.

SATURDAY-NIGHT PRELUDE CONCERTS AT TANGLEWOOD

We call to your attention that, in addition to the Friday-night Prelude Concerts performed each week by members of the Boston Symphony Orchestra and guest artists, there are also Saturday-night Prelude Concerts offered by the Tanglewood Music Center at 6 p.m. in Seiji Ozawa Hall each Saturday during the Tanglewood season. As for the Friday-night Prelude Concerts, admission to the Saturday-night TMC Prelude Concerts is free of charge to those holding a ticket for that evening's Boston Symphony concert, with seating available on a first-come, first-served basis.



Florence Newsome and George William Adams



Florence and George Adams shared a love of music. Mrs. Adams grew up in Jamaica Plain and attended Boston Symphony and Pops concerts frequently with her mother during the Koussevitzky-Fiedler era. The same devotion led them to travel to Lenox by train in the 1930s—a more arduous journey than it is today—to hear the first concerts presented by the Berkshire Symphonic Festival in a tent. In 1937, after Lenox became the summer home of the Boston Symphony, Mrs. Adams attended the famous "thunderstorm concert" that led Gertrude Robinson Smith to begin fundraising to build a permanent music shed.

A graduate of Simmons College and Boston University, Mrs. Adams began her career as a reference librarian with the Boston Public Library. She met and married her husband George, also a librarian, while both were working at the Newark Public Library in New Jersey. Upon the birth of their daughter the family relocated and Mrs. Adams began her association with the Hartford Public Library, where she served as a branch librarian for thirty-six years. An expert on Connecticut legislative history, Mr. Adams was consulted by many state lawmakers and authored numerous articles in his post as legislative reference chief of the Connecticut State Library.

Having found many years of enjoyment in the music of the Boston Symphony Orchestra, especially in its tranquil Berkshire setting, Mrs. Adams decided to endow a concert there to maintain that tradition—the first such memorial concert to be endowed at Tanglewood. She died just weeks before the first George W. and Florence N. Adams Concert took place on August 1, 1987, a program featuring works of George Perle and Felix Mendelssohn conducted by Seiji Ozawa.



2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Friday, July 30, at 8:30
THE GEORGE W. AND FLORENCE N. ADAMS CONCERT ENDOWED IN PERPETUITY

EDO DE WAART conducting

HAYDN — *Te Deum* in C, Hob. XXIIIc:2
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART — *Ave, verum corpus*, Motet, K.618
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART — Piano Concerto No. 24 in C minor, K.491
Allegro
Largo
Vivace
RICHARD GOODE

INTERMISSION

HAYDN — Symphony No. 92 in G, *Oxford*
Adagio—Allegro spiritoso
Adagio
Menuet: Allegretto
Presto

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

WHEN YOU GIVE,
great music lives on

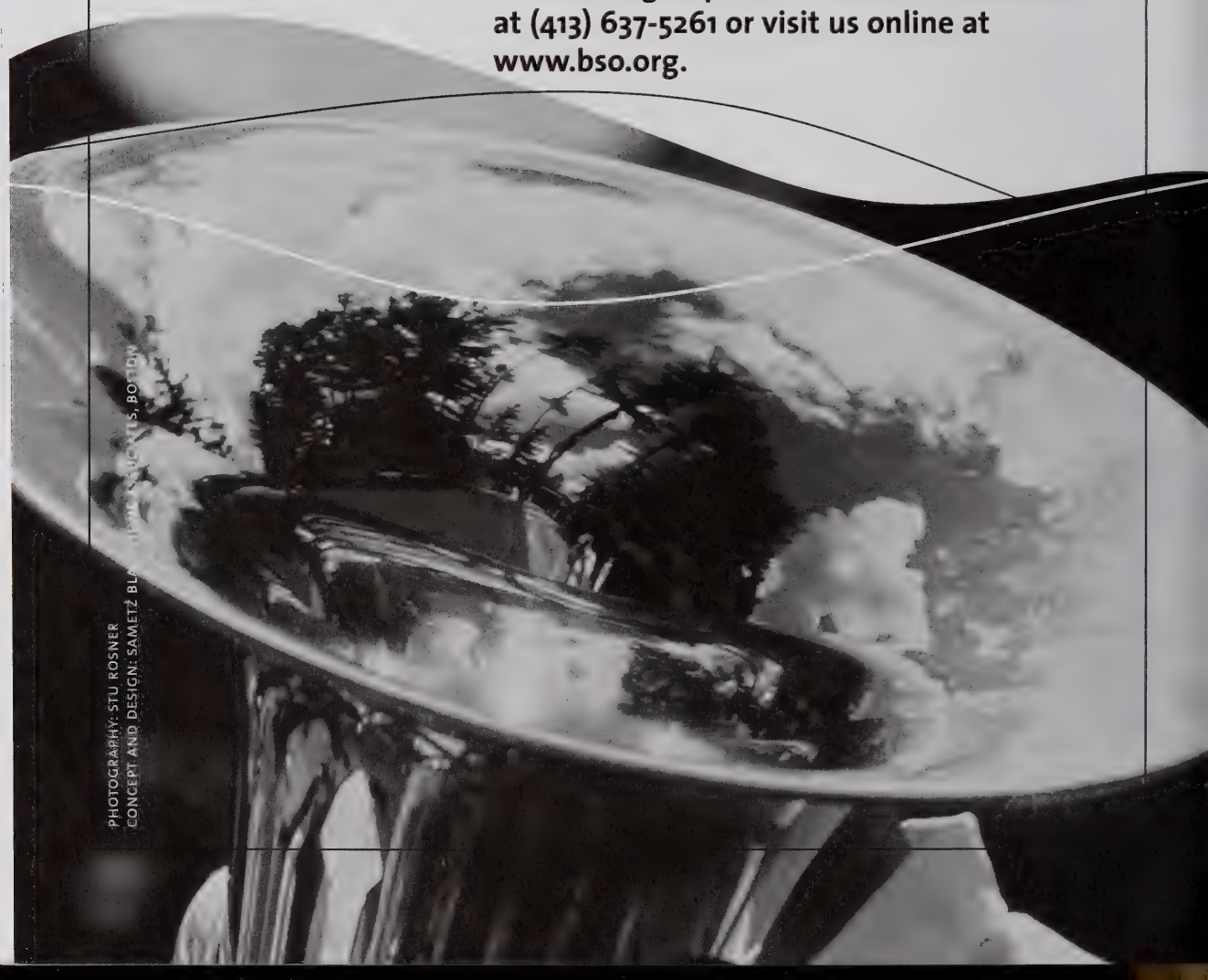
When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



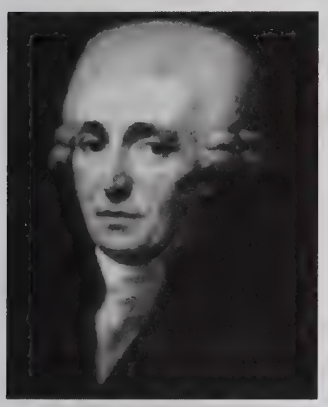
PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMETZ BL

NOTES ON THE PROGRAM

Joseph Haydn (1732-1809)
Te Deum in C, Hob. XXIIIc:2

First performance: probably September 8 or 14, 1800, Eisenstadt. *First BSO performances*: March/April 1964, Erich Leinsdorf cond., Harvard-Radcliffe Chorus. *Only other BSO performances*: October/November 1997, Andrew Davis cond., Tanglewood Festival Chorus, John Oliver, cond. *This is the first BSO performance of the "Te Deum" at Tanglewood.*

Twice in his life Haydn set the text of the *Te Deum*, a traditional hymn of praise of the Catholic liturgy, normally sung in plainsong during the Vespers service, but also frequently set to music as an elaborate and joyous work for a large ensemble, including orchestra, for special celebrations. Haydn's two settings come from very early in his career (about 1763) and the very end (1799), when the aging master, still at the peak of his powers, turned out this *Te Deum* for the Empress Marie Therese, the second wife of Emperor Francis II. The earlier setting had parts for four solo voices in addition to the chorus, and a small orchestra, and it was rather operatic in style. The later work makes its points in great musical strokes presented by a chorus (but no soloists) and a considerably larger orchestra—the kind of sonority and architecture to be found in the two great oratorios and in the symphonic late masses.



For all the differences in sound and in Haydn's musical style, the two works have certain similarities. Both are in the key of C, a common choice for the representation of



joy in the eighteenth century; and both divide the text into three basic sections—a fast opening section, a slower, more intimate middle movement, and then a faster close, with a fugue. But the most interesting similarity is the fact that when Haydn writes his fugue, he adds the musical motive from the words "*Non confundar in aeternum*" ("Let me not be confounded") to the motive of "*Inte Domine speravi*" ("In Thee, O Lord, have I put my trust"), thus musically affirming the theological point that putting one's hope in the Lord guarantees salvation. For an additional refinement, Haydn introduces the actual plainsong melody of the *Te Deum* into the inner parts. The work is shaped in three parts, like one of the longer movements—a Gloria, perhaps—in his Mass settings, with faster outer sections in C major and a more intimate, prayerful section in C minor at the center.

This *Te Deum* was very popular in Haydn's day. Manuscript copies survive in nearly two dozen abbey and monastery libraries, where it would no doubt have been performed on festival days (the music-making in Austrian monasteries of the period was of very high quality). But it passed almost entirely out of sight for a century-and-a-half and only received its first modern performance at the Holland Festival in 1967. This fact in itself symbolizes the strange fate of Haydn's music as a whole: regarded in his own lifetime as the greatest living composer, he became one of the least familiar of composers during the romantic era, patronized as "Papa Haydn," but rarely taken seriously and known by only a meager fraction of his output. That situation has changed, happily, and increasing performances of a wider range of Haydn's music make abundantly clear his endlessly inventive imagination, humor, warmth, and religious feeling.

—Steven Ledbetter

Te Deum

[ALLEGRO]

Te Deum laudamus, te Dominum confitemur;
Te aeternum Patrum omnis terra veneratur.
Tibi omnes Angeli, tibi coeli et universae potestates:
tibi Cherubim et Seraphim incessabili voce proclamant:
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra majestatis gloriae tuae.
Te gloriosus Apostolorum chorus,
te Prophetarum laudabilis numerus,
te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia,
Patrem immensae majestatis,
Venerandum tuum verum, et unicum Filium,
Sanctum quoque Paraclitum Spiritum.
Tu, Rex gloriae, Christe.
Tu Patris sempiternus es Filius.

We praise, Thee, O God; we acknowledge Thee to be the Lord.
All the earth doth worship Thee, the Father everlasting.
To Thee all Angels cry aloud; the Heavens and all the Powers therein;
To Thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the Majesty of Thy glory.
The glorious company of the Apostles,
the goodly fellowship of the Prophets,
the noble army of Martyrs praise Thee.
The holy Church throughout all the world doth acknowledge Thee;
The Father, of an infinite Majesty;
Thine adorable, true, and only Son;

Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father,

Tu ad liberandum suscepturus hominem
non horruisti Virginis uterum.

Tu devicto mortis aculeo, aperuisti
credentibus regna coelorum.

Tu ad dexteram Dei sedes, in gloria
Patris.
Judex crederis esse venturus.

[ADAGIO]
Te ergo quaesumus tuis famulis subveni,

quos pretioso Sanguine redemisti.

[ALLEGRO MODERATO]
Aeterna fac cum Sanctis tuis, in gloria
numerari.
Salvum fac populum, Domine, et benedic
haereditati tuae;
Et rege eos, et extolle illos usque in
aeternum.
Per singulos dies benedicimus te,
et laudamus nomen tuum in saeculum
saeculi.
Dignare, Domine, die isto sine peccato
nos custodire.
Miserere nostri, Domine.
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.
In te Domine speravi; non confundar
in aeternum.

—The Book of Common Prayer

When Thou tookest it upon Thee to
deliver man, Thou didst humble
Thyself to be born of a Virgin.
When Thou hadst overcome the sharp-
ness of death, Thou didst open the
Kingdom of Heaven to all believers.
Thou sittest at the right hand of God,
in the glory of the Father.
We believe that Thou shalt come to be
our Judge.

We therefore pray Thee, help Thy
servants,
whom Thou hast redeemed with Thy
precious blood.

Make them to be numbered with Thy
Saints, in glory everlasting.
O Lord, save Thy people, and bless
Thine heritage.
Govern them, and lift them up forever.

Day by day we magnify Thee,
And we worship Thy name ever,
world without end.
Vouchsafe, O Lord, to keep us this day
without sin.
O Lord, have mercy upon us.
O Lord, let Thy mercy be upon us,
as our trust is in Thee.
O Lord, in Thee have I trusted; let me
never be confounded.





Wolfgang Amadè Mozart (1756-1791)
Ave, verum corpus, Motet, K.618

First performance: probably the feast of Corpus Christi (June 23), 1791, parish church of Baden, Austria, just outside of Vienna, the work having been written for Anton Stoll, who ran a choir school in Baden, where Constanze Mozart was "taking the waters" during June 1791. *First BSO performances*: March 1956, G. Wallace Woodworth cond., Radcliffe Choral Society and Harvard Glee Club. *First Tanglewood performance*: July 12, 1957, Hugh Ross cond., Festival Chorus. *Most recent BSO performance at Tanglewood*: July 9, 1995, John Oliver cond., Tanglewood Festival Chorus.



Ave, verum corpus is one of those rare and astonishing works of utter simplicity and consummate mastery. For all the best reasons it is one of Mozart's most frequently performed compositions; it is not beyond the capacity of even the smallest school chorus or church choir, yet in its forty-six measures it achieves an intensity of expression rarely found even in works lasting an hour or more, and a perfection of shape almost unmatched. The great Mozart scholar Alfred Einstein wrote about the general problem of style in the church music of Mozart's day—the fact that, owing to tradition and the survival of older practices in the liturgy, old and new musical types were often slapped together without regard for sense or musical sensibility, simply because it was "traditional" to have a fugue here or a change of texture there. Every classical composer, including Haydn and Mozart, had to contend with this situation and find his own solution. But in *Ave, verum corpus*, said Einstein, "ecclesiastical

Frelinghuysen Morris
House & Studio



Enjoy a slice of the '30s and '40s at the house & studio of a glamorous artistic couple, Suzy Frelinghuysen and George L.K. Morris. Their works, as well as their contemporaries, including Picasso, Braque, Léger and Gris, are on display.

FRESH OFFERINGS
Previously Unseen Masterpieces by Shaw, Klee and Brancusi
Thursday through Sunday.
Hourly guided tours:
10am to 3pm

92 Hawthorne Street, Lenox, MA 01240 Tel: 413.637.0166 www.frelinghuysen.org

and personal elements flow together. The problem of style is solved." The work is shaped in four phrases, each growing progressively in harmonic intensity and the last becoming ever so lightly contrapuntal in building to the climactic word of the text ("*mortis*"), then gently dying away.

—Steven Ledbetter

Ave, verum corpus

Ave, verum corpus, natum
de Maria virgine:
Vere passum, immolatum
in cruce pro homine;

Cujus latus perforatum
unda fluxit et sanguine.
Esto nobis praegustatum
in mortis examine.

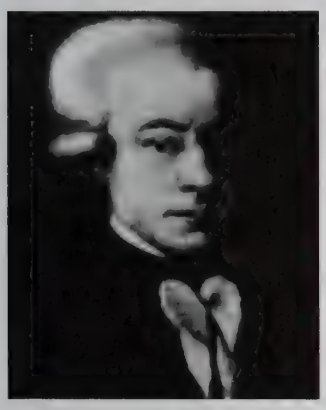
Hail, true flesh, born
of the Virgin Mary:
who hath truly suffered,
broken on the cross for man;

from Whose pierced side
flowed water and blood.
Be for us a foretaste
of the trial of death.

Wolfgang Amadè Mozart
Piano Concerto No. 24 in C minor, K.491

First performance: April 3, 1786, Burgtheater Vienna, Mozart, soloist. *First BSO performances*: December 1959, Charles Munch cond., Claude Frank, piano. *First Tanglewood performance*: July 16, 1960, Charles Munch cond., Claude Frank, piano. *Most recent Tanglewood performance*: August 12, 2000, André Previn, cond. and soloist.

Mozart composed three piano concertos during the time he was working on *Le nozze di Figaro* in the winter of 1785-86. The first two of these (K.482 in E-flat and K.488 in A) were, to some extent, retrenchments to a decorative lyric style that would be sure to please the Viennese, as if Mozart realized that the very symphonic pair of concertos that immediately preceded them—K.466 in D minor and K.467 in C major —had stretched the limits of his audience's comprehension. Both of the first two concertos in the triptych exploit new instrumental colors (they have clarinets for the first time in Mozart's concertos, though they omit oboes) and boast an incredible wealth of fresh melodic ideas. The third of the concertos, however, in the key of C minor, which was always, in Mozart's mind, a tonality for music of particularly dramatic character, reverts to the symphonic elaboration of the earlier concertos without, however, losing the new coloristic interest; it is the only Mozart concerto to have both oboes and clarinets.



At the same time, it is unusually single-minded in its concentration on the principal thematic material presented at the very outset—a rare procedure for Mozart, especially in the piano concertos, where a multiplicity of ideas usually helps to differentiate soloist and orchestra. But here, possibly influenced by Haydn's tendency to monothematicism, Mozart composes a work that is tightly organized thematically—Haydn's technique, but in Mozart's style. The tense emotional storms called forth by the tonality, the frequent chromatic movement, and the thematic concentration bespeak Mozart at every moment. The symphonic development, built up of fragments of the first theme, cost him a great deal of effort, as the much-cancelled and rewritten manuscript reveals.

The introductory orchestral ritornello is so completely devoted to the opening mate-

rial and its developments that there is hardly a hint of any second theme. Even when the piano takes off on its own exposition, the relative major key of E-flat does not bring with it a memorable new melody, just a momentary relief from chromatic intensity—and the relief is indeed momentary.

After this tempest of uncertainty, the slow movement brings the air of something almost too pure to exist in the real world, as exemplified by the passions of the opening movement. The play of the woodwinds is particularly felicitous; for much of the movement, even though he has both clarinets and oboes at hand, Mozart builds his woodwind interludes with flute on top, bassoon on the bottom, and *either* clarinets or oboes in the middle. Gradually they begin to impinge upon one another until all of the woodwinds (supported by the horns), like balmy zephyrs, bring in the soloist for another statement of his theme.

In Mozart's earlier minor-key piano concerto (K.466 in D minor) the finale had been light enough to disperse the memory of the opening movement's stormy qualities. In this concerto, however, the finale draws upon many of the same chromatic gestures that made the opening so powerful. There is variety here, to be sure, but many reminders of the overall mood, even when, after the cadenza, the piano unexpectedly takes off in a rollicking—or what would normally be a rollicking—6/8 version of the theme to bring the concerto to its conclusion.

The C minor concerto is one of those works in which Mozart approached most closely to the romantic expression of the next generation. It is not surprising that Beethoven is known to have especially admired it. Once, in the summer of 1798, he was walking through the Augarten in Vienna with the visiting pianist and composer J. B. Cramer when they heard a performance of this concerto. Beethoven drew Cramer's attention to a particular passage at the end of the first movement and cried, "Cramer, Cramer, we shall never be able to do anything like that!" It is most likely that the passage Beethoven had in mind was that surprising moment after the first-movement cadenza when the pianist enters again. (Up until this work, the soloist's job was normally finished after playing the cadenza, and the orchestra would normally conclude the movement with a more-or-less perfunctory final ritornello.) In this case, what follows the cadenza is the big surprise: rather than ending with fortissimo orchestral statements and flashy virtuosic fireworks, all is suddenly misty and mysterious, vanishing in a whisper. How unlike any concerto that had ever been written! Small wonder that when Beethoven came to write his own piano concerto in C minor soon after hearing the per-



National Yiddish Book Center

Discover a *lebedike velt* – a lively world –
of Jewish books, music, film, and art!

EXHIBITIONS • BOOKSTORE • PROGRAMS & TOURS

On the Hampshire College campus in Amherst, MA
Mon – Fri 10–3:30; Sun 11–4 / 413-256-4900 / www.yiddishbookcenter.org

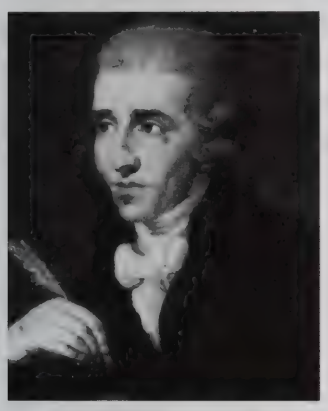
formance in the Augarten, he should reintroduce the piano in a similar way, with his own surprising, quiet culmination, thus overtly signaling his recognition of the grand tradition and his indebtedness to the old master.

—Steven Ledbetter

Joseph Haydn
Symphony No. 92 in G, *Oxford*

First performance: Presumably under the auspices of the Loge Olympique concert series in Paris, having been composed in 1788 or 1789 with a dedication to Claude-François-Marie Rigoley, Count d'Ogny, who had commissioned it (Haydn having written his symphonies 82-87 for the same organization five years earlier). Haydn conducted the work at his first London concert on March 11, 1791, repeating it "by particular Desire" at his subsequent concerts of March 18 and April 15 that year. He also conducted it most famously on July 7, 1791, at the Sheldonian Theatre, Oxford University, when he was awarded an honorary doctorate (hence the symphony's nickname; see below). *First BSO performance*: November 1886, Wilhelm Gericke cond. *First Tanglewood performance*: August 11, 1950, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 19, 1983, André Previn cond.

Haydn's appearance at Oxford University's Sheldonian Theatre was emblematic of his emergence in his late fifties as a celebrity, everything that would be expressed today with getting on the cover of *Time* and being the subject of a segment of *60 Minutes*. It was the historian Charles Burney, having earned his own doctorate in music at University College, Oxford, who proposed that Haydn be given an honorary degree and who made all the arrangements.



Haydn's token degree exercise was the composition of an ingenious three-voice canon on the text "Thy voice, o Harmony, is divine" and the conducting of three concerts. At the presentation of the degree in the Sheldonian Theatre, Haydn responded to the applause by raising the ends of his robe and saying loudly "I thank you," whereupon those present replied by calling up to him, "You speak very good English."

Because Haydn had arrived from London later than expected, he had to conduct a symphony already familiar to the Oxford musicians, there being no time for rehearsal; however, we do not know which one was chosen. A rehearsal was scheduled for the second morning, and on that evening the symphony now called the *Oxford* was played to the same acclaim it had already received at its three performances at Johann Peter Salomon's concerts in London.

It was the last symphony Haydn wrote before the epiphany of the great dozen for London. Rich in invention, melodic charm, orchestral brilliance, humor, and that easy intellectual luxuriance so central to Haydn's musical personality, it was the perfect choice for his introduction to London and for the momentous occasion at Oxford.

Haydn begins with slow music, slow *and* quiet. His slow introductions are predominantly quiet, but most often they start with a forceful call to attention. Not here. As the introduction proceeds, clarity gives way to mystery, and the music disappears into silence in a very strange place indeed. Stranger still, though, is what happens next. The Allegro begins as if in mid-thought on the dominant-seventh chord of the home key of G major, not in itself a strange chord in the least, but made to sound foreign and surprising by the elaborate non-preparation for it in the last seconds of the introduction. The first theme, which Haydn has invented for its contrapuntal potential, dominates the

movement from here on. It even reappears where you might well expect a new, second theme, but that is a familiar strategy of Haydn's, wit and husbandry combined. A cute hands-in-pockets whistling theme, charmingly adorned with flute scales, brings the exposition to an end. The development proper is dazzling, but the recapitulation, with its expansions, reshufflings, its exuberant inability to let anything alone, far outdoes it in adventure. This is as brilliant a sonata movement as any that Haydn ever made up, and that means they don't come more brilliant in anybody's catalogue.

The slow movement is expansively lyrical, with wonderful, delicately dissonant commentary by the solo flute and oboe. For contrast Haydn gives us an energetic tutti in D minor, actually his first forceful trumpet-and-drum music in this symphony. The coda, with the pathos of its broken-off runs for flute and violins, and its cadenza-like woodwind quartet, is amazing. The Minuet is vigorous and funny. I am not about to explain or otherwise anticipate Haydn's jokes, but you might just try to keep track of the regular ONE-two-three when the horns with pizzicato strings begin the Trio. Beethoven remembered this movement and used it well when he wrote the minuet in his Eighth Symphony.

The finale begins with one of Haydn's spritziest tunes, parsimoniously unharmonized, with only a single cello rocking back and forth on the keynote G. Haydn shows us not only that this super-simple bass can take on a further dimension of humor when it is assigned to other instruments, but, more subtly, that because the first presentation of the theme is so studiedly neutral there is more room for the inexhaustible scope of his invention. The music moves so surprisingly, so touchingly, so amusingly, above all so swiftly that when it has run its five-minute course it seems as though Haydn had barely started to do all that might be done with his material. If Haydn had actually written this symphony as his degree exercise, his would be the best-earned doctorate in the 800-year history of that university.

—Michael Steinberg

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

GUEST ARTISTS

Edo de Waart



Edo de Waart, chief conductor of the Netherlands Opera, was recently appointed artistic director designate of the Hong Kong Philharmonic, where he assumes the title of artistic director/chief conductor beginning in 2004-05. He is chief conductor of the Radio Filharmonisch Orkest Holland, a post he has held since 1989, and was previously artistic director of the Netherlands Radio and Television Music Centre. He was chief conductor/artistic director of the Sydney Symphony from 1993 to 2003, and has been music director of the Rotterdam Philharmonic, San Francisco Symphony, and Minnesota Orchestra. Born in Holland, Mr. de Waart studied oboe, piano, and conducting at the Music Lyceum in Amsterdam and, upon graduating, took up the position of associate principal oboe of the Concertgebouw Orchestra. Two years later, at twenty-three, he won the Dimitri Mitropoulos Conducting Competition in New York. As part of his prize he served as assistant conductor to Leonard Bernstein at the New York Philharmonic. On his return to Holland he was appointed assistant conductor of the Concertgebouw Orchestra, and then, in 1967, conductor of both the Rotterdam Philharmonic and the Netherlands Wind Ensemble. Mr. de Waart has appeared regularly as guest conductor with all of the leading symphony orchestras in Europe and the United States. Future engagements include the Minnesota Orchestra, Het Residentie Orkest, Saint Louis Symphony, Los Angeles Philharmonic, Deutsches Symphonie Orchester Berlin, and Bamberger Symphoniker. Plans with the Radio Filharmonisch Orkest Holland include a tour of Europe and numerous radio and TV projects. As an opera conductor, Edo de Waart led a highly regarded Wagner *Ring* cycle in 1985 in San Francisco; he has also conducted at Bayreuth and Covent Garden. Projects for this season included performances of *Les Troyens* and *Der Rosenkavalier* for Netherlands Opera. Edo de Waart's discography includes recordings with the Royal Concertgebouw, the Radio Filharmonisch Orkest Holland, Sydney Symphony, Rotterdam Philharmonic, San Francisco Symphony, Minnesota Orchestra, and London Philharmonic, as well as the Netherlands Wind Ensemble. Mr. de Waart made his BSO debut at Tanglewood in July 1973 and his subscription series debut in February 1975. His most recent Tanglewood appearance was in July 1999; he led the BSO most recently this past March in Symphony Hall.

Richard Goode



A native of New York, Richard Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. He has won many prizes, including the Young Concert Artists Award, first prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award with clarinetist Richard Stoltzman. His remarkable interpretations of Beethoven came to national attention when he played all five concertos with the Baltimore Symphony under David Zinman, and when he performed the complete cycle of sonatas at New York's 92nd Street Y and Kansas City's Folly Theater. He has made more than two dozen recordings, including Mozart concertos with the Orpheus Chamber Orchestra, and chamber and solo works of Brahms, Schubert, Schumann, and George Perle. Mr. Goode is the first American-born pianist to have recorded the complete Beethoven sonatas, his recording of which was nominated for a Grammy Award and has been hailed as among the finest interpretations of these works. With soprano Dawn Upshaw he has recorded Goethe Lieder of Schubert, Schumann, and Hugo Wolf. Four recordings of Mozart concertos with the Orpheus Chamber Orchestra were received with wide critical acclaim, including many "Best of the Year" nominations and awards. Mr. Goode's first, long-awaited Chopin recording was also chosen "Best of the Month" by *Stereo Review*. He recently released a recording of Bach's Partitas 1, 3, and 6. Richard Goode has appeared with many of the world's greatest orchestras, including the Boston, Chicago, and San Francisco sym-

phony orchestras, the Cleveland Orchestra, the Deutsches Symphonie Orchester, and the BBC Symphony at the London Proms. He has also appeared with the Orchestre de Paris and Iván Fischer, and toured with Fischer and his Budapest Festival Orchestra, as well as making his Musikverein debut with the Vienna Symphony and touring Germany with the Academy of St. Martin in the Fields under Sir Neville Marriner. As a recitalist, Mr. Goode has become a favorite throughout Europe as well as the United States, including regular appearances in Paris, London, Amsterdam, Vienna, and the leading cities of Germany and Italy. Recital appearances in 2003-04 include New York, Los Angeles, San Francisco, Philadelphia, Miami, and Toronto; and Amsterdam, London, Paris, Madrid, and Munich, among other European cities. He has toured with soprano Dawn Upshaw to the Barbican Center, Vienna, Cologne, and Amsterdam, and serves with Mitsuko Uchida as co-Artistic Director of the Marlboro Music School and Festival in Marlboro, Vermont. Mr. Goode has appeared previously at Tanglewood both in recital (most recently this past Tuesday night in Ozawa Hall) and with the Boston Symphony Orchestra (most recently last August, as soloist in Mozart's D minor piano concerto, K.466).

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. It gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall, and it performed its Jordan Hall debut program this past May. The Tanglewood Festival Chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams. With Bernard Haitink and the BSO they have recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody and *Nänie* for Philips. Their recordings with Seiji Ozawa include Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, all on Philips; Beethoven's Choral Fantasy, on Telarc; Mendelssohn's incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's Requiem, Fauré's Requiem, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Myfanwy Callahan
Anna Carr
Catherine C. Cave
Anna S. Choi
Lorenzee Cole
Karen Ginsburg
Bonnie Gleason
Laura C. Grande
Kathy Ho
Emily Jaworski
Nancy Kurtz
Barbara Levy
Laura Mennill
Renee Dawn Morris
Kieran Murray
Joei Marshall Perry
Livia Racz
Melanie W. Salisbury
Johanna Schlegel
Joan P. Sherman

Mezzo-sopranos
Maisy Bennett
Betty B. Blume
Lauren A. Boice
Abbe Dalton Clark
Diane Droste
Barbara Naidich Ehrmann
Katherine Barrett Foley
Paula Folkman
Dorrie Freedman
Irene Gilbride
Jessica Hao
Donna Hewitt-Didham
Gale Livingston
Catherine Playoust
Kathleen Schardin
Rebekah Skirball
Ada Park Snider
Julie Steinhilber
Marguerite Weidknecht

Tenors
Brad W. Amidon
Brian Anderson
Stephen Chrzan
J. Stephen Groff
David M. Halloran
Stanley Hudson
James R. Kauffman
Thom Kenney
Kwan H. Lee
Ronald Lloyd
Henry Lussier
John R. Papirio
Dwight E. Porter
Peter Pulsifer
Marc Velez
Kurt Walker
Andrew Wang
Joseph Y. Wang
Matthew Wang

Basses
Daniel E. Brooks
Paulo C. Carminati
Kirk Chao
Youngmoo Kim
William Koffel
Bruce Kozuma
James Mangan
Stephen H. Owades
David Perkins
Daniel Perry
Michael Prichard
Peter Rothstein
Karl Josef Schoellkopf
Kenneth D. Silber
Christopher Storer
Peter S. Strickland
Bradley Turner
Thomas C. Wang
Matthew Wright

Felicia A. Burrey, Manager
Julie G. Moerschel, Assistant Manager
Frank Corliss, Rehearsal Pianist



2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Saturday, July 31, at 8:30
SPONSORED BY DELTA AIR LINES

CHRISTOPH VON DOHNÁNYI conducting

SCHNITTKE — *(K)ein Sommernachtstraum*, for large orchestra

MENDELSSOHN — Violin Concerto in E minor, Opus 64
- Allegro molto appassionato
- Andante
- Allegretto non troppo—Allegro molto vivace

RENAUD CAPUÇON

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 98
- Allegro non troppo
- Andante moderato
- Allegro giocoso
- Allegro energico e passionato

This concert is supported by a generous gift in honor of Katherine, Madeline, and Samuel Linde and Julia and Hannah Packman.

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

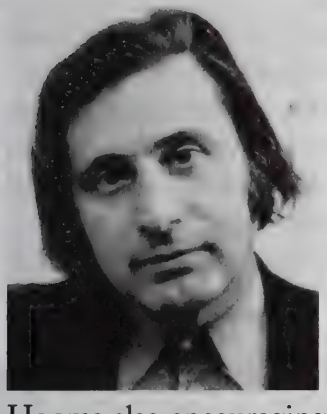
Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Alfred Schnittke (1934-1998)
(K)ein Sommernachtstraum

First performance: August 12, 1985, Salzburg Festival, Austrian Radio Orchestra, Leo Bordhager cond. *Only previous BSO performances*: January 1986, Kurt Masur cond. (U.S. premiere)

Alfred Schnittke was the most important Soviet composer among a generation that includes his well-known contemporaries Sofia Gubaidulina, Giya Kancheli, and Edison Denisov. Theirs was the first generation of composers from Russia and other Soviet republics to have been born after the 1917 Revolution, beginning their studies and embarking on nascent compositional careers in the isolationist, reactionary environment of the post-WW II USSR. As significantly, theirs was the first group of composers to follow in the footsteps of the greatest of Soviet-era Russian composers, Dmitri Shostakovich. Shostakovich was a model for Schnittke and his colleagues not only from a musical standpoint but, to some degree, as an example (albeit not always positively) of how to live one's life as an artist in the political climate of the times. He was also encouraging to many of the younger composers, including Schnittke.



The isolation of Soviet composers in the 1950s was not total. After Stalin's death in 1953, limited access to some of the progressive currents of music in the West, represented by Schoenberg, Berg, Webern, Stravinsky, and a few younger composers, became available via scores and recordings. Official cultural exchange programs also shed light on further avant-garde developments, such as improvisatory and theatrical elements later in the decade. However, few Soviet composers had direct and consistent contact with the actual practitioners of these methods; they had to go it alone, as it were, deriving encouragement and critical assessment from one another. Schnittke, like many of his fellows, worked with twelve-tone techniques in the 1960s, and later began to work in a sort of collage technique that was to become a key feature of his mature voice, which would become known as "polystylism." This style, in which the composer borrows direct quotes or apparent quotes from music of the past (particularly the Baroque and Classical eras, but also from other periods), is prevalent particularly in his six *concerti grossi*, but also can be found in his symphonies, string quartets, and other "genre" works. The progressive nature of these works led many of them, for example his Symphony No. 1, to be condemned and suppressed for many years.

Of his life as a composer, Schnittke wrote:

> My musical development took a course similar to that of some friend and colleagues, across piano concerto romanticism, neoclassic academicism, and attempts at eclectic synthesis (Orff and Schoenberg), and took cognizance also of the unavoidable proofs of masculinity in serial self-denial. Having arrived at the final station, I decided to get off the already overcrowded train. Since then, I have tried to proceed on foot.

Amply demonstrating Schnittke's polystylism is the present work, *(K)ein Sommernachtstraum*. The title could be translated from the German as "(Not) A Midsummer Night's Dream," since the parenthesized K transforms the article "*ein*" to "*kein*" ("no"). Schnittke wrote the piece to fulfill a commission from the Salzburg Festival in 1985, during a stretch of years that marked not only one of the most productive periods in his life but also a notable increase in the scope of his reputation outside the Soviet Union. Many long-term colleagues, including conductor Gennady Rozhdestvensky, violinist

Gidon Kremer, and cellist-conductor Mstislav Rostropovich, among many others, took his music on tours to the West, and major European and American ensembles programmed his pieces. While a similar thing was happening with other Soviet composers, with Schnittke the change was perhaps most dramatic. *(K)ein Sommernachtstraum* was the first of Schnittke's works to be performed by the Boston Symphony Orchestra when the BSO played the U.S. premiere under Kurt Masur in 1986.

The title of the work has many levels of reference: the piece is a revisiting of an unperformed youthful work by the composer, *Ein Sommernachtstraum*, which title, of course, is borrowed from Shakespeare. Being a Salzburg commission, the piece can also be seen as referring to Salzburg's most famous son's *Eine kleine Nachtmusik*. It's in fact Classical-era conventions that Schnittke teases and tweaks in his nine-minute piece, beginning with a Mozartean minuet for violin and piano echoed by flute and harpsichord. Schnittke develops this and similar materials via orchestration, juxtaposition, and layering, until the texture is a virtual mass of indistinguishable individual gestures, a surreal storm of Classicisms that segues into a brief, violent march-like passage reminiscent of Shostakovich. A calming of the storm reveals further treatments of antique materials before they're once again drowned suddenly beneath fortissimo close-spaced chords, like a nightmare interrupting a pleasant dream. The piece ends quietly with the minuet music, but the

3rd Annual
Brandeis in the Berkshires
Lecture Series
Shakespeare and Company, Founder's Theatre


Ann W. Richards

July 12, 2004
An Evening with Former Texas Governor, The Honorable Ann W. Richards
Former Governor of Texas


Rabbi Irwin Kula

July 27, 2004
Post-Denominational Judaism: In An Age of Freedom, Affluence and Power
President, National Center for Jewish Leadership and Learning *(CLAL)*


Alice Hoffman

August 9, 2004
The Power of Gender: Women's Voices, Women's Stories
Special Reading with Q&A and Book Signing
New York Times Best-Selling Novelist and Oprah Book Choice Award Winner

Lectures begin at 8 p.m. and are open to the public.
Tickets are $8
To order tickets, phone Shakespeare & Co Box Office.
#413-637-3353

Brandeis in the Berkshires was founded in 2002 through the generous support and vision of
Harold Grinspoon and the Harold Grinspoon Foundation.

Barrington Stage Company

SWEET CHARITY
June 24 - July 17
Book by Neil Simon
Lyrics by Dorothy Fields
Music by Cy Coleman

THE GOD COMMITTEE
July 22 - August 7
By Mark St. Germain

CYRANO DE BERGERAC
August 12 - 28
By Edmond Rostand
Original music by Ray Leslee
Adapted by Julianne Boyd

bsc
barrington stage company
Julianne Boyd, Artistic Director
413 528-8888
www.barringtonstageco.org

uneasiness remains, concretely in the form of sustained pianissimo chords in the strings that remain until just before the final bar.

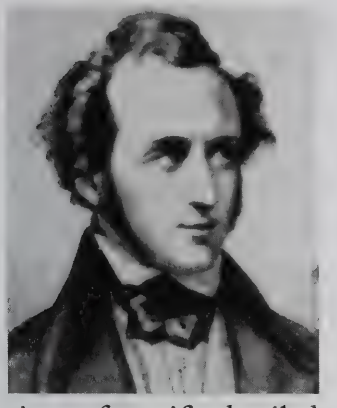
Just before the first performances of this work in August 1985, Alfred Schnittke suffered the first of a nearly debilitating series of strokes that were to affect his health for the remainder of his life. While he continued to compose remarkably fruitfully, his style changed rather dramatically, eschewing the ostentatious pastiche of prior years and becoming darker and more austere. In his last decade or so he produced some of the most powerful work of his career, including the two cello concertos, the final three of his eight symphonies, and the operas *Life with an Idiot*, *Gesualdo*, and *Historia von D. Johann Fausten*, among many other works. Following the fall of the Soviet Union, Schnittke moved to Hamburg in 1990, dying there in 1998.

—Robert Kirzinger

Felix Mendelssohn (1809-1847)
Violin Concerto in E minor, Opus 64

First performance: March 13, 1845, Gewandhaus Orchestra of Leipzig, Niels Gade cond., Ferdinand David, soloist. *First BSO performances*: February 1882, Georg Henschel cond., Alfred de Sève soloist. *First Tanglewood performance*: August 15, 1941, Serge Koussevitzky cond., Albert Spalding, soloist. *Most recent Tanglewood performance*: July 6, 1004, Rafael Frühbeck de Burgos cond., Itzhak Perlman, violin

Ferdinand David (1810-73) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1836, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on July 30, 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."



But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write David reiterating his plan of writing a concerto; the composer commented that he needed only "a few days in a good mood" in order to bring him something of the sort. Yet Mendelssohn didn't find those few days for several years—not until he decided to shake off the wearying appointment at the court of Frederick William IV in Berlin. So it wasn't until July 1844 that he was able to work seriously on the concerto; on September 2 he reported to David that he would bring some new things for him. Two weeks later the concerto was finished.

David was Mendelssohn's adviser on matters of technical detail regarding the solo part; he must have motivated the composer's decision to avoid sheer virtuoso difficulty for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work's subsequent popularity. It is no accident that Mendelssohn's concerto remains the earliest Romantic violin concerto that most students learn.

At the same time it is, quite simply, one of the most original and one of the most

attractive concertos ever written. The originality comes from the new ways Mendelssohn found to solve old formal problems of the concerto. At the very beginning, in a radical departure from standard, Baroque-derived concerto practice, Mendelssohn dispenses entirely with an orchestral ritornello, fusing the opening statement of orchestra and soloist into a single exposition. This was part of his design from the very beginning. Even the earliest sketch of the first movement shows the two measures of orchestral "curtain" before the soloist introduces the principal theme.

The other problem of concerto form that Mendelssohn attacked in a new way was that of the cadenza. Normally, just before the end of the movement, the orchestra pauses on a chord that is the traditional signal for the soloist to take off on his or her own, and everything comes to a standstill while we admire the sheer virtuosity of the soloist, despite the fact that the cadenza might be outrageously out of style with the rest of the piece, or so long and elaborate as to submerge entirely the composition it is attached to. Mendelssohn's solution is simple and logical—and utterly unique. He writes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation! No other cadenza has ever played so central a role in the structure of a concerto.

Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in such atypical works as Weber's *Konzertstück* for piano and orchestra, but never in a work having the temerity to call itself a concerto. Yet we can't imagine the Liszt concertos and many others without this change.

The smooth discourse of the first movement, the way Mendelssohn picks up short motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the

Fine tuning portfolios
for over sixty years.



David L. Babson℠
& COMPANY INC.

INVESTMENT ADVISORS SINCE 1940
Call Rob Lamb at 877-766-0014 x13703 or visit dlbabson.com
to learn how we may help you with your investment goals.
One Memorial Drive, Cambridge MA
A member of the MassMutual Financial Group℠

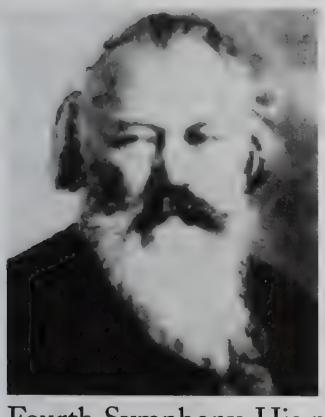
second theme, which is in the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G-string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn's lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the bass note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully. When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds its note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking out in applause). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

—Steven Ledbetter

Johannes Brahms (1833-1897)
Symphony No. 4 in E minor

First performance: October 25, 1885, Meiningen, Brahms cond. (preceded by a two-piano reading by Brahms and Ignaz Brüll that month for a small group of Brahms' friends). *First BSO performance*: December 1886, Wilhelm Gericke cond. *First Tanglewood performance*: August 7, 1938, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 19, 2000, Itzhak Perlman cond.

When Brahms was finishing a big piece he would usually notify friends that something was forthcoming. In that process he was apt to be most flip and ironic concerning the works he most cared about, such as the Fourth Symphony. In August 1885, from mountainous Mürzzuschlag, Brahms sent his advisor Elizabeth von Herzogenberg the first movement of a symphony: "Would you...tell me what you think of it?...Cherries never get ripe for eating in these parts, so don't be afraid to say if you don't like the taste. I'm not at all eager to write a bad No. 4." Back in Vienna, when a friend asked if he'd done a string quartet or the like over the summer, Brahms replied, "Nothing so grand as that! Once again I've just thrown together a bunch of polkas and waltzes."



Like any composer, Brahms worried about the reception of a new work. He was more anxious than usual about the Fourth Symphony. His previous two symphonies had scored immediate successes, and that upped the ante for this one. Meanwhile, Brahms perhaps suspected he did not have a Fifth in him. And in its tone and import, the Fourth was the darkest and most densely crafted symphonic work he had put before the public. His relief was manifest when its early performances, starting in Meiningen on October 25, 1885, found tremendous acclaim.

The symphony's inception went back several years. In 1880 Brahms played friends

a bass line from a Bach cantata, on which Bach had built a *chaconne*, a work consisting of variations over a repeated bass pattern. Brahms queried, "What would you think of a symphonic movement written on this theme someday?" Thus the finale of the Fourth. For that movement he was thinking of other models, including Bach's Chaconne in D minor for solo violin, of which Brahms once said: "If I had written this piece...the emotions excited would have driven me mad."

All of these are clues to how Brahms conceived the Fourth, a work of whose expressive import he never spoke directly. Instead, he said: the cherries never get ripe in these mountains; writing a piece like Bach's chaconne would drive me mad.

How do these hints play out in the Fourth Symphony? Three of its movements are in the minor mode, or a haunting, minor-tinted major. As he often did, Brahms concealed truth behind irony when he called the symphony "a bunch of polkas and waltzes." Most of the music reflects, however distantly, the rhythms and gestures of dance. These dances, however, are not blithe but grave.

The piece begins with a lilting E minor theme, its melodic profile a chain of thirds that will permeate the melodic material of the symphony. Soon the music verges into elaborate contrapuntal variations, which will also characterize the piece. The overall tone of the first movement might be called somber nobility, with subtle shades of emotion washing through the texture.

The second movement, with its incantatory leading melody, has a tone primeval and ceremonial, like a procession for a fallen hero. In their mournful beauty, the orchestral colors are unique in Brahms, revealing his long study of Wagner and looking forward to Mahler and even Ravel. Then comes an almost shocking contrast—a leaping, pounding, two-beat C major *Allegro giocoso* that has been called "bacchanalian," and "tiger-like."

All of that is to set up the last movement: mostly minor, at times hair-raisingly intense. It is the chaconne about which Brahms had once speculated for a finale: an introduction and thirty variations over the steadily repeating Bach theme (which Brahms adapted, adding a chromatic note). In its treatment of a ruthlessly disciplined form the finale is a triumphant *tour de force*, and many critics have taken it for little else. But Brahms used the idea of the chaconne to evoke—as in its model, the Bach D minor—a sense of relentless, mounting tragedy. The end, where tradition says the darkness of minor should be lightened by a final turn to major, is a searing minor chord, the timpani pounding out the Brahmsian fate-motif.

After Brahms died, conductor Felix Weingartner offered an interpretation: "I cannot get away from the impression of an inexorable fate implacably driving some great creation, whether of an individual or a whole race, toward its downfall... [The finale is] a veritable orgy of destruction, a terrible counterpart to the paroxysm of joy at the end of Beethoven's last symphony."

Is that excessive—a race driving toward its downfall? In 1883, when the Fourth was taking shape, Brahms wrote his publisher: "In [Austria], where everything... tumbles downhill, you can't expect music to fare better. Really it's a pity and a crying shame, not only for music but for the whole beautiful land and the beautiful marvelous people. I still think catastrophe is coming."

What catastrophe was Brahms talking about for Vienna, for Austria, for music? We can trace that mounting concern (despair is not too strong a word) in pieces from the late 1860s on. It is there in the sorrowful beginning of the Alto Rhapsody: "Who can heal the pains/Of one...who sucked hatred of mankind/From the abundance of love?" Two years later came the choral *Schicksalslied* (*Song of Fate*), with its shattering middle section: "Suffering mankind/ Wastes away, falls blindly...down into endless uncertainty." Those works end not exactly with hope, but with the possibility of it. By 1882 and

the *Gesang der Parzen* (*Song of the Fates*), even a tenuous hope has vanished. It begins, "Let the race of man/Fear the gods!" and ends in bleakness. In choosing those texts, was Brahms talking about himself, childless and lonely and aging? To a degree, certainly. But the real catastrophe he saw coming was not just his own.

In 1895 Vienna elected a new mayor, Karl Lueger, who made reactionary antisemitism the formula for political success. His election marked the end of power of the wealthy liberals who had largely built and run modern Vienna—and who were its most passionate music lovers. In Austria and in Germany, the most dynamic faction within that class were well-to-do, assimilated Jews. Those Jews above all were the targets of the ascendant Austro-German right wing. The night Lueger was elected, Brahms barked to friends: "Didn't I tell you years ago that it was going to happen? You laughed at me then...Now it's here...Antisemitism is madness!"

What had come was the beginning of the catastrophe Brahms had foretold. He did not just mean antisemitism. He meant the agenda that came with it: the exalting of the "world-transforming" antisemite Wagner, and his disciple Bruckner; the doctrine of racial purity and blood-instinct; the suppression of the liberal, music-loving middle class, Jewish and otherwise. Brahms could not have known where the madness was heading, but we do: toward Hitler. In *Mein Kampf*, Hitler wrote about how Vienna had shaped his consciousness, especially concerning the Jews.

In his last years Brahms saw his class being destroyed, and he believed that music —his own music, and the great tradition he loved—would be consumed along with it. In 1896, in the Four Serious Songs that were his last testament, Brahms took the first notes of the Fourth Symphony, the chain of thirds B-G-E-C, and set to them the words "O death! O death!"

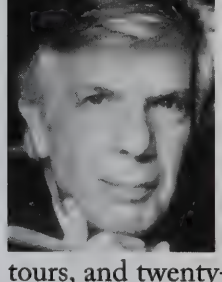
None of this is to say that Brahms prophesied the Nazis, or that he was the only person in Vienna who saw something malevolent taking shape. No one could have foreseen the final, incredible shape of the catastrophe. Nor is this to say that the Fourth Symphony is a literal story or prophecy.

For good reason, in his last years Brahms feared for his music, for all music, for his class, for his civilization. So in his last symphony he sang of that despair, sang in music of the highest craft of a craft he saw dying, and composed his elegy in the forms of solemn and mournful dances.

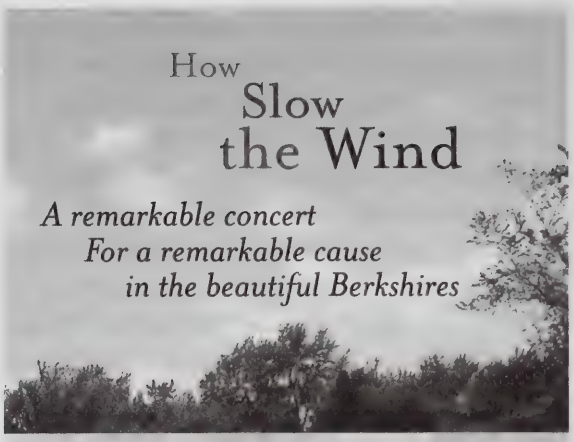
—Jan Swafford

GUEST ARTISTS

Christoph von Dohnányi



Christoph von Dohnányi is recognized as one of the world's preeminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg as well as principal orchestral conducting posts in Germany, London, and Paris. Mr. Dohnányi completed his tenure as music director of the Cleveland Orchestra in 2002, a post he assumed in 1984. During those years he led the orchestra in a thousand concerts, fifteen international tours, and twenty-four premieres, and recorded over a hundred works. Mr. Dohnányi was named the orchestra's music director laureate in 2002-03. He takes over the directorship of the North German Symphony Orchestra this fall. In the United States, his 2003-04 season included appearances with the Los Angeles Philharmonic in the city's new Disney Hall; the Chicago Symphony at Orchestra Hall and Ravinia, and performances with London's Philharmonia Orchestra in New York, Philadelphia, Washington, D.C., and the New Jersey Performing Arts Center. He became principal conductor of the Philharmonia in 1997, hav-



Benefiting *THE PARENTS' CIRCLE*
Bereaved Israeli and Palestinian Families' Forum
TUESDAY, AUGUST 10, 2004

In performance

Osvaldo Golijov
Matt Haimovitz
Robert Spano
James Taylor
Dawn Upshaw
and **Tanglewood faculty and fellows quartet**

FOR TICKET INFORMATION:
(646) 625-9589 or (212) 509-2407
email: gon@parentscircle.org
www.theparentscircle.org

2004 Tanglewood

You are invited to take

Guided Tours of Tanglewood

Sponsored by the
Tanglewood Association
of the Boston Symphony Association
of Volunteers

Free to the public:
Wednesday at 10:30 a.m. and
Saturday at 1:30 p.m.

Free to Sunday ticket-holders:
Sunday at 12:30 p.m.

Tours continue through
Sunday, August 29.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

TANGLEWOOD 2004
TALKS & WALKS

A series of informal conversations presented by guest artists and members of the Tanglewood family in the Tent Club near the Shed on Thursdays. Doors open at noon. The talks begin at 1 p.m. and are followed at 1:45 p.m. by walking tours of the Tanglewood grounds led by Tanglewood volunteer tour guides. Individual tickets are sold on the day of the talk for $10 at the Tent Club between 12:30 and 1 p.m., subject to availability. Please bring a picnic lunch; beverages and dessert are available for purchase.

July 15	Kurt Masur, Conductor
July 22	James Sommerville, BSO Principal Horn
July 29	David Kneuss, Director, TMC Opera (*A Midsummer Night's Dream*)
August 5	Tan Dun, Composer and Conductor
August 12	Deborah Voigt, Soprano
August 19	James DePreist, Conductor
August 26	Marc Mandel, BSO Director of Program Publications

ing served as principal guest conductor since 1994. Mr. Dohnányi has conducted frequently at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest conductor with the Vienna Philharmonic at the Salzburg Festival and at the Zurich Opera. Christoph von Dohnányi has made many critically acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With Vienna, he has recorded a variety of symphonic works and a number of operas, including Beethoven's *Fidelio*, Berg's *Wozzeck* and *Lulu*, Schoenberg's *Erwartung*, Strauss's *Salome,* and Wagner's *The Flying Dutchman*. With the Cleveland Orchestra, his large and varied discography includes concert performances and recordings of Wagner's *Die Walküre* and *Das Rheingold*; the complete symphonies of Beethoven, Brahms, and Schumann; symphonies by Bruckner, Dvořák, Mahler, Mozart, Schubert, and Tchaikovsky; and works by Bartók, Berlioz, Ives, Varèse, and Webern, among many others. Christoph von Dohnányi made his BSO debut at Symphony Hall in February 1989. Since his return to the BSO podium in November 2002, he has also led the orchestra at Tanglewood in August 2003 and at Symphony Hall this past February for a subscription series and a Pension Fund concert. He returns to the BSO's Symphony Hall podium next April for two programs, including music of Lutoslawski, Schumann, Ravel, Birtwistle, and Mahler.

Renaud Capuçon



Making his Boston Symphony debut at Tanglewood this week, violinist Renaud Capuçon was nominated as "New Talent of the Year" in 2000 by the French *Victoires de la Musique* and named "Rising Star 2000" by an international jury. Born in Chambéry in 1976, Mr. Capuçon began studying at the Conservatoire National Supérieur de Musique de Paris at age fourteen with Gérard Poulet and Veda Reynolds. He was awarded First Prize for Chamber Music in 1992 and First Prize for Violin with a special distinction from the jury in 1993. In 1995 he won the Prize of the Berlin Academy of Arts, going on to study with Thomas Brandis and, later, Isaac Stern. By special invitation from Claudio Abbado, he was concertmaster of the Gustav Mahler Jugendorchester, working with Pierre Boulez, Seiji Ozawa, Daniel Barenbom, Franz Welser-Möst, and Claudio Abbado. Mr. Capuçon regularly performs with renowned orchestras and conductors. He has appeared recently with Christoph Eschenbach and the Orchestre de Paris, Bernard Haitink and the Berlin Philharmonic, John Nelson and the Ensemble Orchestral de Paris, Myung-Whun Chung with both the Tokyo Philharmonic and Rome's Santa Cecilia Orchestra, and Marc Minkowski and the City of Birmingham Symphony Orchestra, as well as the orchestras of Jerusalem, Liège, Manchester, Montreal, Zurich, Bordeaux, and Monte Carlo. Upcoming performances include collaborations with conductors Leif Segarstam, Semyon Bychkov, Marek Janowski, and Claus Peter Flor, among others. Mr. Capuçon's chamber music partners include Martha Argerich, Daniel Barenboim, Elena Bashkirova, Hélène Grimaud, Yefim Bronfman, Myung-Whun Chung, Stephen Kovacevich, Jean-Yves Thibaudet, Vadim Repin, Katia and Marielle Labèque, Yuri Bashmet, Truls Mørk, Paul Meyer, and the Kremerata Baltica. He has given recitals in Paris, Vienna, Amsterdam, New York, Brussels, Cologne, Birmingham, and Athens. In 1999 he released his first recording for Virgin Classics, the Schubert recital "Grand Duo" with Jérôme Ducros. Now an exclusive Virgin Classics artist, he has since recorded Ravel's Piano Trio and Violin Sonata with his brother Gautier Capuçon and pianist Frank Braley; French works for violin and orchestra with Daniel Harding and Die Deutsche Kammerphilharmonie Bremen; music of Dutilleux with Truls Mørk, the Radio France Philharmonic, and Myung-Whun Chung; and contemporary duos for violin and cello also with his brother Gautier. Other recordings include Schubert's *Trout* Quintet and E-flat piano trio on Erato, Schumann's piano quintet on Deutsche Grammophon, and the Franck Violin Sonata and Mendelssohn Piano Trio No. 1 on EMI. Mr. Capuçon plays a 1721 Stradivarius that once belonged to Fritz Kreisler.

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Sunday, August 1, at 2:30

JOHN WILLIAMS conducting

CELEBRATING JOHN WILLIAMS'S 25TH YEAR AS A MEMBER OF THE BSO FAMILY

WILLIAMS — *Soundings* (2003)

The Hall Awakens—
The Hall Glistens—
The Hall Responds—
The Hall Sings—
The Hall Rejoices

COPLAND — Eight Poems of Emily Dickinson

Nature, the gentlest mother
There came a wind like a bugle
The world feels dusty
Heart, we will forget him!
Dear March, come in!
Sleep is supposed to be
Going to Heaven!
The Chariot

DAWN UPSHAW, soprano

Texts begin on page 43.

INTERMISSION

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

WILLIAMS — Horn Concerto (2003)

I. Angelus
"Far Far Away, Like Bells, at Evening Pealing"
II. The Battle of the Trees
"Swift Oak... Stout Guardian of the Door"
III. Pastorale
"There Came a Day at Summer's Full"
IV. The Hunt
"The Hart Loves the Highwood"
V. Nocturne
"The Crimson Day Withdraws"

JAMES SOMMERVILLE, horn

WILLIAMS — "Immigration and Building," "Civil Rights and the Women's Movement," and "Flight and Technology" from *American Journey* (1999)

NOTES ON THE PROGRAM

John Williams (b.1932)
Soundings (2003)
First performance: October 24, 2003, Los Angeles Philharmonic Orchestra, John Williams cond. *This is the first Boston Symphony Orchestra performance of "Soundings."*

Horn Concerto (2003)
First performances: November 29/December 2, 2003, Chicago Symphony Orchestra, John Williams, cond., Dale Clevenger, horn. Commissioned by the Edward F. Schmidt Family Commissioning Fund for the Chicago Symphony Orchestra. *This is the first Boston Symphony Orchestra performance of the concerto.*

"Immigration and Building," "Civil Rights and the Women's Movement," and "Flight and Technology" from *American Journey* (1999)
First performance: December 31, 1999, during the premiere showing of Steven Spielberg's film "American Journey" from the Lincoln Memorial in Washington, D.C. *Previous BSO performance*: The BSO led by John Williams performed the "Immigration and Building" tableau on August 4, 2002, during an all-Williams 70th birthday celebration concert. These are the first BSO performances of "Civil Rights" and "Flight."

The diversity and dynamism of John Williams's activities at Tanglewood this summer illustrate, in microcosm, the far-ranging accomplishments of this singular figure in American music. As a conductor, today he leads the Boston Symphony Orchestra in his own music; tonight he conducts the Tanglewood Music Center Orchestra as part of the Ozawa Hall 10th Anniversary Gala Concert, and this coming Tuesday he leads the Boston Pops, BSO, and TMCO during Tanglewood on Parade. Later this month, his skills as arranger are showcased when he returns to lead his jazz version of *My Fair Lady* in Ozawa Hall (August 8 and 9), and he leads the Boston Pops in Tanglewood's Film Night in the Shed on Saturday, August 14. As a composer, Williams is represented by

JOHN WILLIAMS

Soundings

Program note by the composer

In writing *Soundings,* I've tended to think of it as an experimental piece for the Hall [i.e., the new Walt Disney Concert Hall in Los Angeles] in which a collection of colorful sonorities could be sampled in the orchestra's new environment The piece is in one extended movement and is divided into five sections.

In the first section, *The Hall Awakens*, I decided to begin with four measures of silence in order to symbolically, at least, capture the Hall in its quiescence. The flutes then break the silence by murmuring softly in their lowest register. Horns and brass sonorities follow and an unaccompanied section of unison strings allows us to test the Hall's friendliness to that magnificent group.

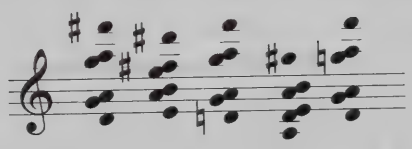
This is followed by *The Hall Glistens*, in which a full battery of percussion and fully scored shimmering effects suggest glittering flashes of light that might emerge as the sun is reflected off of Frank Gehry's great exterior "sails."

Earlier, as I admired the Hall and studied its interior, I wondered what it might be like if the building's brilliant exterior surfaces could be sounded and the Hall actually "sang" to us. These thoughts suggested the third section, *The Hall Responds*, in which the Hall itself becomes a partner in the music-making. The orchestra sounds a vibrant low D, and the Hall reverberates and responds. Three other great sails are sounded as the orchestra, led by the solo flute, sends messages which are returned to us from various locations in the Hall.
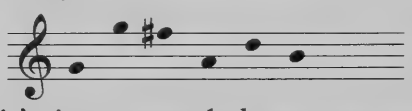
In the fourth section, *The Hall Sings*, the four great sail notes D, E, C♯, and B reach their maturation and freely move about the Hall as the orchestra supports them. They eventually ascend and vanish above us as these vibrating units of sound return to take their fixed molecular place in the building structure…at least, in our imaginations.

The piece closes with the fifth section, *The Hall Rejoices*, and here the orchestra celebrates with its full voice.

The motivic material for this finale comes from the suggestion of Los Angeles Philharmonic Executive Director Deborah Borda that I write a sequence for carillon bells that would be sounded in the lobby to announce the end of intermission. To accomplish this I've suggested the five "call" notes F♯-D♯-F♯-G♯-F♯, supported by these clusters:



and a six-note group G-G-F♯-A-D-B:

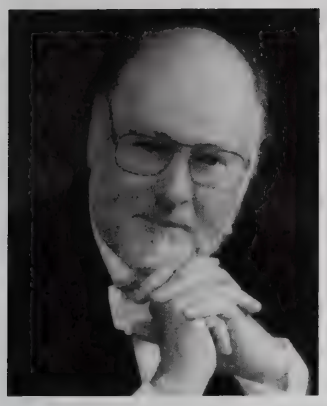


that gently remind us that it's time to conclude our conversations and return to our seats.

These sequences of notes form the basis of the finale and the piece closes with the Hall itself "chiming in" at the celebratory conclusion.

I feel honored to have been asked to write a work for one of the inaugural concerts in the Walt Disney Concert Hall, and a more inspiring subject for music can't be imagined.

both his film music and his concert music on today's program. The two concert works—the Horn Concerto and *Soundings*—both date from this past season. *American Journey*—the score to Steven Spielberg's Millennium film of the same name—dates from 1999.



John Williams was born in New York but has lived much of his life in California, where his family moved in 1948. From piano lessons as a child and a stint in the Air Force in the early 1950s, where he conducted and arranged for bands, he went on to the Juilliard School to study piano with Rosina Lhévinne. During this time he also performed in jazz clubs and as a studio musician; already the eclectic range of his career was taking shape. After moving back to California, where he studied composition privately with Mario Castelnuovo-Tedesco, he became involved with many facets of making music in Hollywood, as composer, arranger, pianist, and conductor. As a composer of movie scores, his reputation grew through the 1960s and '70s with soundtracks for such movies as *Jane Eyre*, *The Poseidon Adventure*, and *Jaws*. The latter was one of the first of a series of scores that Williams wrote for the films of Steven Spielberg; further collaborations between the director and Williams include *Close Encounters of the Third Kind*, the "Indiana Jones" movies, *E.T.*, *Schindler's List*, *Saving Private Ryan*, *Catch Me If You Can*, and *The Terminal*. He also wrote music for George Lucas's *Star Wars* films, Oliver Stone's *Nixon*, *Home Alone*, and such projects as the Los Angeles Olympics and NBC News. Williams's efforts have made him the most celebrated film composer of our time, with five Oscars (of more than forty-two nominations), more than thirty Grammy nominations, and many other awards.

In addition to these accomplishments, John Williams—as Boston Symphony audiences hardly need be told—succeeded Arthur Fiedler as Conductor of the Boston Pops in 1980. Williams continued Fiedler's legacy with the Pops, making many recordings and touring with the orchestra as well as leading performances at Symphony Hall and Tanglewood. Although he left the post in 1993 to devote more time to writing music, the ties he formed with the Pops and the BSO remain strong. Williams currently holds the post of Laureate Conductor of the Boston Pops and is an Artist-in-Residence at Tanglewood. In recent years he recorded the *Schindler's List* soundtrack with the Pops, and with the Boston Symphony recorded the music for *Saving Private Ryan*. His *Tree-Song* for violin and orchestra was given its world premiere by Gil Shaham and the BSO,

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS

(617) 542-6913, in Boston.

BOSTON SYMPHONY ORCHESTRA



the composer conducting, at Tanglewood in July 2000; the orchestra piece *for Seiji!*, written for Seiji Ozawa's twenty-fifth anniversary as the BSO's music director, was premiered in Symphony Hall in April 1999, Ozawa conducting.

Collaboration—as a jazz pianist, with orchestras as a conductor, with soloists as composer, and with film directors in movie scores—seems to be one of the common themes of John Williams's musical career. Most of his works for the concert hall were written for specific performers or occasions, as, for example, the aforementioned *for Seiji!*, and Williams's Cello Concerto, written for Yo-Yo Ma for the opening of Tanglewood's Seiji Ozawa Hall in 1994. Williams wrote *Soundings* for the Los Angeles Philharmonic, for the opening of the celebrated new Walt Disney Concert Hall, designed by architect Frank Gehry. That work is, in a sense, a collaboration with the hall itself as much as with the orchestra; it was premiered to lead off one of a series of gala concerts at Disney Hall exhibiting the wide range of possibilities of the new performance space. Williams's Horn Concerto is a more traditional kind of collaboration. He wrote the piece on commission for Chicago Symphony Orchestra principal horn Dale Clevenger, who was solo-

JOHN WILLIAMS
Horn Concerto
Program note by the composer

When I've tried to analyze my lifelong love of the French horn, I've had to conclude that it's mainly because of the horn's capacity to stir memories of antiquity. The very sound of the French horn conjures images stored in the collective psyche. It's an instrument that invites us to "dream backward to the ancient time."

Most cultures have had some form of horn in their histories. We remember the ram's horn Shofar, calling us to battle or prayer…or the conch, "fabled shell instrument of the Titans," or one can imagine the huge Viking horns that must have struck terror in the hamlets of northern Europe as the great ships were brought into the estuaries to begin their attacks. The horn stirs memories of fearful things, of powerful things, of noble and beautiful things!

In the first movement or section of my concerto, I begin with the distant pealing of the Angelus Bell, while the horn joins in, sending calls and signals to complete the picture.

This is followed by "The Battle of the Trees," suggested by the famous Celtic poem of that name, which describes groves of trees transforming themselves into warriors and led in battle by the brave oak. The horn enters the fray, as the percussion section creates sounds of trunks, branches, and twigs all colliding in the struggle.

Nostalgia has been described as "laundered memory" but our modern horn and oboe possess the power to produce it truly. They conjoin to "dream backward" of a pristine glen in the third movement, "Pastorale."

In "The Hunt," the horn plays its traditional role, getting the blood up, exhilarating the spirit and animating the chase.

Finally in Nocturne, the day's end grants repose and a simple song is offered.

With each movement title I've included a poetic quote, none of which is medieval, but simply chosen from writers that I've enjoyed, and in the music I have not deliberately adhered to, or purposely avoided, the modalities and grammar of medievalism. Instead I've written freely and with a sense of privilege and joy at working with the legendary horn player Dale Clevenger, who for so many years has been an inspiration to lovers and students, myself included, of the French horn.

ist in its premiere, which took place November 29, 2003, under the composer's direction. And, of course, Williams's collaborations with filmmaker Steven Spielberg are among his best-known pieces. Spielberg's film *American Journey*, made for the millennium celebrations in Washington, D.C., is a historical panorama of American life at and leading up to the year 2000. On this concert John Williams leads three tableaux from his score to the film.

John Williams's own notes on *Soundings* and the Horn Concerto are printed on pages 38 and 40, respectively.

—Robert Kirzinger

Aaron Copland (1900-1990)
Eight Poems of Emily Dickinson

First performance: November 14, 1970, Alice Tully Hall, New York City, Juilliard Orchestra, Michael Tilson Thomas, cond., Gwendolyn Killebrew, mezzo-soprano. *Only previous Boston Symphony performance*: August 4, 1972, at Tanglewood, Michael Tilson Thomas cond., Phyllis Curtin, soprano (preceded on the Prelude Concert that same Friday night by a performance of the voice-and-piano "Twelve Songs of Emily Dickinson" with Ms. Curtin and, as pianist, the composer). More recently, Barbara Bonney performed Copland's voice-and-piano "Twelve Songs of Emily Dickinson" on her Ozawa Hall recital of July 18, 2000.



Although Aaron Copland had written a few songs and some choral music in the early part of his career, he hadn't written for solo voice and piano since 1928 when he began the Twelve Poems of Emily Dickinson for piano and (unspecified) voice in 1949. Finished about March 1950, the Twelve Poems was to that date his largest vocal piece by far. Among his songs its only rival is the cycle of folksong settings in two books, *Old American Songs*, on which he embarked also in 1950; both cycles likely helped him develop a quality of vocal setting that stood him in good stead when he started work on his opera *The Tender Land* in 1952.

Prior to these works, Copland was known primarily as an orchestral and dramatic composer. After studies in the early 1920s in Paris (where he was one of the first prominent Americans to study with the great Nadia Boulanger), and thanks to connections he made there, Copland turned out significant and well-received orchestral works in a progressive style, using a jazz-inflected modernist idiom immediately recognizable as his own distinct compositional voice. His "progressive" vein, which began with such works as the Piano Concerto and *Music for the Theatre*, arguably ended with the Piano Variations (1930) and the *Short Symphony* (1932). In light of later developments, these works seem as "Copland-esque" as any of his career, but at the time their difficulty of execution and what was seen as a lack of "tunes" kept them from becoming genuinely popular.

Over the course of the 1930s, Copland began increasingly turning to the style that would define him for general audiences for the rest of his career—indeed, would form the foundation of his legacy for most listeners to this day. He drew on the rich history of American (including Central American) dance, folk, and religious music (i.e., hymn tunes), incorporating the flavor of American culture into his well-crafted, classically balanced scores. The orchestral suite *El Salón México*, the ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, the Third Symphony (from which was extracted *Fanfare for the Common Man*), and *Lincoln Portrait* remain his most enduringly popular pieces.

Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

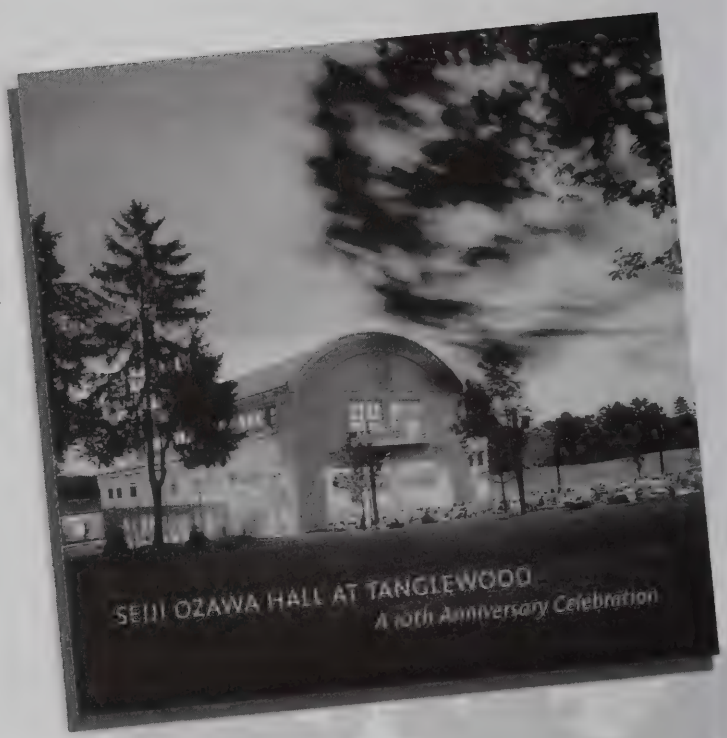
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

It was in this "populist" vein that Copland turned to texts by the quintessentially American poet Emily Dickinson as basis for the present songs, written originally for voice and piano. The overall title for the twelve original settings —"Twelve Poems of Emily Dickinson," as opposed to, say, "Twelve Dickinson Songs" or some other formulation—is a show of respect for Dickinson and her work. From 1958 to 1970 Copland chose eight of the poems for transcription for voice and small orchestra; these were first performed on the composer's 70th birthday, November 14, 1970, in New York City. Copland wrote:

> The poems center about no single theme, but they treat of subject matter particularly close to Miss Dickinson: nature, death, life, eternity. Only two of the songs are related thematically, the sixth ["Sleep is supposed to be"] and eighth ["The Chariot"]. Nevertheless, it is my hope that, in seeking a musical counterpart for the unique personality of the poet, I have given the songs, taken together, the aspect of a song cycle.

Each of the songs is dedicated to a close composer-colleague: "Nature, the gentlest mother" to David Diamond; "There came a wind like a bugle" to Elliott Carter; "The world feels dusty" to Alexei Haieff; "Heart, we will forget him" to Marcelle de Manziarly; "Dear March, come in!" to Juan Orrego Salas; "Sleep is supposed to be" to Irving Fine; "Going to Heaven!" to Lukas Foss; and "The Chariot" to Arthur Berger.

—Robert Kirzinger

AARON COPLAND
Eight Poems of Emily Dickinson

1. Nature, the gentlest mother

Nature, the gentlest mother,
Impatient of no child,
The feeblest or the waywardest, —
Her admonition mild

In forest and the hill
By traveller is heard,
Restraining rampant squirrel
Or too impetuous bird.

How fair her conversation
A summer afternoon, —
Her household, her assembly;
And when the sun goes down

Her voice among the aisles
Incites the timid prayer
Of the minutest cricket,
The most unworthy flower.

When all the children sleep
She turns as long away
As will suffice to light her lamps;
Then, bending from the sky

With infinite affection
And infiniter care,
Her golden finger on her lip
Wills silence everywhere.

2. There came a wind like a bugle

There came a wind like a bugle;
It quivered through the grass,
And a green chill upon the heat
So ominous did pass.
We barred the windows and the doors
As from an emerald ghost;
The doom's electric moccasin
That very instant passed.
On a strange mob of panting trees
And fences fled away,
And rivers where the houses ran
The living looked that day.
The bell within the steeple wild
The flying tidings whirled.
How much can come
And much can go,
And yet abide the world!

Please turn the page quietly.

3. The world feels dusty

The world feels dusty,
When we stop to die,
We want the dew then,
Honors taste dry.

Flags vex a dying face,
But the least fan
Stirred by a friend's hand
Cools like the rain.

Mine be the ministry
When thy thirst comes,
Dews of thyself to fetch,
And holy balms.

4. Heart, we will forget him!

Heart, we will forget him!
You and I tonight!
You may forget the warmth he gave,
I will forget the light.

When you have done, pray tell me,
That I my thoughts may dim;
Haste! lest while you're lagging
I may remember him!

5. Dear March, come in!

Dear March, come in!
How glad I am!
I looked for you before.
Put down your hat —
You must have walked —
How out of breath you are!
Dear March, how are you?
And the rest?
Did you leave nature well?
Oh March, come right upstairs
with me,
I have so much to tell!

I got your letter, and the birds';
The maples never knew
That you were coming, — I declare,
How red their faces grew!
But March, forgive me,
And all those hills
You left for me to hue;
There was no purple suitable,
You took it all with you.

Who knocks? That April?
Lock the door!
I will not be pursued!
He stayed away a year, to call
When I am occupied.
But trifles look so trivial
As soon as you have come,
And blame is just as dear as praise,
And praise as mere as blame.

6. Sleep is supposed to be

Sleep is supposed to be,
By souls of sanity
The shutting of the eye.

Sleep is the station grand
Down which on either hand
The hosts of witness stand!

Morn is supposed to be,
By people of degree,
The breaking of the day.

Morning has not occurred!
That shall Aurora be
East of Eternity.

One with the banner gay,
One in the red array, —
That is the break of day.

7. Going to Heaven!

Going to Heaven! —
I don't know when,
Pray do not ask me how,
Indeed I'm too astonished
To think of answering you.

Going to Heaven —
How dim it sounds!
And yet it will be done
As sure as flocks go home at night
Unto the shepherd's arm!

Perhaps you're going too, who knows?
If you should get there first,
Save just a little place for me
Close to the two I lost!

The smallest robe will fit me,
And just a bit of crown;
For you know we do not mind our
dress
When we are going home.

Going to Heaven!
I'm glad I don't believe it,
For it would stop my breath,
And I'd like to look a little more
At such a curious earth.

I am glad they did believe it,
Whom I have never found
Since the mighty autumn afternoon
I left them in the ground.

8. The Chariot

Because I would not stop for Death,
He kindly stopped for me;
The carriage held but just ourselves
And Immortality.

We slowly drove, he knew no haste,
And I had put away
My labour, and my leisure too,
For his civility.

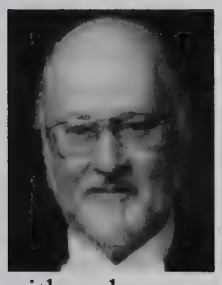
We passed the school where
children played
Their lessons scarcely done;
We passed the fields of gazing grain,
We passed the setting sun.

We paused before a house that seemed
A swelling of the ground.
The roof was scarcely visible,
The cornice but a mound.

Since then 'tis centuries; but each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.

GUEST ARTISTS

John Williams



In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to work in television in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 90 films, including the *Harry Potter* movies, *Catch Me If You Can*, the *Star Wars* movies, *A.I. Artificial Intelligence*, *Angela's Ashes*, *Saving Private Ryan*, *Amistad*, *Schindler's List*, *Jurassic Park*, *Born on the Fourth of July*, the Indiana Jones films, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. His most recent film scores are *Harry Potter and the Prisoner of Azkaban* and Steven Spielberg's *The Terminal*. He has received 42 Academy Award nominations, and has been awarded five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and plat-

inum records. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. Mr. Williams served as Grand Marshal of the 2004 Tournament of Roses parade. Upcoming projects include *Star Wars: Episode III.*

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City; the NBC News theme "The Mission"; "Liberty Fanfare," for the rededication of the Statue of Liberty; "We're Lookin' Good!," for the Special Olympics in celebration of the 1987 International Summer Games; the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* on Deutsche Grammophon.

Dawn Upshaw



Dawn Upshaw has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from Bach to contemporary works. Her operatic roles include Mozart's Pamina, Ilia, Susanna, and Despina as well as modern works by Stravinsky, Poulenc, and Messiaen. From Salzburg and Paris to the Metropolitan Opera, Ms. Upshaw has also championed numerous new works created for her, including Kaija Saariaho's Grawemeyer Award-winning opera *L'Amour de Loin*; John Adams's nativity oratorio *El Niño*; Osvaldo Golijov's chamber opera *Ainadamar*; and Henri Dutilleux's *Correspondances*, which she premiered with the Berlin Philharmonic this season. This season she was featured as a Carnegie Hall "Perspectives" Artist—the first singer to be so honored. She performed works including Bach cantatas, French music, the world premiere of Osvaldo Golijov's *Ayre* (which she performs in Seiji Ozawa Hall with the Boston Symphony Chamber Players on August 18), and Berio's *Folk Songs*. Other season highlights include a tour of the European capitals with pianist Richard Goode, an eight-city American tour with the Australian Chamber Orchestra; and the San Francisco Opera production of Janáček's *The Cunning Little Vixen*. Dawn Upshaw works frequently with such artists as Richard Goode, the Kronos Quartet, James Levine, Sir Simon Rattle, Esa-Pekka Salonen, and Peter Sellars. As a recitalist, she has premiered more than forty works in the past decade. She has developed cycles of songs by writers of her own generation, and has added works by such living composers as William Bolcom, Lukas Foss, and György Kurtág to her recent repertoire. A three-time Grammy winner, Ms. Upshaw is featured on more than fifty recordings, including, among others, the million-selling Symphony No. 3 by Henryk Górecki, Mozart's *The Marriage of Figaro*, Messiaen's *St. François d'Assise*, Stravinsky's *The Rake's Progress*, John Adams's *El Niño*, and a dozen recital recordings of varied repertoire. She has also recorded several Nonesuch discs of music theater repertoire; was the subject of a one-hour Bravo profile; and has been featured in numerous PBS productions, including a hosting role on the "Evening at Pops" Copland Centennial Celebration. Dawn Upshaw holds honorary doctorate degrees from Yale, the Manhattan School of Music, and Illinois Wesleyan University. She began her career as a 1984 winner of the Young Concert Artists auditions and the 1985 Walter W. Naumburg Competition, and was a member of the Metropolitan Opera Young Artists Development Program. Born in Nashville, Tennessee, and raised in Park Forest, Illinois, she now lives near New York City with her husband and their two children. A Tanglewood Mu-

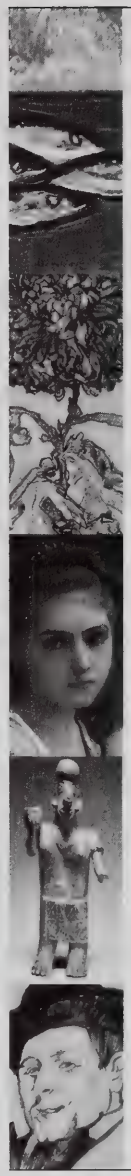
sic Center alumna and frequent guest artist with the BSO, Ms. Upshaw made her BSO debut at Tanglewood in the gala 1988 "Bernstein at 70!" concert. Her most recent appearances with the orchestra were last summer, singing Golijov's Three Songs with Orchestra; also last summer she was featured in the world premiere TMC production of Golijov's opera *Ainadamar*, conducted by Robert Spano.

James Sommerville



James Sommerville joined the Boston Symphony Orchestra as principal horn in January 1998. After winning the highest prizes at the Munich International Competition, Concours de Toulon, and Canadian Broadcasting Corporation Young Performers Competition, and with the support of the CBC and generous grants from the Canada Council and the Macmillan Foundation, Mr. Sommerville embarked on a solo career that has brought critically acclaimed appearances with all the major Canadian orchestras, the radio orchestras of Bavaria and Berlin, and many others throughout North America and Europe. Recent engagements have included solo appearances in Winnipeg, Vancouver, Toronto, and Chicago, and chamber music in Boston, Toronto, Quebec, Montreal, New Hampshire, and Colorado Springs. Mr. Sommerville's recording of the Mozart horn concertos with the CBC Vancouver Orchestra won the 1998 JUNO Award for Best Classical Recording in Canada. His CBC recordings of Britten's Serenade for Tenor, Horn, and Strings and *Canticle III* were also nominated for Junos. Mr. Sommerville has recorded chamber music for the Deutsche Grammophon, Telarc, CBC, Summit, and Marquis labels. As a former member of the Montreal Symphony Orchestra, Toronto Symphony Orchestra, Symphony Nova Scotia, and as acting solo horn of the Chamber Orchestra of Europe from 1996 to 1998, he has toured and recorded extensively as an orchestral player. As a chamber musician, he is heard regularly on the CBC network, for which he has recorded all of the standard horn repertoire for broadcast. As principal horn of the Boston Symphony, he is also a member of the Boston Symphony Chamber Players. Mr. Sommerville has performed as guest artist and faculty member at many chamber music festivals, including the Vancouver Chamber Music Festival, Scotia Festival, Festival of the Sound, Domaine Forget, and the Banff International Festival of the Arts. He also performs early music on period instruments, and, through the Canada Council and Ontario Arts Council, has commissioned many new works, including Keith Bergs's recent Concerto for Horn and Brass Ensemble, released on the Opening Day record label with the Hannaford Street Silver Band and Bramwell Tovey. Mr. Sommerville teaches at the New England Conservatory and at Boston University. He has previously been featured as soloist with the BSO in Richard Strauss's Horn Concerto No. 1, Britten's Serenade for Tenor, Horn, and Strings, Frank Martin's Concerto for Seven Winds, Timpani, Percussion, and String Orchestra, and Ligeti's Horn Concerto.





SURPRISE YOUR EYES

SMITH COLLEGE
MUSEUM OF ART

American and Western European masterworks.

Contemporary gems and art from diverse cultures.

The Cunningham Center for the Study of Prints, Drawings and Photographs.

Artist designed restrooms. Museum Shop and Café.

Hours, exhibitions and admission: 413.585.2760 or **www.smith.edu/artmuseum**



For tickets and information call
(888) 266-1200 or visit ***www.bso.org***

Fidelity INVESTMENTS
Sponsor of the Tanglewood Jazz Festival

JazzTimes.com ...more than a magazine
The Exclusive Music Magazine of the Tanglewood Jazz Festival



THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2003, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center Annual Fund, and Tanglewood restricted annual gifts. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and businesses for their annual support of $2,500 or more during the 2003-2004 season. For further information, please contact the Friends Office at (413) 637-5261.

APPASSIONATO $100,000 and up

Anonymous (1)
George and Roberta Berry

VIRTUOSO $50,000 to $99,999

Country Curtains
Dr. Carol Reich and Mr. Joseph Reich

ENCORE $25,000 to $49,999

Linda J.L. Becker
Gregory Bulger
A Friend of the Tanglewood Music Center
Dorothy and Charles Jenkins
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. Abe Pollin
Stephen and Dorothy Weber

MAESTRO $15,000 to $24,999

Anonymous (1)
Susan Baker and Michael Lynch
Canyon Ranch of the Berkshires
Mr. and Mrs. Joseph L. Cohen
Ginger and George Elvin
Mr. and Mrs. Daniel Freed
The Frelinghuysen Foundation
Mr. and Mrs. Michael L. Gordon
James A. Macdonald Foundation
Stephen B. Kay and Lisbeth Tarlow
Mrs. August R. Meyer
Mrs. Evelyn Nef
Mrs. K. Fred Netter
Olivetti Foundation, Inc.
Annette and Vincent O'Reilly
Red Lion Inn
Mrs. Anson P. Stokes
Mr. and Mrs. Wilmer J. Thomas, Jr.
Loet and Edith Velmans

BENEFACTORS $10,000 to $14,999

Anonymous (1)
Banknorth
Berkshire Bank
Blantyre
Jan Brett and Joseph Hearne
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille
The Fassino Foundation, Inc.
Nancy J. Fitzpatrick and Lincoln Russell
The Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Robert J. Lepofsky
Dr. Raymond and Hannah H. Schneider
Evelyn and Ronald Shapiro
The Studley Press, Inc.

SPONSORS $5,000 to $9,999

Anonymous (3)
Mr. and Mrs. William F. Allen, Jr.
Robert Baum and Elana Carroll
The Berkshires Capital Investors
Ann and Alan H. Bernstein
Mr. and Mrs. Lee N. Blatt
Judy and Simeon Brinberg
Ann Fitzpatrick Brown
James and Tina Collias
Ranny Cooper and David Smith
Mr. and Mrs. Herbert J. Coyne
Crane & Company, Inc.
Mr. and Mrs. William Cruger
Mr. and Mrs. Clive S. Cummis
Ms. Marie V. Feder
Mr. and Mrs. Dale E. Fowler
Mr. Michael Fried
Mr. and Mrs. Belvin Friedson
Mr. Louis R. Gary
Mr. and Mrs. J. Arthur Goldberg
Roberta and Macey Goldman
Mr. and Mrs. Robert A. Goodman
John and Chara Haas
Dr. Lynne B. Harrison
Mr. and Mrs. Francis W. Hatch, Jr.
Mr. and Mrs. Ira Haupt II
Ms. Rhoda Herrick
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. Lawrence S. Horn
Dr. and Mrs. Allen Hyman
Inland Management Corporation
Mr. and Mrs. Everett Jassy
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Michael P. Kahn
Mr. and Mrs. Louis Kaitz
Mrs. Leonard S. Kandell

Continued on page 51



IN HARMONY WITH SCIENCE

Concert for the Cure

SUNDAY, OCTOBER 10TH, 5PM

Donated by Members of the BOSTON SYMPHONY ORCHESTRA
Led By EDO DE WAART Guest Soloist, ANDRÉ WATTS

FOR MORE INFORMATION CALL: 888.310.7100
VISIT US ON THE WEB: WWW.CONCERTFORTHECURE.ORG

SPONSORS $5,000 to $9,999 *(continued)*

Natalie and Murray S. Katz
Msgr. Leo A. Kelty
Mr. and Mrs. Michael Kittredge
Koppers Chocolate
Mr. and Mrs. Rudolf M. Kroc
Liz and George Krupp
Roger and Myrna Landay
Legacy Banks
Mrs. Vincent Lesunaitis
Buddy and Nannette Lewis
Mr. and Mrs. Edwin N. London
Jay and Shirley Marks
Mr. and Mrs. Thomas T. McCain
Cynthia and Randolph Nelson
May and Daniel Pierce
Claudio and Penny Pincus
Mr. and Mrs. Millard H. Pryor, Jr.
Lila and Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Barbara and Michael Rosenbaum
Mr. Joseph D. Roxe
David and Sue Rudd
Mr. and Mrs. Alan Sagner
Mr. and Mrs. Ira Sarinsky
Mr. and Mrs. Dan Schusterman
Arlene and Donald Shapiro
Hannah and Walter Shmerler
Mr. Peter Spiegelman and
Ms. Alice Wang
Margery and Lewis Steinberg
Marjorie and Sherwood Sumner
Mr. and Mrs. George A. Suter, Jr.
Mr. Aso Tavitian
Diana Osgood Tottenham
Ms. June Ugelow
Mrs. Cecille Wasserman
Mrs. Charles H. Watts II
Karen and Jery Waxberg
Mrs. John Hazen White
Mr. and Mrs. Ira Yohalem

MEMBERS $2,500 to $4,999

Anonymous (8)
Mrs. Janet Adams and
Mr. James Oberschmidt
Mr. and Mrs. Alan Ades
Drs. Paula Algranati and
Barry Izenstein
Mr. and Mrs. Ronald Altman
Harlan and Lois Anderson
Arthur Appelstein and
Lorraine Becker
Apple Tree Inn and Restaurant
Gideon Argov and Alexandra Fuchs
The Barrington Foundation, Inc.
Mr. John A. Barry, Jr.
Ms. Lucille M. Batal
Helene and Ady Berger
Jerome and Henrietta Berko
Berkshire Life Co. of America
Mr. and Mrs. Allen J. Bernstein
Ms. Joyce S. Bernstein and
Mr. Lawrence M. Rosenthal
Hildi and Walter Black
Ann and Neal Blackmarr
Eleanor and Ed Bloom
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Mark G. and Linda Borden
Arlene and Dr. Stuart H. Brager
Jane and Jay Braus
Broadway Manufacturing Supply
Mr. and Mrs. Richard Brown
Samuel B. and Deborah D. Bruskin
Cain, Hibbard, Myers & Cook
Phyllis H. Carey
Mary Carswell
Iris and Mel Chasen
Barbara Cohen-Hobbs
Mr. and Mrs. Stewart M. Colton
Linda Benedict Colvin
Cornell Inn
Ms. Alice Datlof
Mr. and Dr. Trayton Davis
Dr. and Mrs. Harold L. Deutsch
Mr. and Mrs. Jeff Diamond
Channing and Ursula Dichter
Chester and Joy Douglass
Dresser-Hull Company
Ms. Judith R. Drucker
Terry and Mel Drucker
John and Alix Dunn
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Monroe B. England
Eitan and Malka Evan
Roz and Bob Feldman
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. David Forer
Mr. and Mrs. Herb Franklin
I. Robert and Aviva Freelander
Carolyn and Roger Friedlander
Myra and Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Jill and Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Agostino Galluzzo and Susan Hoag
Mr. and Mrs. Gerald N. Gaston
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
Dr. Donald and Phoebe Giddon
Mr. and Mrs. Stephen A. Gilbert
Cora and Ted Ginsberg
David H. Glaser and
Deborah F. Stone
Sy and Jane Glaser
Dr. Morton Gluck
Mr. and Mrs. Seymour L. Goldman
Dr. and Mrs. Morris Goldsmith
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. and Mrs. Richard Grausman
Mr. Harold Grinspoon and
Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Felda and Dena Hardymon
William Harris and
Jeananne Hauswald
Mr. Gardner C. Hendrie and
Ms. Karen J. Johansen
Mrs. Paul J. Henegan
Mr. and Mrs. Peter Herbst
Mr. & Mrs. Murray Hershman
Mr. and Mrs. Robert I. Hiller
Dr. and Mrs. Ronald Hinds
Mr. Arnold J. and
Helen G. Hoffman
Mr. and Mrs. Charles Hoffman
Dr. Joan O. Hoffman and
Mr. Syd Silverman
Dr. and Mrs. Edwin H. Hopton
Mrs. Ruth W. Houghton
Housatonic Curtain Company
Mr. and Mrs. William R.
Housholder
Stephen and Michele Jackman
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Daniel R. Johnson
Ms. Lauren Joy and
Ms. Elyse Etling
Nedra Kalish
Adrienne and Alan Kane
Mr. and Mrs. Arnold Y. Kapiloff
Leonard Kaplan and
Marcia Simon Kaplan
Martin and Wendy Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Howard Kaufman
Mr. and Mrs. Bruce Kelly

Continued on page 53

THE WALTER PISTON SOCIETY
AT TANGLEWOOD

Easy to give



PHOTOGRAPHY: MICHAEL LUTCH

Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

Tanglewood

To learn more about giving opportunities that pay YOU to give, please call (413) 637-5275 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

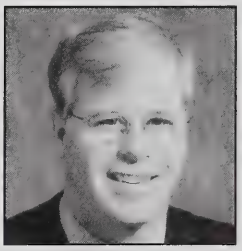
Mr. and Mrs. Carleton F. Kilmer
Deko and Harold Klebanoff
Dr. and Mrs. Lester Klein
Dr. and Mrs. David I. Kosowsky
Janet and Earl Kramer
Mr. and Mrs. Ely Krellenstein
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Naomi Kruvant
Norma and Sol D. Kugler
Cary and Beth Lakenbach
Mildred Loria Langsam
William and Marilyn Larkin
Mr. and Mrs. William Lehman
Mr. and Mrs. R. Willis Leith, Jr.
Ms. Lois Lerner
Mr. Arthur J. Levey and Rocio Gell
Marjorie T. Lieberman
Mr. and Mrs. Murray Liebowitz
Geri and Roy Liemer
Mr. and Mrs. A. Michael Lipper
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter F. Loeb
Gerry and Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Gloria and Leonard Luria
Mr. and Mrs. Edward Lustbader
I. Kenneth and Barbara Mahler
Mr. and Mrs. Darryl Mallah
Rev. Cabell B. Marbury
Peg and Bob Marcus
Suzanne and Mort Marvin
Mr. Daniel Mathieu and Tom Potter
Maxymillian Technologies, Inc.
Dr. Robert and Jane B. Mayer
Carol and Thomas McCann
Phyllis and Irv Mendelson
The Messinger Family
Mr. and Mrs. Rollin W. Mettler, Jr.
Vera and Stanley T. Miller
Mr. and Mrs. Michael A. Monts
Mr. and Mrs. Joseph L. Nathan
Jerry and Mary Nelson
Linda and Stuart Nelson
Bobbie and Arthur Newman
Mr. Richard Novik
Mr. Edward G. and
Mrs. Sandra Novotny
Mr. and Mrs. Chet Opalka
Dr. and Mrs. Martin S. Oppenheim
Mr. and Mrs. Michael Orlove
Dr. and Mrs. Simon Parisier
Parnassus Foundation, courtesy of
Jane and Raphael Bernstein
Mr. Lawrence Phillips
Drs. Eduardo and Lina Plantilla
Plastics Technology Laboratories,
Inc.
Dr. and Mrs. Francis Powers, Jr.
Mr. and Mrs. Bruno Quinson
Mr. and Mrs. Mickey Rabina
Charles and Diana Redfern
Mr. and Mrs. Nathan Reiber
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. Stanley Riemer
Mary and Lee Rivollier
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Suzanne and Burton Rubin
Mr. and Mrs. Milton B. Rubin
Carole and Edward I. Rudman
Mr. Bruce Sagan and
Ms. Bette Cerf Hill
Mr. and Mrs. Michael Salke
Malcolm and BJ Salter
Samuel and Susan Samelson
Mr. Robert M. Sanders
Satinwood at Scarnagh, LLC
Dr. and Mrs. Wynn A. Sayman
Mr. Gary S. Schieneman and
Ms. Susan B. Fisher
Marcia and Albert Schmier
Mr. and Mrs. Ernest Schnesel
Pearl and Alvin Schottenfeld
Lois and Alan Schottenstein
Carrie and David Schulman
Mr. and Mrs. Wallace L. Schwartz
Carol and Marvin Schwartzbard
Betsey and Mark Selkowitz
Carol and Richard Seltzer
Mr. and Mrs. Daniel Shapiro
Mr. and Mrs. Howard and
Natalie Shawn
Sheffield Plastics, Inc.
Jackie Sheinberg and
Jay Morganstern
The Richard Shields Family
Hon. George P. Shultz
Robert and Roberta Silman
Richard B. Silverman
Marion and Leonard Simon
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Arthur M. Siskind
Maggie and John Skenyon
Mrs. William F. Sondericker
Harvey and Gabriella Sperry
Mr. and Mrs. Jerry Spiegel
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Lewis Steinberg
Mr. and Mrs. Daniel S. Sterling
Ms. Alice Stephens and
Mr. Kenneth Abrahami
Mr. and Mrs. Henry S. Stone
Stonover Farm Bed and Breakfast
Mrs. Pat Strawgate
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Mr. Wayne Sunday
Mr. and Mrs. I. David Swawite
Talbots Charitable Foundation
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Mr. and Mrs. John L. Thorndike
Mr. Bruce Tierney
The Tilles Family
Mr. and Mrs. Albert J. Togut
Myra and Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. Laughran S. Vaber
Mr. and Mrs. Charles Vail
Viking Fuel Oil Company
Walden Printing Co., Inc.
Mr. and Mrs. William G. Walker
Mr. and Mrs. Harvey Waller
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Robert A. Weinerman
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Milton Weiss
Mr. and Mrs. Robert E. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carol Andrea Whitcomb
Carole White
Peter D. Whitehead
Mr. and Mrs. Richard E. Willett
Mr. Robert G. Wilmers
Mr. Jan Winkler and
Ms. Hermine Drezner
Mr. and Mrs. Robert C. Winters
Bob and Phyllis Yawitt
Mr. and Mrs. Eric K. Zeise
Simon H. and Esther Zimmerman
Mr. Richard M. Ziter, M.D.

Names listed as of June 3, 2004

BSOvations

Tanglewood corporate sponsors reflect the increasing importance of partnership between business and the arts. The Boston Symphony Orchestra is honored to be associated with the following companies and gratefully acknowledges their contributions at Tanglewood during the 2004 season.

For information regarding Tanglewood, BSO, and/or Boston Pops sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.



Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 122 years and we are excited to be a part of such a rich heritage. We are pleased to announce the opening of our New York office in mid-summer that will further compliment our relationship with the BSO and Tanglewood for many years to come.



The Fitzpatrick Family

Country Curtains
AT THE RED LION INN ~ STOCKBRIDGE ~ MASSACHUSETTS

The Red Lion Inn

Blantyre

Country Curtains, The Red Lion Inn, Blantyre, and the Fitzpatrick family have been a special part of Boston Symphony Orchestra's family for over thirty years. From accompanying the BSO on world tours, to helping build Ozawa Hall, to supporting young upcoming professional musicians at the Tanglewood Music Center, the Fitzpatrick companies have created a unique legacy integral to Tanglewood and the BSO.



Paul Matsen
Senior Vice President and
Chief Marketing Officer

Delta

Delta Air Lines is pleased to support Tanglewood in its first season as the Official Airline of the Boston Symphony Orchestra. We look forward to an outstanding summer with guest appearances by today's most celebrated artists from around the world. At Delta, we have been a longtime supporter of the Boston and New York metropolitan areas, at the airport and beyond. This commitment to the BSO builds upon Delta's global support of the arts.



Robert L. Reynolds
Vice Chairman and
Chief Operating Officer

Fidelity Investments

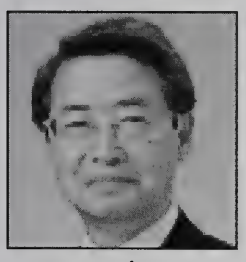
Fidelity Investments is proud to support the Boston Symphony Orchestra's Tanglewood season through sponsorship of the Tanglewood Jazz Festival. We are pleased to play an integral part in this celebrated jazz tradition that features some of the most talented artists in jazz history. Through our ongoing commitment to this program we are able to bring wonderful musical performances to thousands of listeners during this unique music festival. Fidelity Investments will continue its long tradition of investing in our communities with fine organizations such as this.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.



Hajime Sawabe
President and CEO

TDK

As sponsor of the 16th annual Tanglewood Free Lawn Tickets for Children program, TDK is proud to bring the gift of music to thousands of children. Children younger than 12 are granted free admission to Tanglewood when accompanied by a ticket-holding adult. Since 1989 more than 200,000 children and their families have participated in the program. In support of the Tanglewood Music Center's educational efforts, TDK also contributes audio cassettes, CD-R media, and VHS tapes. Furthermore, TDK supports the Boston Symphony Orchestra's music preservation project, giving future generations the opportunity to enjoy historic BSO performances. You can count on TDK to help keep the music alive.

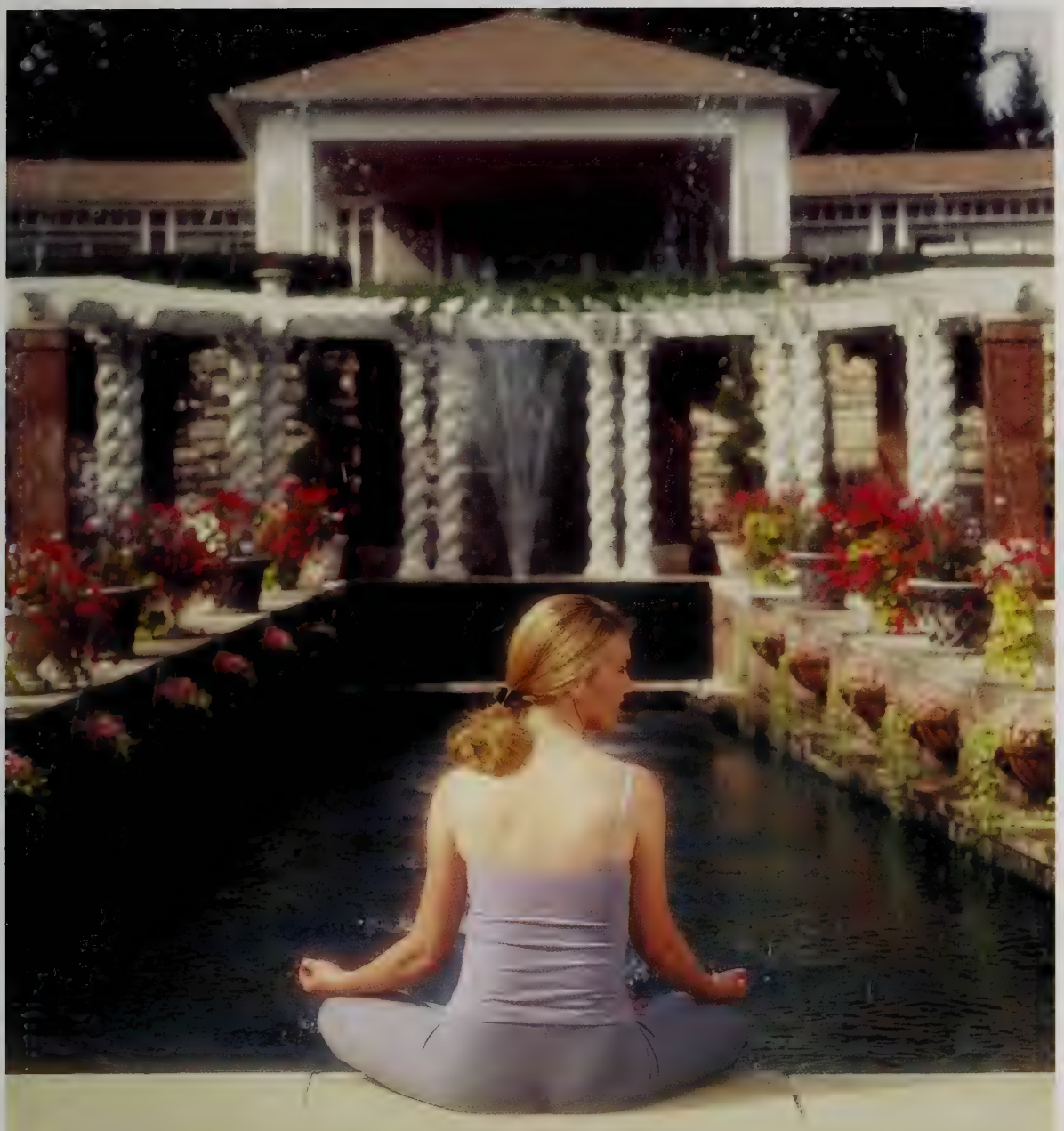
GREAT BENEFACTORS

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra.

From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra.

For more information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-9275.

Anonymous (9)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Mr. and Mrs. J. P. Barger
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
Shirley and Richard Fennell
Fidelity Investments
Estate of Vera Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
FleetBoston Financial
Germeshausen Foundation
The Ann and Gordon Getty Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Susan Morse Hilles Trust
Estate of Edith C. Howie
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Raytheon Company
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. and Mrs. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Osgood Tottenham
Verizon
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams



It's not what you bring.
It's what you take away.

At Canyon Ranch Resorts, you'll enjoy much more than a great vacation. Relax and have fun. Change your perspective. Or change your life. Embrace all the opportunities and take away an enhanced sense of self. Or simply take pleasure in focusing on your well-being. After all, it's the possibilities you choose that make all the difference.

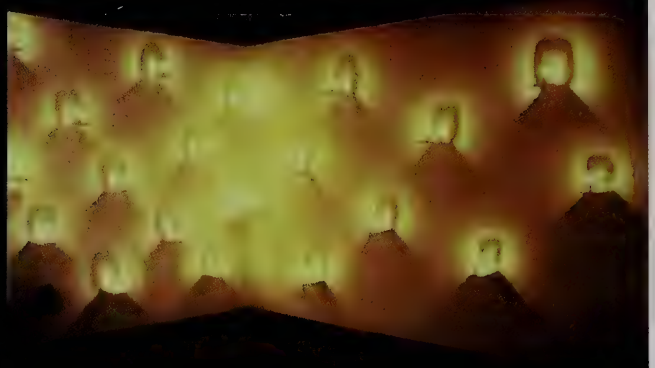
CANYONRANCH®

The Power of Possibility™

Lenox, Massachusetts • canyonranch.com • 800-742-9000



Contemporary artists explore the possibilities . . .



Presence of LIGHT

July 2 through October 31

Downtown Pittsfield, MA 413.443.7171

Berkshiremuseum

Funded in part by High Meadow Foundation



SHEAR ART!

SHEEPTACULAR PITTSFIELD!

70 ARTIST-DECORATED SHEEP SCULPTURES

www.sheeptacular.org

"Marine Marino Sheep: Surf and Turf" by Mario Calvori





"Tiffany Lamb" by Dorothy and Jennifer Needham

Events all summer • Auction on September 18

LAURIN PUBLISHING

Legacy Banks



"The Golden Fleece" by Stephen Filmus



SimpliCity

It was called the "City of Peace," a spiritual name suggestive of the Shakers' communal way of life, sheltered from the outside world. This lifestyle led to the Shaker preference for simplicity. See it in the clean lines and spacious, spare rooms of their buildings. See it in their inventive tools and practical furniture. And see it all brought to life today–at Hancock Shaker Village in the Berkshires.

Alive, and just a short drive.

HANCOCK SHAKER VILLAGE
A NATIONAL HISTORIC SURPRISE

Kids admitted FREE! Route 20, Pittsfield, MA ■ 800-817-1137 ■ www.hancockshakervillage.org

2003 Tony Award® Winner! BILLY JOEL

2003 Tony Award® Winner! TWYLA THARP



PHOTO CREDITS: JOAN MARCUS / SIGN: EDUARDO PATINO

CALL ticketmaster 212-307-4100/800-755-4000

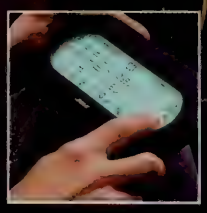
Groups call 212-840-3890 Visit ticketmaster.com or movinoutonbroadway.com

Get your FREE Movin' Out pocket guide featuring exclusive offers when you buy tickets with your Visa® card. One free while supplies last.

RICHARD RODGERS THEATRE, 226 WEST 46th STREET

Original cast album available now on Sony Classical.

VISA Proud Sponsor of Movin' Out











You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

©2001 Bose Corporation. JN20417

Rich Warren, *Chicago Tribune*, 6/1/90.

BOSE®

Better sound through research®

South Mountain Concerts

Pittsfield, Massachusetts

86th Season of Chamber Music

Concerts Sundays at 3 P.M.

September 5
Kalichstein-Laredo-Robinson Trio
September 12
Tokyo String Quartet
September 19
Emerson String Quartet
September 26
Muir String Quartet
October 3
Beaux Arts Trio

For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106
www.southmountainconcerts.com



Radical Rockwell

Hometown Hero, Citizen of the World
Rockwell in Stockbridge
June 5 – October 31, 2004

NORMAN ROCKWELL MUSEUM
413-298-4100 | www.nrm.org

PINE CONE HILL

DESIGNING AND DEFINING
A FRESH NEW AMERICAN LIFESTYLE

Visit our showroom now
at the Lenox Shops.

PINE CONE HILL
OUTLET & SHOWROOM
55 Pittsfield Rd • Lenox, MA
413 637 8962

The Colonial Theatre Summer 2004

they're playing our song

A Colonial Theatre Production
August 18 - 29,
Opening Night Gala August 20
at the Berkshire Music Hall
A Neil Simon romantic comedy with an orchestral score by Marvin Hamlisch, directed by James Warwick. Call **413-448-8084** for tickets.

July 31, 7 pm: *The Grrl Genius Guide to Sex (with other people)*
Opening performance by Melodrome
Nationally renowned author and performer Cathryn Michon brings her stand-up comedy act in a benefit performance to the Berkshire Music Hall.

Colonial Theatre tours: Fridays at noon,
Saturdays at 10:30 am – ***Free!***

www.thecolonialtheatre.org
111 South St., Pittsfield, MA
413-448-8084

The Colonial Theatre
bringing it all back home



International Travelers at Home

Marjorie and Ed VanDyke traveled the globe while raising a family. After setting up twenty homes across the United States, Germany, France, England and beyond—they chose the lifecare option of Kimball Farms as their permanent home. Here they have the finest cultural attractions, great natural resources and a community of diverse and enthusiastic neighbors. They consider this a gift to themselves and their children that has enabled the continuance of a fulfilling lifestyle with the promise of a secure future.

Call Dolly Curletti, Marketing Director, for a brochure or to arrange for a tour, 413.637.7000 or 800.283.0061.

Kimball Farms

EQUAL HOUSING OPPORTUNITY

235 Walker Street, Lenox, MA • kimballfarms.org

Affiliate of Berkshire Health Systems

JULY AT TANGLEWOOD

Thursday, July 1, at 8:30 and
Friday, July 2, at 8:30

MARK MORRIS DANCE GROUP
in collaboration with the
TANGLEWOOD MUSIC CENTER
Choreography by Mark Morris to music of
J.S. BACH, BARTÓK, and VIVALDI

Saturday, July 3, at 5:45

"A PRAIRIE HOME COMPANION AT TANGLEWOOD"
with GARRISON KEILLOR

Sunday, July 4, at 7
(Grounds open at 2pm; fireworks to follow the concert)
DIANA KRALL

Tuesday, July 6, at 8:30

BOSTON BAROQUE
MARTIN PEARLMAN, music director
SHARON BAKER, KRISTEN WATSON, MARK TUCKER, LYNTON ATKINSON, FRANK KELLEY, NICHOLAS ISHERWOOD, and MARK ANDREW CLEVELAND, vocal soloists

MONTEVERDI *Vespers of 1610*

Thursday, July 8, at 8:30

JUILLIARD STRING QUARTET

Music of HAYDN, BARTÓK, and BEETHOVEN

Friday, July 9, at 6 (Prelude)

MEMBERS OF THE BSO
RANDALL HODGKINSON, piano

Music of DOHNÁNYI and DVOŘÁK

Friday, July 9, at 8:30–Opening Night Concert

BSO—KURT MASUR, conductor
LINCOLN CENTER JAZZ ORCHESTRA WITH WYNTON MARSALIS
LAQUITA MITCHELL, CYNTHIA RENÉE HARDY, BRIAN ROBINSON, and ROBERT HONEYSUCKER, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MARSALIS *All Rise*

Saturday, July 10, at 10:30 a.m.
Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 11

Saturday, July 10, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
LEON FLEISHER, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-RAVEL PROGRAM
Piano Concerto for the left hand
Daphnis et Chloé (complete)

Sunday, July 11, at 2:30

BSO—INGO METZMACHER, conductor
EMANUEL AX, piano

MOZART Overture to *The Magic Flute*
MOZART Piano Concerto No. 27 in B-flat, K.595
SHOSTAKOVICH Symphony No. 1

Tuesday, July 13, at 8:30

BRYN TERFEL, bass-baritone
MALCOLM MARTINEAU, piano

To include songs by VAUGHAN WILLIAMS, WARLOCK, COPLAND, QUILTER, BRITTEN, TOSTI, and others

Wednesday, July 14, at 8:30

BOSTON POPS ORCHESTRA
MARVIN HAMLISCH, conductor
DIANNE REEVES, vocalist
THE JAZZ AMBASSADORS

Thursday, July 15, at 8:30

PIERRE-LAURENT AIMARD, piano
with SARAH FRISOF, flute

Music of BEETHOVEN, CARTER, and IVES

Friday, July 16, at 6 (Prelude)

MEMBERS OF THE BSO

Music of BORODIN and DVOŘÁK

Friday, July 16, at 8:30

BSO—KURT MASUR, conductor
MIDORI, violin

GLINKA Overture to *Ruslan and Ludmila*
TCHAIKOVSKY Violin Concerto
DVOŘÁK Symphony No. 9, *From the New World*

Saturday, July 17, at 10:30 a.m.
Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, July 17



evergreen

fine american crafts



Two Hundred & Fifty - One Craftspeople Represented

291 Main Street • Great Barrington, MA 01230
(ph) 413-528-0511 • e-mail: evergre@vgernet.net



WILLIAM CALIGARI
INTERIORS/ARCHITECTURE

85 Main Street Great Barrington MA
www.williamcaligari.com

413.528.3665

Saturday, July 17, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
BRYN TERFEL, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN Symphony No. 8
WAGNER Excerpts from *Die Meistersinger von Nürnberg*

Sunday, July 18, at 2:30

ORCHESTRA OF ST. LUKE'S
DONALD RUNNICLES, conductor
JOSHUA BELL, violin

ROSSINI Overture to *L'italiana in Algeri*
BRAHMS Violin Concerto
BEETHOVEN Symphony No. 7

Wednesday, July 21, at 8:30

EMERSON STRING QUARTET

Music of BRITTEN, TOWER, and SHOSTAKOVICH

Friday, July 23, at 6 (Prelude)

MEMBERS OF THE BSO
NINA FERRIGNO, harmonium
LUDOVIC MORLOT, conductor

Music of GANDOLFI, DVOŘÁK, and DAHL

Friday, July 23, at 8:30

BSO—HANS GRAF, conductor
CLAUDIO BOHÓRQUEZ, cello

ALL-DVOŘÁK PROGRAM
Othello Overture; Cello Concerto; Symphony No. 7

Saturday, July 24, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 25

Saturday, July 24, at 8:30

BSO—PATRICK SUMMERS, conductor
RENÉE FLEMING, soprano

Arias and songs by HANDEL, MASSENET, STRAUSS, PORTER, RODGERS & HAMMERSTEIN, VERDI, PUCCINI, and CATALANI; orchestral music of MOZART, BIZET, WAGNER, RODGERS, and VERDI

Sunday, July 25, at 2:30

BSO—MARK ELDER, conductor
PETER SERKIN, piano

VAUGHAN WILLIAMS Fantasia on a Theme by Thomas Tallis
STRAVINSKY Concerto for Piano and Winds
DEBUSSY *Prelude to The Afternoon of a Faun*
ELGAR *Enigma* Variations

Tuesday, July 27, at 8:30

RICHARD GOODE, piano

Music of BEETHOVEN, SCHUBERT, JANÁČEK, and CHOPIN

Wednesday, July 28, at 8:30

THE HILLIARD ENSEMBLE
MICHELLE MAKARSKI, violin; JAVIER DIAZ and LYNN VARTAN, percussion; DONALD CROCKETT, conductor

Music of MACHAUT, PÉROTIN, and the 13th-century Ars Nova, plus HARTKE's *Tituli*

Thursday, July 29, at 8 and Saturday, July 31, at 2:30

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS AND ORCHESTRA
STEFAN ASBURY, conductor; DAVID KNEUSS, director; JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

BRITTEN *A Midsummer Night's Dream* (fully staged)

Friday, July 30, at 6 (Prelude)

MEMBERS OF THE BSO
RENAUD CAPUÇON, violin
RANDALL HODGKINSON, piano

Music of SCHNITTKE and DVOŘÁK

Friday, July 30, at 8:30

BSO—EDO DE WAART, conductor
RICHARD GOODE, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN *Te Deum*; Symphony No. 92, *Oxford*
MOZART *Ave Verum Corpus;* Piano Concerto No. 24 in C minor, K.491

Saturday, July 31, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 1

Saturday, July 31, at 8:30

BSO—CHRISTOPH VON DOHNÁNYI, conductor
RENAUD CAPUÇON, violin

SCHNITTKE *(K)ein Sommernachtstraum*
MENDELSSOHN Violin Concerto
BRAHMS Symphony No. 4

Programs and artists subject to change.

FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL

2004 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Thursday, July 1, 8:30 p.m.*
Friday, July 2, 8:30 p.m.*
MARK MORRIS DANCE GROUP and TMC FELLOWS
CRAIG SMITH, conductor
Choreography by MARK MORRIS to music of BACH, BARTÓK, and VIVALDI

Sunday, July 4, 10 a.m.
Chamber Music Concert

Monday, July 5, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 5, 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
INGO METZMACHER, conductor
Music of DALLAPICCOLA, SCHOENBERG, and BERLIOZ

Wednesday, July 7, 7 p.m.
Opening Exercises (free admission; open to the public)

Saturday, July 10, 6 p.m. ♪
Prelude Concert

Sunday, July 11, 10 a.m.
Chamber Music Concert

Sunday, July 11, 8:30 p.m. (CMH)
Vocal Recital

Monday, July 12, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 12, 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC ORCHESTRA
KURT MASUR, JOSEPH WOLFE (TMC Fellow), and HÉLÈNE BOUCHEZ (TMC Fellow), conductors
ANNALENA PERSSON, soprano
Music of MENDELSSOHN, KODÁLY, and WAGNER

Saturday, July 17, 6 p.m. ♪
Prelude Concert

Sunday, July 18, 10 a.m.
Chamber Music Concert

Monday, July 19, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 19, 8:30 p.m.
The Margaret Lee Crofts Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
Music of HAYDN and STRAUSS

Thursday, July 22, 8:30 p.m.
Vocal Recital

Saturday, July 24, 6 p.m. ♪
Prelude Concert

Sunday, July 25, 10 a.m.
Chamber Music Concert

Monday, July 26, 1 p.m. (CMH)
Steinway Series (free admission)

Tuesday, July 27, 2:30 p.m. (TH)*
Opera Open Dress Rehearsal—see July 29 & 31

Thursday, July 29, 10 a.m., 1 p.m., 4 p.m.
String Quartet Marathon: three 2-hour performances

Thursday, July 29, 8 p.m. (TH)* and
Saturday, July 31, 2:30 p.m. (TH)*
TMC VOCAL FELLOWS & ORCHESTRA
STEFAN ASBURY, conductor
DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design
BRITTEN *A Midsummer Night's Dream*

Saturday, July 31, 6 p.m. ♪
Prelude Concert

Sunday, August 1, 10 a.m. (TH)
Chamber Music Concert
T'ANG QUARTET

Sunday, August 1, 8:30 p.m.*
Ozawa Hall 10th Anniversary Celebration Gala
TMC ORCHESTRA
SEIJI OZAWA, JOHN WILLIAMS, and JOHN OLIVER, conductors
STEPHANIE BLYTHE, mezzo-soprano; YUNDI LI, piano; MAYUMI MIYATA, shō
BOSTON SYMPHONY CHAMBER PLAYERS
TANGLEWOOD FESTIVAL CHORUS
Music of COPLAND, TAKEMITSU, BERNSTEIN, LISZT, CHOPIN, WAGNER, and VERDI

Tuesday, August 3, 2 p.m.*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon performances begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
BOSTON SYMPHONY, BOSTON POPS, and TMC ORCHESTRAS
CHRISTOPH VON DOHNÁNYI, KEITH LOCKHART and JOHN WILLIAMS, conductors
Music of STRAUSS, BENNETT, WILLIAMS, and TCHAIKOVSKY

(CMH) = Chamber Music Hall
(TH) = Theatre

♪ Admission is free, but restricted to 8:30 p.m. concert ticket holders.
*Tickets available through the Tanglewood box office

Saturday, August 7, 6 p.m. ♪
Prelude Concert

Sunday, August 8, 10 a.m.
Chamber Music Concert

Tuesday, August 10, 8:30 p.m.
Chamber Music Concert

Thursday, August 12—Monday, August 16
FESTIVAL OF CONTEMPORARY MUSIC
Robert Spano, director
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, The Fromm Music Foundation, and The Helen F. Whitaker Fund..
Guest Soloists: Meridian Arts Ensemble, with Helena Bugallo, piano, and Elliott Sharp, sound artist; Dawn Upshaw and Lucy Shelton, sopranos; Norman Fischer, cello
Detailed program information available at the Main Gate

Tuesday, August 17, 8:30 p.m.
Chamber Music Concert

Thursday, August 19, 1:30 p.m. (TH)
Chamber Music Concert

Saturday, August 21, 6 p.m. ♪
Prelude Concert

Sunday, August 22, 10 a.m.
Vocal Chamber Music Concert



Sunday, August 22, 2:30 p.m. (Shed)*
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES DEPREIST, conductor
GARRICK OHLSSON, piano
Music of BEETHOVEN and MAHLER

Except for concerts requiring a Tanglewood box office ticket (indicated by * or ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra Hall tickets	**$25**
TMC Orchestra Lawn tickets	**$10**
Other TMC concerts	**$10**

TMC recitals, chamber music, and Festival of Contemporary Music concerts: Friends of Tanglewood at the $150 level or higher will receive 2 free tickets to these performances by presenting their membership card at the Box Office one hour before concert time. Tickets are $10 for non-members and donors of up to $149. **TMC Orchestra concerts (July 5, 12, 19; August 16)**: Friends of Tanglewood at the $150 level or higher are invited to order a limited number of TMC Orchestra tickets on the Advance Ticket Order Form at $25 each.

Beginning June 7, donors of $150 or higher may order additional TMC Orchestra tickets, either at the Tanglewood box office or by calling SymphonyCharge at (888) 266-1200. Non-members and donors of up to $149 may purchase tickets starting at 7:30 p.m. at the Bernstein Gate box office on the day of the performance at prices noted above.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at **www.bso.org**. All programs are subject to change.

2004 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 17, 2:30 p.m.** Federico Cortese conducting music of Beethoven and Rachmaninoff; **Saturday, July 31, 2:30 p.m.** David Hoose conducting music of Vaughan Williams (with Young Artists Chorus) and Stravinsky; **Saturday, August 14, 2:30 p.m.** David Hoose conducting music of Bartók and Smetana

WIND ENSEMBLE PROGRAMS: **Sunday, July 18, 7 p.m.** Frank Battisti conducting music of Harbison (with Young Artists Chorus), Corigliano, Dello Joio, Persichetti, Ives, and Grainger; **Thursday, July 29, 8 p.m.** Frank Battisti conducting music of Strauss, Milhaud, Rands, Massenet, Harbison, and Feltman

VOCAL PROGRAMS: **Sunday, July 18, 7 p.m.** Frank Battisti conducting music of Harbison (with Young Artists Wind Ensemble); **Saturday, July 31, 2:30 p.m.** David Hoose conducting music of Vaughan Williams (with Young Artists Orchestra)

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m. unless otherwise noted: **Tuesday, July 20**; **Wednesday, July 21**; **Thursday, July 29**; **Saturday, August 7, 2:30 p.m.**, Ozawa Hall, Honors Chamber Music Recital; **Tuesday, August 10**; **Wednesday, August 11**; **Thursday, August 12**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free for all other BUTI concerts. For more information call (413) 637-1430.

In the Berkshires, Nature sets the

Berkshire Performing Arts Calendar
June 24 to July 31, 2004

Berkshire Choral Festival
Sheffield, (413) 229-1999
www.choralfest.org
Choral Masterpieces – 225 voices, soloists, Springfield Symphony. 7/10, 17, 24, 31 at 8 pm.

Berkshire Music School
Pittsfield, (413) 442-1411
Music education for all ages. Private lessons and chamber ensembles. Open year round.

Berkshire Opera
Pittsfield, (413) 442-9955
www.berkshireopera.org
Verdi's Rigoletto 6/24-7/4. Barber, Barab, Bernstein Triple Bill 7/26-7/31.

Berkshire Theatre Festival
Stockbridge, Box: (413) 298-5576
www.berkshiretheatre.org
Siddhartha: A Jungian Fantasy – 7/7-31; Heartbreak House – 7/13-24; Miracle Worker 7/27-8/14.

Jacob's Pillow Dance Festival
Becket, (413) 243-0745
www.jacobspillow.org
America's premier dance festival plus FREE talks & showings. Community Day, 7/24 10 am – 2 pm.

The Miniature Theatre of Chester
Chester, (413) 354-7771
www.miniaturetheatre.org
"The Gem of the Berkshires." Presenting Skylight 7/7 – 18 and Tea For Three 7/21 – 25.

Shaker Mountain Opera
at Berkshire Community College
Pittsfield, (800) 588-9757
www.Shakermountainopera.org
Fully staged productions of Faust, Magic Flute and Tales of Hoffmann.

Shakespeare & Company
Lenox, (413) 637-3353
www.shakespeare.org
Shakespeare's romantic comedy, As You Like It, plays Founders' Theatre Wed.-Sun. at 7:30 pm.

Berkshire Museums & Art Centers
Calendar – June 24 to July 31, 2004

A Chapel For Humanity
North Adams, (413) 664-9550
www.darkrideproject.org
A Chapel For Humanity; Sculptural Epic and 9/11 Room. Free Admission, Wed.-Sun. 12-5.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Fete des Fleurs 7/17, Flower Show 8/7-8.

Berkshire Museum
Pittsfield, (413) 443-7171
www.berkshiremuseum.org
Presence of Light Contemporary Artists explore the possibilities July 2 – October 31.

Bidwell House Museum
Monterey, (413) 528-6888
www.bidwellhousemuseum.org
Restored parsonage, c. 1750, superb collection of antiques & decorative arts. Daily tours, 11-4.

Bryant Homestead
Cummington, (413) 634-2244
www.thetrustees.org
Bryant Craft Festival – crafts, bands, food court, costumed guides, tours 7/17-18, 10 am – 5 pm.

Chesterwood
Stockbridge, (413) 298-3579
www.chesterwood.org
Contemporary sculpture at Chesterwood opens June 25. The exhibition runs through Oct. 11.

Berkshire Visitors Bureau's Cultural Alliance would like to thank The Studley Press for donating these pages.

scene and Culture steals the show.

Crane Museum of Papermaking
Dalton, (413) 684-6481
www.crane.com
Crane Museum of Paper Making, June – mid-October, 2-5 pm. FREE ADMISSION.

Dark Ride Project
North Adams, (413) 664-9550
www.darkrideproject.org
Take a ride on the Sensory Integrator. Wed.-Sun. 12-5. Unusual and fun!

The Eric Carle Museum of Picture Book Art
Amherst, (413) 658-1100
www.picturebookart.org
The Many Paths of Dr. Seuss: Four Points of the Compass. May 7 – July 1.

Frelinghuysen Morris House & Studio
Lenox, (413) 637-0166
www.frelinghuysen.org
Art deco house & artwork. Hourly guided tours. Thurs.-Sun. Directors talk July 17 @ 1 pm.

Hancock Shaker Village
Pittsfield, (413) 443-0188
www.hancockshakervillage.org
History & hands-on fun for all – 20 buildings, farm & animals, crafts, exhibits. Kids free.

Herman Melville's Arrowhead
Pittsfield, (413) 442-1793
www.mobydick.org
Here's Looking At Ewe Exhibit for Sheeptacular – decorated sheep, photos, artifacts.

MASS MoCA
North Adams, (413) MOCA 111
www.massmoca.org
Ritchie, Hamilton, and The Interventionists plus Bang on a Can Music Festival July 8-24.

The Mount, Edith Wharton's Estate & Gardens
Lenox, (413) 637-6900
www.EdithWharton.org
Tours, Designer Showhouse, Monday & Thursday Lectures, Terrace Café. Daily 9 a.m. – 5 p.m.

Norman Rockwell Museum
Stockbridge, (413) 298-4100
www.nrm.org
Hometown Hero, Citizen of the World: Rockwell in Stockbridge through October 31, 2004.

Sheffield Historical Society
Sheffield, (413) 229-2694
www.sheffieldhistory.org
Historic house tours Thurs. – Sat. 11-4. Changing exhibits & shopping at the Old Stone Store.

Sterling and Francine Clark Art Institute
Williamstown, (413) 458-2303
www.clarkart.edu
"Bonjour, Monsieur Courbet!" feature 75 master-pieces of 19th-century French art 6/27-9/6.

Ventfort Hall, Museum of the Gilded Age
Lenox, (413) 637-3206
www.gildedage.org
Tours daily 10-3. Xingu adapted Wharton story performed Wed./Thu./Fri. 7:30, Sat. 4, Sun. 10.

Williams College Museum of Art
Williamstown, (413) 597-2429
www.wcma.org
On view: Summer Afternoon: American watercolors from the collection. Admission is free.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's new "Discover the Berkshires" Visitors Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations, and grab the lastest information on Berkshire attractions.

THE BERKSHIRES
America's Premier Cultural Resort

Berkshire Visitors Bureau • 800-237-5747 • www.berkshires.org
3 Hoosac Street • Adams, MA and 121 South Street • Pittsfield, MA



Your Life, Made Easy.

Riding with Commonwealth Worldwide gives you time to think, time to work, time to relax…

Book a trip with us today and let us give you more time for your life.



COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops."

Meetings and events • Career Chauffeurs
7 days a week, 24-hour phone reservations • Online reservations
FAA flight tracking system

800.558.5466 or 617.779.1918 • commonwealthlimo.com

BUSINESS FRIENDS OF TANGLEWOOD

The BSO gratefully acknowledges the following for their generous contributions of $500 or more during the 2003-2004 fiscal year. An eighth note symbol (♪) denotes support of $1,000-$2,499. Names that are capitalized recognize gifts of $2,500 or more.

BUSINESS FRIENDS TEN
recognizing gifts of $10,000 or more

Banknorth
Berkshire Bank
Blantyre
Canyon Ranch in the Berkshires
County Curtains
The Red Lion Inn

Accounting/Tax Preparation

Adelson & Company P.C.
Feldman, Holtzman, Lupo & Zerbo, CPAs
Mark Friedman, CPA
♪Warren H. Hagler Associates
Michael G. Kurcias, CPA
Alan S. Levine, P.C., CPA
♪Riley, Haddad, Lombardi & Clairmont
Sax, Macy, Fromm & Co., P.C.

Advertising/Communications/ Public Relations

Ed Bride Associates
Heller Communications
♪JDC Communications
Teletime Media Inc.

Antiques/Art Galleries

♪Elise Abrams Antiques
♪Coffman's Antiques Markets
♪Country Dining Room Antiques
Cupboards & Roses
DeVries Fine Art
Fellerman & Raabe Glassworks
Green River Gallery
Henry B. Holt
Susan Silver Antiques
Stone's Throw Antiques
Watkins Gallery
R.W. Wise, Goldsmiths, Inc.

Architects/Landscape

Denig Design Associates, Inc.
edm
architecture · engineering · management
♪Four Architecture Inc.
Hill Engineers, Architects, Planners, Inc.
♪Edward Rowse Architects
Pamela Sandler AIA, Architect

Automotive

♪Norman Baker Auto Sales, Inc.
♪Biener Nissan-Audi
Pete's Motor Group
S&W Sales Co. Inc.

Banking

Adams Cooperative Bank
BANKNORTH
BERKSHIRE BANK
Greylock Federal Credit Union
Lee Bank
LEGACY BANKS
Lenox National Bank
♪The Pittsfield Cooperative Bank
South Adams Savings Bank

Beverage/Food Sales/Consumer Goods/Distribution

♪Crescent Creamery
GOSHEN WINE & SPIRITS, INC.
♪Guido's Quality Food & Produce, Inc.
High Lawn Farm
KOPPERS CHOCOLATE
Moore Fine Food, Inc.

Consulting: Management/Financial

American Investment Services
BERKSHIRE BANK
Saul Cohen & Associates
ComPiere ERP/CRM
♪General Systems Co., Inc.
♪Leading Edge Concepts
Locklin Management Services
♪Marlebar Group
♪Pilson Communications, Inc.
♪RL Associates
South Adams Savings Bank

Contracting/Building Supplies

Alarms of Berkshire County
Lou Boxer Builder, Inc.
Cardan Construction, Inc.
Dettinger Lumber Co., Inc.
DRESSER-HULL COMPANY
Great River Construction Company, Inc.
♪Petricca Construction Co.
S & A Supply, Inc.
David J. Tierney Jr., Inc.
PETER D. WHITEHEAD, BUILDER

Education

Belvoir Terrace–Fine and Performing Arts Center
Berkshire Country Day School
Berkshire Stuttering Center
♪Camp Greylock
Robin Kruuse
Massachusetts College of Liberal Arts

Energy/Utilities

The Berkshire Gas Company
ESCO Energy Services Co.
Massachusetts Electric Company
♪Ray Murray Inc.
Pittsfield Generating Company
VIKING FUEL OIL COMPANY, INC.

Engineering

edm
architecture · engineering · management
Foresight Land Services
♪General Systems Co., Inc.

Environmental Services

Foresight Land Services
MAXYMILLIAN TECHNOLOGIES, INC.
Nowick Environmental Associates

Financial Services

American Investment Services
♪Abbott Capital Management, LLC
BANKNORTH
BERKSHIRE CAPITAL INVESTORS, INC.
♪Mr. and Mrs. Monroe Faust
THE FEDER GROUP
♪Kaplan Associates L.P.
The Keator Group
Sagemark Corporation
MARK SELKOWITZ INSURANCE AGENCY, LLC
UBS Financial Services
♪Andrew Collins Vickery

High Technolgy/Electronics

New England Dynamark Security Center
♪New Yorker Electronics Co., Inc.

Insurance

Bader Insurance Agency, Inc.
BERKSHIRE LIFE INSURANCE COMPANY OF AMERICA
LEGACY BANKS
McCormick, Smith & Curry
Minkler Insurance Agency, Inc.
Reynolds, Barnes & Hebb
MARK SELKOWITZ INSURANCE AGENCY, LLC
Wheeler & Taylor Inc.

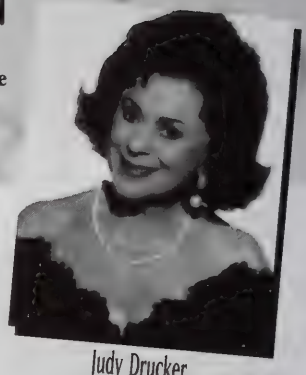
Legal

♪Frank E. Antonucci, Attorney at Law
JOHN A. BARRY, ATTORNEY AT LAW
♪Braverman & Associates
CAIN, HIBBARD, MYERS & COOK, PC
♪Certilman, Balin

Judy Drucker's

CONCERT ASSOCIATION OF FLORIDA, INC

A not-for-profit organization
Premier Presenters of the World's Greatest Music & Dance
Chaim Katzman, Board Chair
Judy Drucker, President

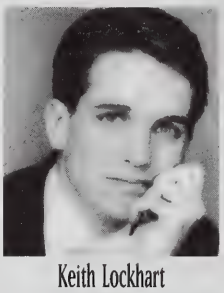


Judy Drucker

We Conduct Some Serious Business in South Florida...



Kurt Masur



Keith Lockhart



Osmo Vänskä

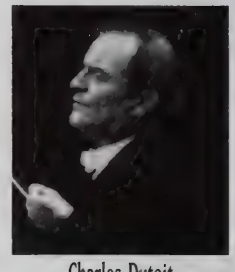


Yuri Simonov

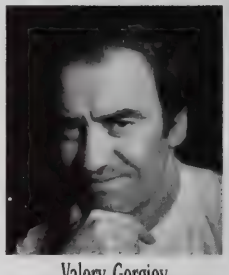
Sure, the sun shines year round in Miami and Fort Lauderdale, and any occasion is a good occasion to visit, but Judy Drucker's Concert Association assures that world-renown artists are forecast for the 2004-2005 season. Featuring the greatest conductors eliciting glorious music from the most highly-acclaimed orchestras and soloists in the world. These artists will conduct some serious business: ensuring that South Florida is among the capitals of the classical music world. Featuring orchestras including the Boston Pops, Orchestre National de France, Kirov Orchestra of the Mariinsky Theatre, Dresden Staatskapelle, Pittsburgh Symphony, Minnesota Orchestra and others at the Jackie Gleason Theater in Miami Beach and the Broward Center for the Performing Arts in Fort Lauderdale...

Call for a free brochure or to secure your seats to hear the greatest orchestras and performers set among the backdrop of two of the most beautiful cities in the world.

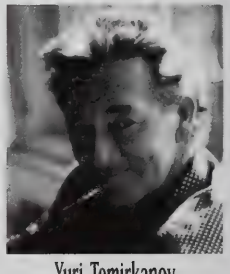
Toll-free 1-877-433-3200, ext. 301.
www.concertfla.org



Charles Dutoit



Valery Gergiev



Yuri Temirkanov



Raphael Frühbeck de Burgos

These concerts are sponsored by the Concert Association of Florida, Inc., with the support of the Florida Dept. of State, Division of Cultural Affairs and the Florida Arts Council; the Broward County Board of County Commissioners, the Broward Cultural Affairs Council and the Miami-Dade County Board of County Commissioners, the City of Miami Beach and the Miami Beach Cultural Arts Council A copy of the registration and financial information may be obtained from the division of Consumer Services by calling toll-free 1-800-435-7325 within the state. Registration does not imply endorsement, approval or recommendation by the state. All performances, artists, dates, venues and programs are subject to change. No refunds or exchanges. Latecomers will not be seated until the first suitable break in the performance.

Cianflone & Cianflone, P.C.
♪Michael J. Considine, Attorney at Law
Deely & Deely
Law Office of Joel S. Greenberg, P.C.
Grinnell, Dubendorf & Smith
Philip F. Heller & Associates, Attorneys at-Law
Jonas and Welsch, P.C.
Ellen C. Marshall, Esq.
♪Schragger, Lavine & Nagy
♪Lester M. Shulklapper, Esq.

Lodging/Where to Stay

A Bed & Breakfast in the Berkshires
Applegate Inn
APPLE TREE INN & RESTAURANT
Best Western Black Swan Inn
Birchwood Inn
BLANTYRE
Broken Hill Manor
Brook Farm Inn
♪Christine's Bed & Breakfast Inn & Tea Room
♪Cliffwood Inn
CORNELL INN
♪Cranwell Resort, Spa, and Golf Club
Devonfield Country Inn
From Ketchup to Caviar
♪The Gables Inn
Gateways Inn & Restaurant
Howard Johnson
The Inn at Richmond
♪The Inn at Stockbridge
Monument Mountain Motel
One Main B&B
The Porches Inn at MASSMoCA
The Red Lion Inn
♪Rookwood Inn
SATINWOOD AT SCARNAGH
Spencertown Country House
STONOVER FARM BED & BREAKFAST
Taggart House
The Village Inn
♪Walker House
The Weathervane Inn
WHEATLEIGH HOTEL & RESTAURANT
Whistler's Inn
Windflower Inn
The Yankee Home Comfort Inn

Manufacturing/Industrial

♪Barry L. Beyer
BROADWAY MANUFACTURING SUPPLY
♪French Textiles
♪The Kaplan Group
KOPPERS CHOCOLATE
Limited Edition Lighting & Custom Shades
MeadWestvaco Corporation
Plastics Technology Laboratories, Inc.
Schweitzer-Mauduit International Inc.
SHEFFIELD PLASTICS, INC., A BAYER COMPANY
♪SpaceNow! Corporation

Printing/Publishing

♪Barry L. Beyer
CRANE & COMPANY, INC.
Pindar Press
Quality Printing Company, Inc.
THE STUDLEY PRESS
WALDEN PRINTING COMPANY

Real Estate

♪Barrington Associates Realty Trust
Benchmark Real Estate
Berkshire Homes and Condos
Berkshire Mortgage Company
♪Cohen & White Associates
Copake Realty
Corashire Realty Inc.
♪Evergreen Buyer Brokers of the Berkshires
♪Franz J. Forster Real Estate
INLAND MANAGEMENT CORP.
P&L Realty
Roberts & Associates Realty, Inc.
Rose Real Estate – Coldwell Banker
Stone House Properties, LLC
Dennis G. Welch Real Estate
Wheeler & Taylor, Inc.

Restaurants/Where to Eat

APPLE TREE INN & RESTAURANT
Applegate Inn
BLANTYRE
♪Cafe Lucia
Church Street Cafe
Firefly
From Ketchup to Caviar
Gateways Inn & Restaurant
THE RED LION INN
The Village Inn
WHEATLEIGH HOTEL & RESTAURANT

Retail/Where to Shop

Arcadian Shop
Bare Necessities Fine Lingerie
COUNTRY CURTAINS
DRESSER-HULL COMPANY
Fellerman & Raabe Glassworks
Gatsbys
HOUSATONIC CURTAIN COMPANY
Kenver, Ltd.
KOPPERS CHOCOLATE
Limited Edition Lighting & Custom Shades
Pamela Loring Gifts and Interiors
Nejaime's Wine Cellar
♪Paul Rich and Sons Home Furnishings
Mary Stuart Collections
TALBOTS CHARITABLE FOUNDATION
The Don Ward Company
♪Ward's Nursery & Garden Center
Windy Hill Farm Garden Center/Nursery
R.W. Wise, Goldsmiths, Inc.

Science/Medical

♪510 Medical Walk-In
Berkshire Eye Center
Berkshire Medical Center
Berkshire Stuttering Center
Dorella L. Bond, Ph.D.
♪Michael Ciborski, M.D.
♪Lewis R. Dan, M.D.
Irving Fish, M.D.
Dr. Elliot Greenfeld
♪GTL Inc., Link to Life
♪Leon Harris, M.D.
Kimball Farms Lifecare Retirement Community
Carol Kolton, LCSW
William Knight, M.D.
♪Long Island Eye Physicians and Surgeons
Northeast Urogynecology
Donald Wm. Putnoi, M.D.
The Austen Riggs Center
Robert K. Rosenthal, M.D.
♪Royal Health Care Services of N.Y.
Sugar Hill Mansion–A Retirement Community

Services

♪Abbott's Limousine & Livery Service
Adams Laundry and Dry Cleaning Company
Alarms of Berkshire County
Berkshire Eagle (New England Newspapers)
Boulderwood Design
♪Christine's Bed & Breakfast Inn & Tea Room
Dery Funeral Home
New England Dynamark Security Center
Richmond Telephone Company
S & K Brokerage
♪Security Self Storage
Tobi's Limousine & Travel Service

Software/Information Systems

♪Berkshire Information Systems Inc.
ComPiere ERP/CRM
New Yorker Electronics Co., Inc.
♪Pilson Communications, Inc.

Tourism/Resorts

Berkshire Chamber of Commerce
CANYON RANCH IN THE BERKSHIRES
♪Cranwell Resort, Spa, and Golf Club
Jiminy Peak
Taggart House

Names listed as of May 15, 2004

The World is Waiting

What persuades a young person to accept her own greatness? What allows her to see the connection between the fire in her heart and her destiny to change a small corner of the world or the world itself? What convinces a girl that the world needs her discoveries, her solutions, her creations?

The torch of leadership *will* be passed to a new generation. That is a certainty. But is it also a certainty that the new generation will be prepared to lead? Yes, if the adults involved with young people make it their priority.

Nurturing girls' potential is serious business. Our job as parents, teachers, mentors, and friends is to let a girl know what great promise she has. A girl will recognize that promise if she knows we have seen it too.

Before there can be leadership, there must be the idea of leadership. That is, before a young person can face her future with solid confidence, she must have a clear idea of her power to achieve and her ability to lead. The time for a girl to catch a glimpse of the powerful person she is to become is between the ages of 14 and 18. It is then that she can envision herself twenty feet tall and think the unthinkable about what she can accomplish.

That is where we begin. But leadership is also about passion, about caring deeply, and, then, about creating a vision for change in the mind's eye. What matters to adolescents today? Sit with a girl long enough and she'll tell you that she worries about the environment, about violence in the world, about children without hope. Her conscience is stirred. Sit with her a little longer and she will start to talk about her plans. The groundwork for a new approach is forming.

It is when this adolescent energy is bursting forth that adults can help to give it shape. The high school years are about more than acquiring knowledge, as important as that is. It is in these formative years, when a girl begins to clarify her ethical positions, that we must be there to encourage her to connect her vision of how to make the world better with her ability to accomplish the task.

Leadership takes practice also. It's all about a girl's working up the nerve to speak out in a meeting, to edit the school paper, to run for class office, or to find an elegant solution to a perplexing problem. Confidence grows cumulatively. In an enlightened community a girl has the chance to be in charge and the encouragement to try.

This country, this world, needs the strength, compassion, and brains of all its young people. But participation in democracy begins with young people knowing that they count. It is hard to be apathetic when the large idea that fills your mind and soul is that you can, must, and will make a difference.

In *Nine and Counting: The Women of the Senate*, author Catherine Whitney writes, "Each of the women senators understands that at any given moment, she could have a substantial impact on someone's life." Think how we would feel about the future of this society if we thought that every young person was prepared and committed to making a "substantial impact." Then, look at your daughter, granddaughter, niece, the neighbor's girl. See in her the cure we haven't discovered, the peace treaty not yet written, the great art not yet created. Now, tell her that the world needs what only she can offer. Tell her that the world is waiting for her.



MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

TANGLEWOOD MUSIC CENTER & TANGLEWOOD FESTIVAL ENDOWMENT CONTRIBUTORS

Tanglewood Music Center Fellows pay no tuition and are offered essentially free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed artists' positions. The Tanglewood Music Center and the Tanglewood Festival gratefully acknowledge the endowment support of the contributors represented below. For further information please contact Judi Cantor, Director of Major and Planned Giving, at (413) 637-5275.

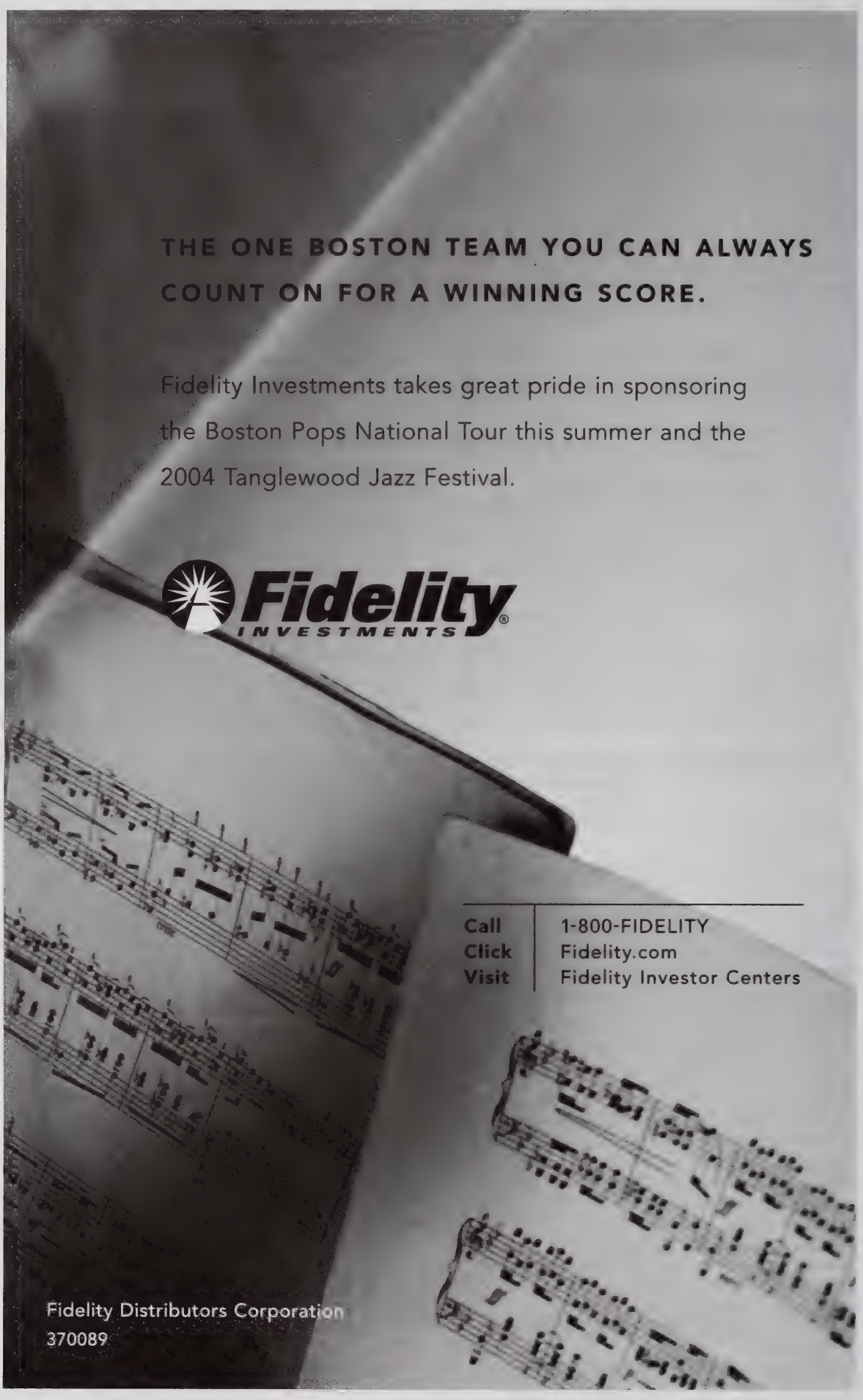
ENDOWED ARTIST POSITIONS

Berkshire Master Teacher Chair Fund
Edward and Lois Bowles Master Teacher Chair Fund
Richard Burgin Master Teacher Chair Fund
Charles E. Culpeper Foundation Master Teacher Chair Fund
Eleanor Naylor Dana Visiting Artists Fund
Vic Firth Master Teacher Chair Fund, endowed by Mr. and Mrs. Henry Wheeler
Barbara LaMont Master Teacher Chair Fund
Renee Longy Master Teacher Chair Fund, gift of Jane and John Goodwin
Harry L. and Nancy Lurie Marks Tanglewood Artist-In-Residence
Marian Douglas Martin Master Teacher Chair Fund, endowed by Marilyn Brachman Hoffman
Beatrice Sterling Procter Master Teacher Chair Fund
Sana H. and Hasib J. Sabbagh Master Teacher Chair Fund
Surdna Foundation Master Teacher Chair Fund
Stephen and Dorothy Weber Artist-In-Residence

ENDOWED FULL FELLOWSHIPS

Jane W. Bancroft Fellowship
Bay Bank/BankBoston Fellowship
Leonard Bernstein Fellowships
Edward S. Brackett, Jr. Fellowship
Frederic and Juliette Brandi Fellowship
Jan Brett and Joe Hearne Fellowship
Rosamund Sturgis Brooks Memorial Fellowship
Tappan Dixey Brooks Memorial Fellowship
BSAV/Carrie L. Peace Fellowship
Stanley Chapple Fellowship
Alfred E. Chase Fellowship
Clowes Fund Fellowship
Harold G. Colt, Jr. Memorial Fellowship
Andre M. Côme Memorial Fellowship
Caroline Grosvenor Congdon Memorial Fellowship
Margaret Lee Crofts Fellowship
Charles E. Culpeper Foundation Fellowship
Darling Family Fellowship
Omar Del Carlo Fellowship
Otto Eckstein Family Fellowship
Friends of Armenian Culture Society Fellowship
Judy Gardiner Fellowship
Athena and James Garivaltis Fellowship
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship
Juliet Esselborn Geier Memorial Fellowship
Armando A. Ghitalla Fellowship
Fernand Gillet Memorial Fellowship
Marie Gillet Fellowship
Haskell and Ina Gordon Fellowship
Florence Gould Foundation Fellowship
John and Susanne Grandin Fellowship
William and Mary Greve Foundation–John J. Tommaney Memorial Fellowship
Luke B. Hancock Foundation Fellowship
William Randolph Hearst Foundation Fellowship
C. D. Jackson Fellowship
Paul Jacobs Memorial Fellowship
Lola and Edwin Jaffe Fellowship
Billy Joel Keyboard Fellowship
Susan Kaplan Fellowship
Steve and Nan Kay Fellowship
Robert and Luise Kleinberg Fellowship
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
Dr. John Knowles Fellowship
Naomi and Philip Kruvant Family Fellowship
Donald Law Fellowship
Barbara Lee/Raymond E. Lee Foundation Fellowship
Bill and Barbara Leith Fellowship
Edwin and Elaine London Family Fellowship
Stephanie Morris Marryott & Franklin J. Marryott Fellowship
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship
Merrill Lynch Fellowship
Messinger Family Fellowship
Ruth S. Morse Fellowship
Albert L. and Elizabeth P. Nickerson Fellowship
Northern California Fellowship
Seiji Ozawa Fellowship
Theodore Edson Parker Foundation Fellowship
Pokross/Fiedler/Wasserman Fellowship
Lia and William Poorvu Fellowship
Daphne Brooks Prout Fellowship
Claire and Millard Pryor Fellowship
Rapaporte Foundation Fellowship
Harry and Mildred Remis Fellowship
Peggy Rockefeller Memorial Fellowship
Carolyn and George R. Rowland Fellowship
Saville Ryan/Omar Del Carlo Fellowship
Wilhelmina C. Sandwen Memorial Fellowship
Morris A. Schapiro Fellowship
Edward G. Shufro Fund Fellowship
Starr Foundation Fellowship

Continued on next page


THE ONE BOSTON TEAM YOU CAN ALWAYS COUNT ON FOR A WINNING SCORE.
Fidelity Investments takes great pride in sponsoring the Boston Pops National Tour this summer and the 2004 Tanglewood Jazz Festival.
Fidelity INVESTMENTS
Call 1-800-FIDELITY
Click Fidelity.com
Visit Fidelity Investor Centers
Fidelity Distributors Corporation
370089

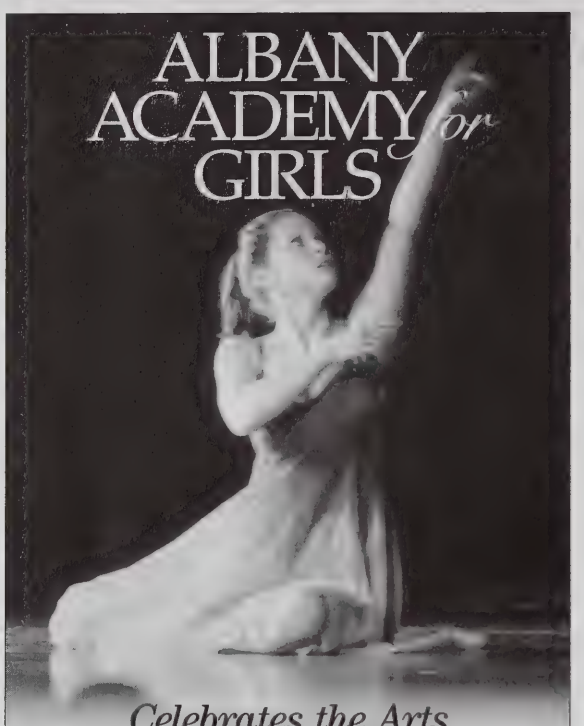
Anna Sternberg and Clara J. Marum Fellowship
Miriam H. and S. Sidney Stoneman Fellowships
Surdna Foundation Fellowship
James and Caroline Taylor Fellowship
William F. and Juliana W. Thompson Fellowship
Ushers/Programmers Instrumental Fellowship in honor of Bob Rosenblatt
Ushers/Programmers Vocal Fellowship in honor of Harry Stedman
Wallace-Reader's Digest Fund Fellowship
Max Winder Memorial Fellowship
Jerome Zipkin Fellowship

ENDOWED HALF FELLOWSHIPS
Mr. and Mrs. David B. Arnold, Jr. Fellowship
Kathleen Hall Banks Fellowship
Leo L. Beranek Fellowship
Felicia Montealegre Bernstein Fellowship
Sydelle and Lee Blatt Fellowship
Brookline Youth Concerts Awards Committee Fellowship
Helene R. and Norman L. Cahners Fellowship
Marion Callanan Memorial Fellowship
Nat Cole Memorial Fellowship
Harry and Marion Dubbs Fellowship
Daniel and Shirlee Cohen Freed Fellowship
Dr. Marshall N. Fulton Memorial Fellowship
Gerald Gelbloom Memorial Fellowship
Arthur and Barbara Kravitz Fellowship
Bernice and Lizbeth Krupp Fellowship
Philip and Bernice Krupp Fellowship
Edward H. and Joyce Linde Fellowship
Lucy Lowell Fellowship
Morningstar Family Fellowship
Stephen and Persis Morris Fellowship
Hannah and Raymond Schneider Fellowship
Pearl and Alvin Schottenfeld Fellowship
Edward G. Shufro Fund Fellowship
Evelyn and Phil Spitalny Fellowship
R. Amory Thorndike Fellowship
Augustus Thorndike Fellowship
Sherman Walt Memorial Fellowship

ENDOWED SCHOLARSHIPS
Maurice Abravanel Scholarship
Eugene Cook Scholarship
Dorothy and Montgomery Crane Scholarship
William E. Crofut Family Scholarship
Ethel Barber Eno Scholarship
Richard F. Gold Memorial Scholarship
Leah Jansizian Memorial Scholarship
Miriam Ann Kenner Memorial Scholarship
Andrall and Joanne Pearson Scholarship
Mary H. Smith Scholarship
Cynthia L. Spark Scholarship
Tisch Foundation Scholarship

ENDOWED FUNDS SUPPORTING THE TEACHING AND PERFORMANCE PROGRAMS
Anonymous (1)
George W. and Florence N. Adams Concert Fund
Eunice Alberts and Adelle Alberts Vocal Studies Fund*
Bernard and Harriet Bernstein Fund
George & Roberta Berry Fund for Tanglewood
Peter A. Berton Fund
Donald C. Bowersock Tanglewood Fund
Gino B. Cioffi Memorial Prize Fund
Phyllis and Lee Coffey Memorial Concert Fund
Aaron Copland Fund for Music
Margaret Lee Crofts Concert Fund
Margaret Lee Crofts TMC Fund
Paul F. and Lori A. Deninger DARTS Scholarship Fund
Alice Willard Dorr Foundation Fund
Carlotta M. Dreyfus Fund
Virginia Howard and Richard A. Ehrlich Fund
Selly A. Eisemann Memorial Fund
Elise V. and Monroe B. England Tanglewood Music Center Fund
Honorable and Mrs. John H. Fitzpatrick Fund
Daniel and Shirlee Cohen Freed Concert Fund
Ann and Gordon Getty Fund
Gordon/Rousmaniere/Roberts Fund
Grace Cornell Graff Fellowship Fund for Composers at the TMC
Heifetz Fund
Mickey L. Hooten Memorial Award Fund
Grace Jackson Entertainment Fund
Grace B. Jackson Prize Fund
Paul Jacobs Memorial Commissions Fund
Louis Krasner Fund for Inspirational Teaching and Performance, established by Marilyn Brachman Hoffman
William Kroll Memorial Fund
Dorothy Lewis Fund
Kathryn & Edward M. Lupean & Diane Holmes Lupean Fund
Samuel Mayes Memorial Cello Award Fund
Charles E. Merrill Trust TMC Fund
Northern California TMC Audition Fund
Herbert Prashker Fund
Renee Rapaporte DARTS Scholarship Fund
Mr. and Mrs. Ernest H. Rebentisch Fund
Jules C. Reiner Violin Prize Fund
Elaine and Harvey Rothenberg Fund
Rothenberg/Carlyle Foundation Fund
Helena Rubinstein Fund
Edward I. and Carole Rudman Fund
Lenore S. and Alan Sagner Fund
Renee D. Sanft Fellowship Fund for the TMC
Hannah and Ray Schneider TMCO Concert Fund*
Maurice Schwartz Prize Fund by Marion E. Dubbs
Ruth Shapiro Scholarship Fund
Dorothy Troupin Shimler Fund
Asher J. Shuffer Fund
Evian Simcovitz Fund
Albert Spaulding Fund
Jason Starr Fund
Tanglewood Music Center Composition Program Fund
Tanglewood Music Center Opera Fund
TMC General Scholarship Fund
Denis and Diana Osgood Tottenham Fund
The Helen F. Whitaker Fund
John Williams Fund
Karl Zeise Memorial Cello Award Fund

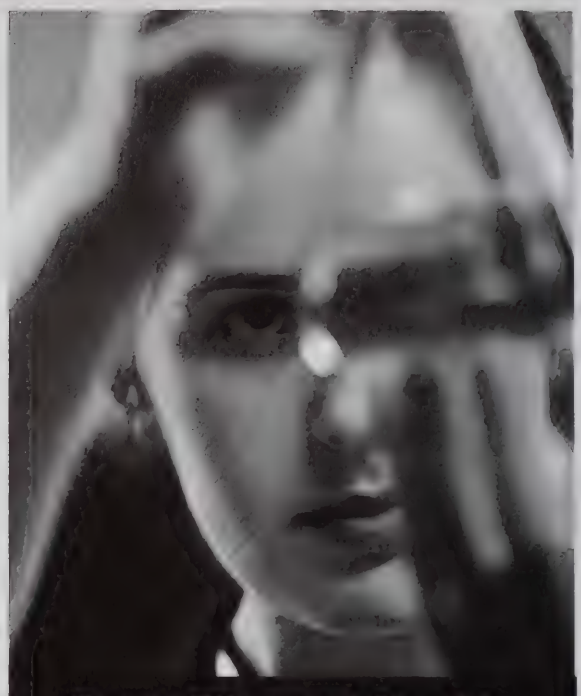
**Deferred gifts*
Listed as of June 4, 2004



Celebrates the Arts

AAG's rigorous college preparatory program includes unique offerings in visual and performing arts.

140 Academy Rd. • Albany, NY 12208 • 518.463.2201
www.albanyacademyforgirls.org



EMMA WILLARD SCHOOL
Explore. Experience. Excel.

Extraordinary education for girls in grades 9–12
Troy, New York (518) 833-1320
To learn more, visit *www.emmawillard.org.*

Darrow School:
An extraordinary community

- *Co-ed boarding and day school for grades 9-12*
- *Average class size: 9 students*
- *Challenging, hands-on, college-preparatory curriculum*
- *Attentive, involved faculty*
- *Strong college placement record*

Come and see us!
518-794-6006
www.darrowschool.org

Darrow School
110 Darrow Road, New Lebanon, NY

70 years of hands-on education in the Berkshires
See how much your child can learn.

A leader in girls' education...

WESTOVER SCHOOL
Middlebury, CT



Rigorous College Prep Program for Girls
Boarding and Day, Grades 9-12

Collaborative Programs With:
The Manhattan School of Music and Juilliard
The School of Dance Connecticut
Rensselaer Polytechnic Institute
Seven Angels Theatre

For more information, please contact:

Office of Admission
P.O. Box 847 Middlebury, CT 06762
Phone: (203)758-2423
website: www.westoverschool.org

CAPITAL AND ENDOWMENT CONTRIBUTORS

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts of $10,000 or more between May 1, 2003, and June 3, 2004. For further information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5275.

$1,000,000 and Up

Mrs. William H. Congleton
Kate and Al Merck
Mrs. Mischa Nieland and
Dr. Michael L. Nieland
Estate of Elizabeth B. Storer

$250,000–$499,999

Anonymous (3)
The Messinger Family

$100,000–$249,999

Anonymous (2)
Mr. William I. Bernell
Catherine and Paul Buttenwieser
Estate of Mrs. Janet M. Halvorson
Mr. William R. Hearst III
National Park Service,
US Dept. of the Interior
Save America's Treasures
Estate of Dr. and Mrs. Nelson Saphir
Estate of Dorothy Troupin Shimler
Jeanne H. Wolf, in memory of
Gottfried Wilfinger

$50,000–$99,999

Anonymous (1)
The Behrakis Foundation
Estate of Clarita Heath Bright
Estate of Mrs. Pierre de Beaumont
Mr. and Mrs. Disque Deane
Ms. Helen Salem Philbrook
Estate of Mr. Robert W. Stewart
Mr. and Mrs. Stephen R. Weiner

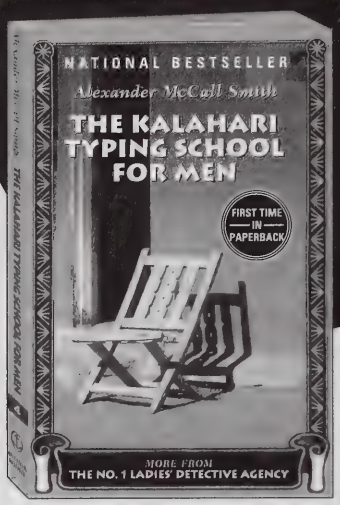
$25,000–$49,999

Anonymous (2)
Mr. and Mrs. James L. Bildner
Cynthia and Oliver Curme
Ms. Ann V. Dulye
Mrs. Harriett M. Eckstein
Estate of Frances Fahnestock
Estates of Harold K. Gross and
Evelyn F. Gross
Estate of George F. and Elsie Hodder
The Richard P. and Claire W. Morse
Foundation
Estate of David R. Pokross
Estate of Dr. Charles Reiner
Estate of Madelaine G. von Weber
The Cornelius and Muriel Wood
Charity Fund

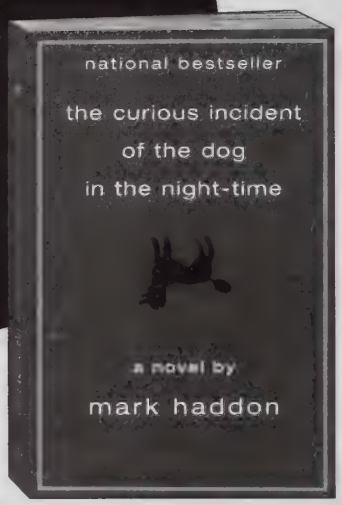
Continued...

THE BEST SUMMER READING

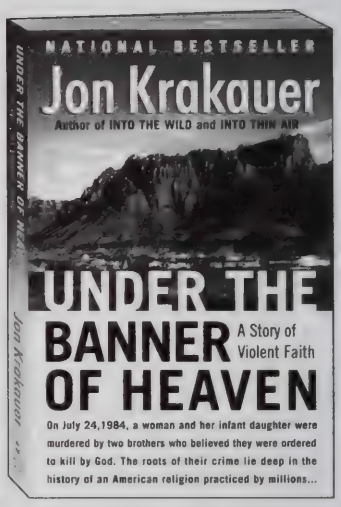
NEW IN PAPERBACK



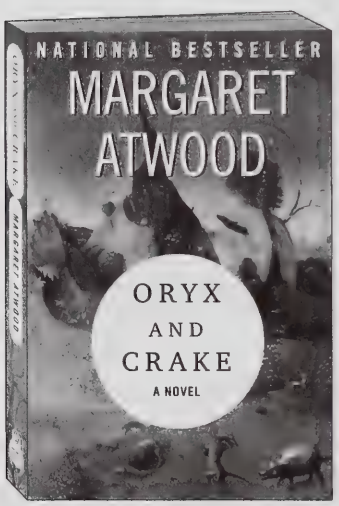
"A treat to discover... utterly charming."
—Entertainment Weekly



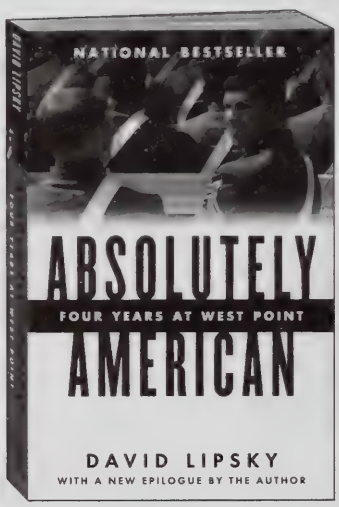
"Gloriously eccentric... wonderfully intelligent."
—The Boston Globe



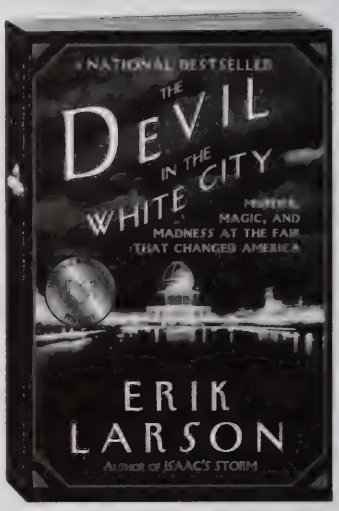
"Fantastic.... Up there with *In Cold Blood*."
—San Francisco Chronicle



"Towering and intrepid.... Does Orwell one better."
—The New Yorker



"Powerful.... Wonderfully told."
—The New York Times Book Review



#1 NATIONAL BESTSELLER
"Wonderfully unexpected."
—Chicago Sun-Times

HAVE YOU READ THEM YET?

Find author tour schedules, book excerpts, reading group guides, and much more at www.readinggroupcenter.com

VINTAGE 50 YEARS ANCHOR

$15,000–$24,999

Anonymous (2)
Dr. David M. Aronson
Mr. and Mrs. Peter A. Brooke
Elizabeth Taylor Fessenden Foundation
FleetBoston Financial Foundation
Estate of Susan Morse Hilles

$10,000–$14,999

Anonymous (1)
Mrs. Ben Beyea
Estate of Francis F. Faulkner
Mrs. Samuel B. Feinberg
Dr. and Mrs. Orrie M. Friedman
Highland Capital Partners
Mr. Wycliffe K. Grousbeck
Estate of Priscilla M. Holman
Dr. Edwin F. Lovering
Mrs. Edward M. Lupean and Diane H. Lupean
Mr. and Mrs. Joseph C. McNay
Estate of Marilyn S. Nelson
Dr. Peter Ofner
Mr. Donald I. Perry
Renee Rapaporte
Estate of Dorothy F. Rowell
Hinda L. Shuman
Mr. Orlando N. Tobia
US Dept. of Housing and Urban Development
Stephen and Dorothy Weber



BUSINESS FRIENDS OF

Tanglewood

Tanglewood generates more than $60 million for the local economy. Tanglewood Business Friends provide operating support, underwrite educational programs, and fund fellowships for aspiring young musicians at the Tanglewood Music Center.

To become a Business Friend of Tanglewood, call Pam Malumphy at:

(413) 637-5174

Favorite Restaurants of the Berkshires

LENOX 218 RESTAURANT
218 MAIN ST.
637-4218
Lunch - Dinner - Sunday Brunch
Cafe Menu - Lite Fare
Northern Italian and American Cuisine

CUCINA ITALIANA
Enjoy Authentic Italian
Food in the Berkshires
www.trattoria-vesuvio.com
TRATTORIA "IL VESUVIO"
ROUTES 7&20, Lenox, MA 01240 (413) 637-4904

HONEST FOOD
JACKS GRILL
SATISFACTION GUARANTEED
"The Best Darn Pot Roast in the Berkshires!"
Main St. Housatonic (413) 274-1000
www.jacksgrill.com

If you would like to be part of this restaurant page, please call (617) 542-6913.

THE BEST OF BOTH WORLDS.



La Terrazza. A distinct Bar and Lounge in downtown Lenox. Open daily until midnight. Serving light fare, self-indulgent desserts and the largest selection of single malts in Berkshire County.

The Gateways Inn and Restaurant. Old world charm at its best. Exceptional accommodations. Gourmet dining in a cozy, candlelit atmosphere. Take-out picnics. Recommended by Santeé Magazine. Wine Spectatoraward winner since 2002.

La Terrazza
Gateways Inn & Restaurant
51 Walker Street, Lenox, MA
Call for Reservations: 413-637-2532



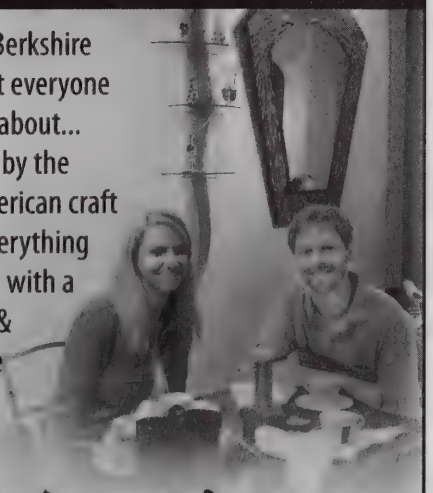
La Bruschetta
Food & Wine To Go
THE RIGHT PICNIC!
Gourmet Picnic Fare, Fine Wine, and More
LBfoodandwine.com
1 Harris St., W. Stockbridge, MA • 413-232-7141

DAKOTA
STEAK, SEAFOOD & SMILES
Voted Best Overall Restaurant
Steaks • Maine Lobster • Prime Rib
Fresh Seafood • Extensive Salad Bar •
Sunday Brunch Buffet-Best in the Berkshires
Reservations • Phone Ahead Seating
413-499-7900 Pittsfield/Lenox Line
www.DakotaRestaurant.com

Favorite Restaurants of the Berkshires

★ LUNCH DINNER BRUNCH ★

The new Berkshire restaurant everyone is talking about... furnished by the finest American craft artists. Everything is for sale, with a stunning & affordable menu.



An American Craftsman Café Stockbridge

One block from Red Lion Inn, yellow house - corner Maple & Rt. 7, Stockbridge. Parking on premises. All major credit cards. Reservations suggested:

★ 413 298 0250 ★

BIZEN

The best sushi outside of Japan.
The Boston Globe

Nurturing the body and the soul.

KAISEKI

Imagine sipping moonlight on a golden pond.
17 Railroad Street, Great Barrington (413) 528-4343

Dine In An Authentic 1771 Inn
just a mile from Tanglewood
Breakfast • English Tea • Dinner

16 Church St.
Lenox

THE VILLAGE INN
·17· ·71·
RESTAURANT LODGING TAVERN

637-0020

Bombay
BAR AND GRILL
CLASSIC INDIAN CUISINE

BOMBAY
Classic Indian Cuisine
At Best western, RT 20
LEE, MA 413 243 6731
www.fineindiandining.com

Chocolate Springs™
CAFÉ
THE LENOX SHOPS • ROUTE 7, LENOX, MA
(1 mile North of Historic Lenox Village)
(413) 637-9820 • WWW.CHOCOLATESPRINGS.COM
"Experience Chocolate Therapy"

FINE EUROPEAN-STYLE CHOCOLATE CAFÉ
PASTRY PICNIC PACKS
ICE CREAM & SORBETS
AFTER CONCERT HOURS



14259-176

silverscape designs

GOLDSMITHS GEM GALLERY

One King Street • Northampton • 413-584-3324
264 N. Pleasant Street • Amherst • 413-253-3324
www.silverscapedesigns.com • (800) 729-8971

It's a Victorian Staircase
carved in 1870.



It's a friendly face
around every corner.



It's over 30 exciting
shops and restaurants.

Come on in!

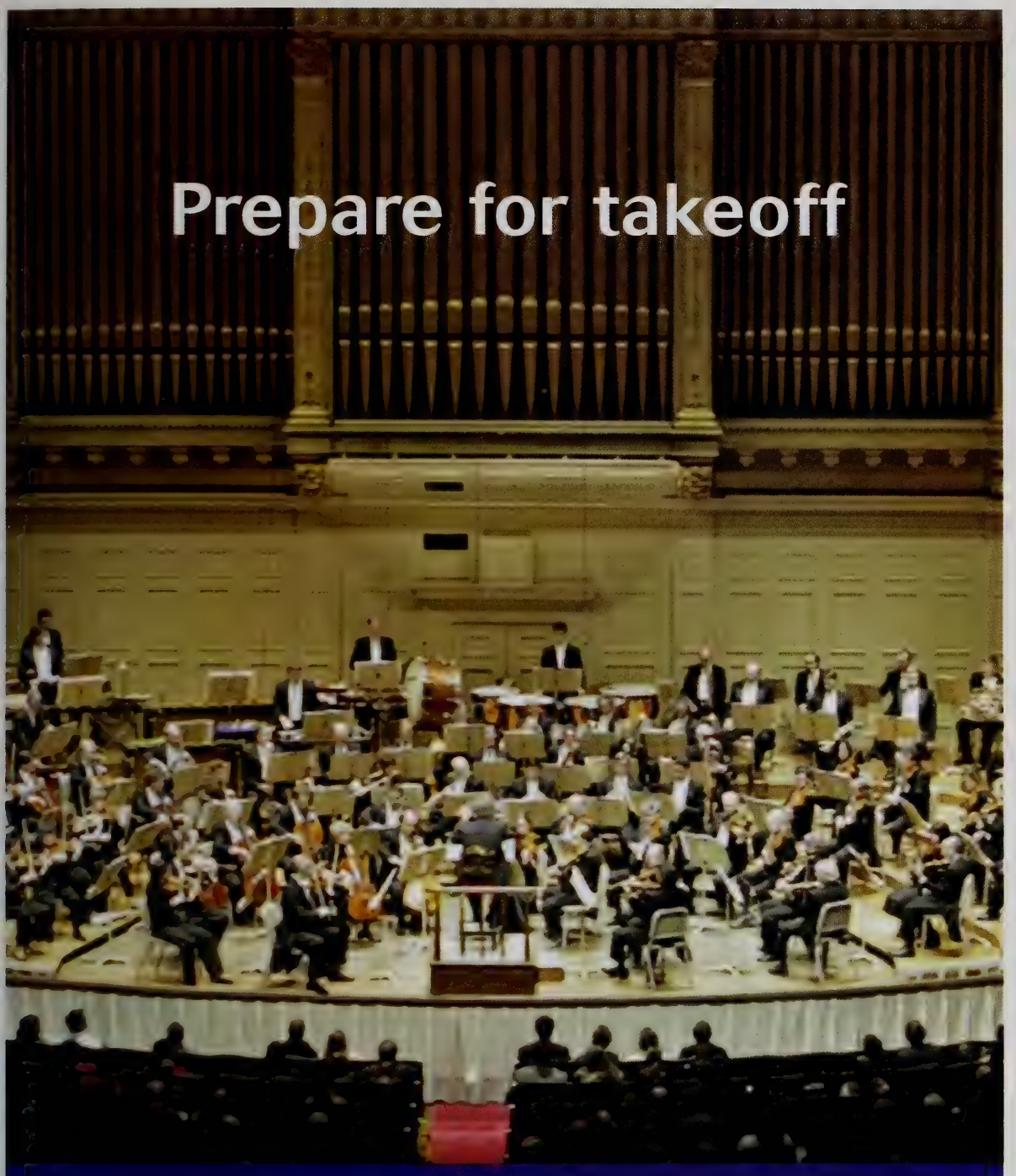
It's the little things that make it

THORNES
MARKETPLACE
DOWNTOWN NORTHAMPTON

THE ERIC CARLE
MUSEUM OF
PICTURE BOOK
ART

Look
Learn
Create
Shop
Eat

125 West Bay Road, Amherst, MA
413.658.1100
www.picturebookart.org



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

ONE TRADITION...

...around the world.



The Fairmont Copley Plaza, Boston



The Plaza, New York



The Fairmont Hamilton Princess, Bermuda



The Fairmont Royal York, Toronto

Fairmont
HOTELS & RESORTS

Fairmont Hotels & Resorts is proud to be the Official Hotel of the Boston Symphony Orchestra and the Boston Pops.

www.fairmont.com 800 441 1414 617 267 5300

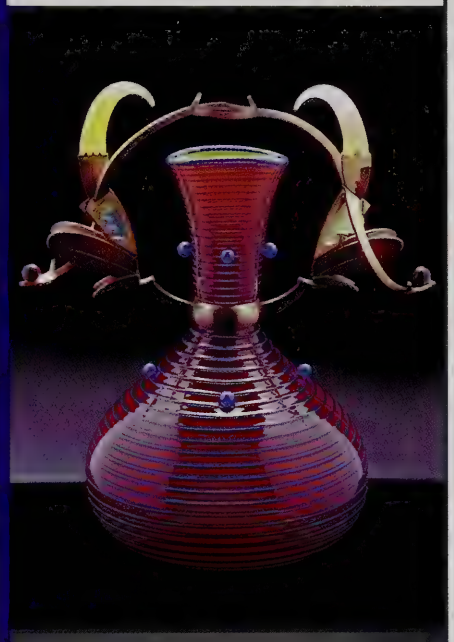
Fairmont Hotels & Resorts is a unique collection of 40 world-class hotels located in six countries.

HABATAT GALLERIES

Specializing In
Contemporary Glass

Since 1971







115 STATE ROAD
GREAT BARRINGTON, MA 01230
413.528.9123

info@habatatgalleries.com
www.habatatgalleries.com

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE

ELM ST., STOCKBRIDGE, MA 01262 413.298.3044 www.holstengalleries.com

Tanglewood on Parade!

August 3, 2004

Tanglewood

BOSTON SYMPHONY ORCHESTRA

Tanglewood Jazz Festival 2004

September 3–5



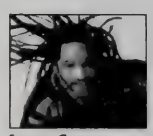
SEPTEMBER 3 FRIDAY

8pm *Ozawa Hall*
Eliane Elias
Eddie Palmieri and La Perfecta II
Live WGBH Broadcast

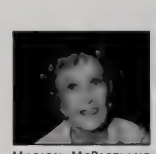

ELIANE ELIAS

SEPTEMBER 4 SATURDAY

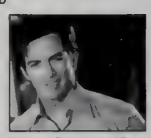
1pm *Theatre*
Savion Glover and Jimmy Slyde
An all-jazz tap program with jazz quintet


SAVION GLOVER

3pm *Ozawa Hall*
Marian McPartland with guest Taylor Eigsti
Piano Jazz
Live Broadcast

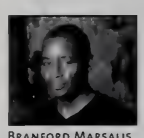

MARION MCPARTLAND

8pm *Shed*
Harry Connick, Jr. and Orchestra
"Only You" Tour


HARRY CONNICK,JR.

SEPTEMBER 5 SUNDAY

2pm *Ozawa Hall*
Marsalis Music Presents:
Branford Marsalis Quartet
Harry Connick, Jr. Quartet (no vocals)
Doug Wamble Quartet
Miguel Zenón


BRANFORD MARSALIS

8pm *Ozawa Hall*
Dave Brubeck with Symphonette and Quartet


DAVE BRUBECK

TICKETS: $16–$80

To order, call SymphonyCharge at (888) 266-1200 or order online at *www.bso.org*.

TDD/TTY (617) 638-9289 For services, ticketing, and information for persons with disabilities call (617) 638-9431.

All programs and artists are subject to change. Each ticket ordered by phone/internet is subject to a $5 handling fee. Please note, no refunds or exchanges.

Fidelity INVESTMENTS
Sponsor of the Tanglewood Jazz Festival

JazzTimes.com ...more than a magazine
The Exclusive Music Magazine of the Tanglewood Jazz Festival



Tanglewood on Parade

Tuesday, August 3, 2004
SPONSORED BY KERRYGOLD IRISH CHEESES & BUTTER

For the benefit of the Tanglewood Music Center

2:00	Gates Open
2:00	Boston University Tanglewood Institute: Opening Fanfares (Main Gate Drive; rear of Shed if rain)
2:30	Tanglewood Music Center Fellows: Chamber Music Concert (Ozawa Hall) Music of BELA, SCHUMANN, MOZART, DVOŘÁK and VIVALDI
2:30	Boston University Tanglewood Institute: Chamber Music Concert (Chamber Music Hall) Music of D'RIVERA, DVOŘÁK, BEETHOVEN, DAHL, ARENSKY, and SCHUMANN
4:00	Boston University Tanglewood Institute Young Artists Orchestra and Chorus (Koussevitzky Music Shed) Music of STRAVINSKY and VAUGHAN WILLIAMS
5:00	Tanglewood Music Center Fellows: Vocal Recital (Seiji Ozawa Hall) American and British Folk Songs
5:15	Alpine Horn Demonstration (Lawn near Theatre)
8:00	Tanglewood Music Center Fellows: Brass Fanfares (Koussevitzky Music Shed)
8:30	Gala Concert

Fireworks over the Stockbridge Bowl following the Gala Concert

Program copyright ©2004 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates
Program printed by The Studley Press, Dalton, MA



Welcome

A Message from Mark Volpe *Managing Director, Boston Symphony Orchestra*
and Ellen Highstein *Director, Tanglewood Music Center*

Welcome to Tanglewood on Parade, our annual celebration of the diversity and depth of the Tanglewood experience. It is the occasion when one can hear the Boston Symphony, the Boston Pops, the Tanglewood Music Center Orchestra and TMC chamber ensembles, the orchestra and chorus of the Boston University Tanglewood Institute (Boston University's program for gifted high-school age musicians), and world famous guest artists—all in one day filled with music, festivities, and tradition.

Tanglewood on Parade is also a celebration with a special purpose—to provide funds to support the Tanglewood Music Center, one of the most influential centers for advanced musical study in the world since its founding by Serge Koussevitzky in 1940.

In fulfillment of Koussevitzky's dream, young musicians come to this beautiful setting to devote themselves to music, working under the supervision of outstanding artist-teachers, while in daily contact with the life of the Boston Symphony Orchestra. The TMC is unique: the BSO is the only orchestra in the world that transforms itself annually into an academy for advanced study, and members of each section of the BSO participate in the daily activities of the Tanglewood Music Center, in master classes, repertoire sessions, orchestra exchanges, and chamber music collaborations. In addition, a resident faculty of internationally renowned artists adds its voices to provide an incomparably rich musical experience. In the final work of tonight's concert, the BSO and TMC Orchestra join together to perform Tchaikovsky's *1812* Overture, always a special highlight of our summer.

By joining us here today, and thus supporting the Tanglewood Music Center, you are helping to provide the funds that enable all of the Center's extraordinary musicians—young professionals and conservatory or graduate level students of exceptional accomplishment—to attend the TMC for free. Since tuition, room, and board are all provided at no cost to the Fellows of the Center, talent becomes the only criterion for participation, and these young musicians can focus all their attention on music-making. There are over 10,000 alumni of the Music Center. They play on the world's stages as soloists and ensemble musicians; they form the core of many of the orchestras and opera companies of America and of the world. They also conduct these orchestras and opera companies, and write the music that they play; and they go on to become the next generation of great teaching artists. Without help from music lovers like yourselves, the Tanglewood Music Center could not continue to provide this essential, and magical, experience.

There is no other place in the world like Tanglewood, where young musicians come each summer to be inspired by the Boston Symphony Orchestra, the TMC faculty, the guest artists, and the unique Tanglewood landscape—and to find a home in music. We all thank you for helping to make this possible.



The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.



Serge Koussevitzky

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships which underwrite the costs of tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the 20th and 21st centuries. This year's first TMC Orchestra concert was under the direction of Ingo Metzmacher, who, in his first collaboration with the TMC, led music of Dallapiccola (honoring that composer's centennial), Schoenberg, and Berlioz. Also this summer the TMCO performs under the batons of Kurt Masur, Rafael Frühbeck de Burgos, Robert Spano, and

WHEN YOU GIVE,
great music lives on

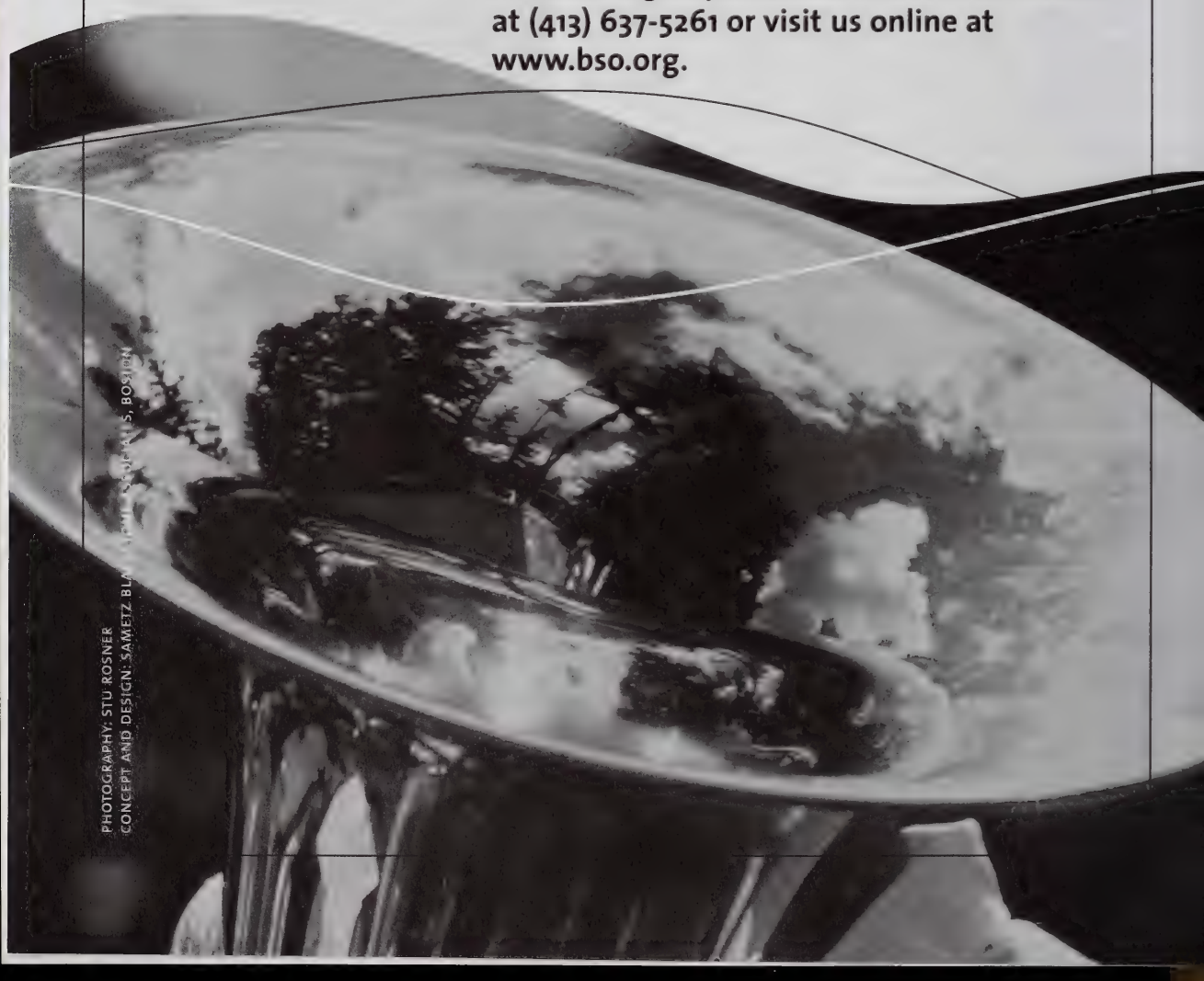
When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMETZ BL

James DePreist. In addition, Seiji Ozawa returned to the TMCO podium leading music of Takemitsu and Verdi as part of the August 1 gala concert marking the 10th anniversary of Seiji Ozawa Hall. Also in 2004, the Mark Morris Dance Group returned for its second annual week-long collaboration with the TMC intertwining music and dance, culminating in two joint MMDG/TMC performances of works choreographed by Mark Morris to music of Vivaldi, Bartók, and Bach. With Britten's Shakespeare-inspired opera *A Midsummer Night's Dream,* the TMC Opera Program returned this summer to the work of Benjamin Britten, a composer historically associated with Serge Koussevitzky and the Music Center. Conductor Robert Spano once again directs the annual Festival of Contemporary Music, this year featuring works of Bernard Rands (celebrating his 70th birthday year) and Elliott Carter (marking his 95th birthday year), with music by the Finnish composers Salonen, Sallinen, Saariaho, and Lindberg also highlighting the 2004 FCM programs. In another of the TMC's new music programs, TMC composers work throughout the summer with gifted young film and video artists, creating short collaborative works to be presented during the Festival. Ongoing TMC programs include seminars in the string quartet and piano quartet, and a series of free concerts, the "Steinway Series" on Monday afternoons in the Chamber Music Hall, highlighting works for solo piano and piano chamber music.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

William Mercer



Gala Concert

Tuesday, August 3, at 8:30

THE GREGORY E. BULGER FOUNDATION CONCERT

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA
CHRISTOPH VON DOHNÁNYI, STEFAN ASBURY,
KEITH LOCKHART, and JOHN WILLIAMS, conductors

STRAUSS — *Till Eulenspiegel's Merry Pranks*, after the old rogue's tale, set in rondo form for large orchestra, Opus 28

TANGLEWOOD MUSIC CENTER ORCHESTRA,
CHRISTOPH VON DOHNÁNYI conducting

Concertgoers know **Richard Strauss** (1864-1949) particularly through his series of orchestral "tone poems" inspired by various sources, among them the stories of Don Juan and Don Quixote, and Nietzsche's philosophical tract *Also sprach Zarathustra*. Premeired in 1895, *Till Eulenspiegel's Merry Pranks* is based on the exploits of a real-life 14th-century German prankster who came to figure in that country's folklore. Strauss's music suggests a series of episodes, among them Till wreaking havoc in the marketplace, Till disguised as a priest, Till posing as a professor, and Till courting the girls. Ultimately he meets his fate on the gallows, as announced by a dramatic roll of the drums, a solemn descending interval in the trombones, and the squeal of the clarinet. But as the music tells us, Till lives on, in memory at least, as his theme returns to lead in the boisterous close.



PROKOFIEV "Minuet" and "The Death of Tybalt" from the ballet *Romeo and Juliet*

BOSTON SYMPHONY ORCHESTRA,
STEFAN ASBURY conducting

The great Russian composer **Sergei Prokofiev** (1891-1953) composed his Shakespeare-inspired ballet *Romeo and Juliet* in 1935 and 1936. He also created three orchestral suites from the full ballet score so that his music could be heard in concert, the first two of these in 1936 and the third ten years later. Besides a number of selections designed as formal dances (like the Minuet heard here), the score also includes a variety of character pieces intended to reflect the personalities of the main characters, as well as action-inspired sequences that help move the story along, among which none may be more thrilling or virtuosic than the "The Death of Tybalt," during which Romeo confronts Tybalt to avenge the death of his best friend Mercutio at Tybalt's hands.

BENNETT *The Four Freedoms*, a Symphony after four paintings by Norman Rockwell (1943)

I. Allegro vigoroso (Freedom of Speech)
II. Andante sostenuto (Freedom of Worship)
III. Scherzo (Freedom from Want)
IV. Lento tranquillo (Freedom from Fear)

BOSTON POPS ORCHESTRA,
KEITH LOCKHART conducting

The Missouri-born composer **Robert Russell Bennett** (1894-1981) was one of those composers, like his contemporaries Aaron Copland and George Gershwin, who made American concert music truly American, their styles thriving on references to the musical vernacular of the United States in the first half of the twentieth century. Bennett wrote his patriotic *The Four Freedoms* Symphony in 1943 to support a promotional drive to sell war bonds, the effort being initiated with four posters created by the great American artist Norman Rockwell. Rockwell's posters, inspired by Franklin Roosevelt's 1941 State of the Union address and first published in *The Saturday Evening Post*, illustrated four basic freedoms of U.S. citizens—the same four reflected in Bennett's musical work. Such celebrities as Bing Crosby, Bob Hope, and Jack Benny helped stir the public to the purchase of $133 million in bonds. Bennett's symphonic contribution was first performed by the NBC Symphony at Radio City Music Hall in New York City in 1943.

INTERMISSION

Program continues...

WILLIAMS "Witches, Wands and Wizards" and "Bridge to the Past" from *Harry Potter and the Prisoner of Azkaban*

WILLIAMS "Victor's Tale" from *The Terminal* with THOMAS MARTIN, clarinet

BOSTON POPS ORCHESTRA,
JOHN WILLIAMS conducting

As a special treat for this summer's Tanglewood on Parade audience, **John Williams** (b.1932)—who this year celebrates his 25th anniversary as a member of the BSO family—leads music from his two most recent film scores. Clarinetist **Thomas Martin**, who is featured in "Victor's Tale" from *The Terminal*, is associate principal and E-flat clarinetist of the BSO, and principal clarinet of the Boston Pops Orchestra. He has been a member of the BSO since the fall of 1984 and also performs frequently as a recitalist and chamber musician. Before joining the BSO he was principal clarinet of the Alabama Symphony Orchestra.

TCHAIKOVSKY *1812* Overture, Opus 49

TANGLEWOOD MUSIC CENTER ORCHESTRA
and BOSTON SYMPHONY ORCHESTRA,
KEITH LOCKHART conducting

Composed by **Pyotr Ilyich Tchaikovsky** (1840-1893) in 1880 for the Silver Jubilee of Tsar Alexander II, and premiered in Moscow on August 20, 1882, this musical celebration of Napoleon's defeat by the Russians in 1812 was described by its composer as "very loud and noisy." Certainly this has not hindered the work's popularity. For more than twenty-five years—starting with Arthur Fiedler's performance here in 1977, but with the exception of 1989, when Leonard Bernstein led the TMC Orchestra in Tchaikovsky's Fourth Symphony to close the program—it has served as the traditional ending to the Tanglewood on Parade Gala Concert. The opening introduces the hymn "God preserve the Tsar"; the course of battle is reflected as *La Marseillaise* is gradually overwhelmed by the "Russian" music, with reinforcement provided by bells, cannon, and (following the performance) fireworks.

Steinway and Sons Pianos, selected exclusively at Tanglewood
Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

SMITH *The Star-Spangled Banner*
(arranged by John Williams)
TANGLEWOOD MUSIC CENTER ORCHESTRA
and BOSTON SYMPHONY ORCHESTRA,
JOHN WILLIAMS conducting

Artists

CHRISTOPH VON DOHNÁNYI, who in recent seasons has become a frequent and welcome guest conductor with the Boston Symphony Orchestra, was music director of the Cleveland Orchestra from 1984 to 2002. His other appointments have included opera directorships in Frankfurt and Hamburg, and principal conducting posts in Germany, London, and Paris, in addition to guest engagements with the major opera houses and orchestras of Europe and North America.

STEFAN ASBURY, an alumnus of the Tanglewood Music Center and one of today's leading exponents of contemporary music, makes his Boston Symphony Orchestra debut in this concert. A member of the TMC conducting faculty since 1995, he is music director of Portugal's Remix Ensemble Casa da Musica Porto and regularly conducts ensembles throughout Europe. This summer he is the TMC's Conducting Program coordinator and project coach for new music, and has also conducted this year's TMC opera production, Benjamin Britten's *A Midsummer Night's Dream.*

JOHN WILLIAMS, who this year celebrates his 25th anniversary as a member of the BSO family, is Boston Pops Laureate Conductor and Artist-in-Residence at Tanglewood. Conductor of the Boston Pops from 1980 through 1993, he has composed the music and served as music director for more than 90 films, receiving 42 Academy Award nominations, five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and platinum records.

KEITH LOCKHART is now in his tenth season as Conductor of the Boston Pops Orchestra. Besides his more than 750 concerts, sixty television shows, and numerous recordings, he has also led the orchestra on twenty-one national tours and four overseas tours of Japan and Korea. In addition, he has been music director of the Utah Symphony since 1998, has appeared as guest conductor with major symphony orchestras in the United States, Canada, and Japan, and led opera productions for Boston Lyric Opera and Washington (D.C.) Opera.



FELLOWS OF THE 2004 TANGLEWOOD MUSIC CENTER

Violin

Gulrukh Abdikadirova, Tashkent, Uzbekistan
Miriam H. and S. Sidney Stoneman Fellowship
Andréa Armijo Fortin, Quebec City, QC, Canada
Annette and Vincent O'Reilly Fellowship
Amanda Chamberlain, South Jordan, UT
Lucy Lowell Fellowship/
Edward G. Shufro Fund Fellowship
Rebecca Corruccini, Davis, CA
Rapaporte Foundation Fellowship
Anne Donaldson, Birmingham, AL
Stokes Fellowship
Jory Fankuchen, Oakland, CA
Gerald Gelbloom Memorial Fellowship/
TMC Fellowship
Sonja Harasim, Houston, TX
Miriam Ann Kenner Memorial Scholarship/
Robert Baum and Elana Carroll Fellowship
Alessandra Jennings, Ann Arbor, MI
Haskell and Ina Gordon Fellowship
Jill Jermyn, Stony Brook, NY
Charles E. Culpeper Foundation Fellowship
Carrie Kennedy, Houston, TX
Merwin Geffen, M.D. and Norman Solomon, M.D.
Fellowship
Beatrice Kohlloeffel, Erlangen, Germany
Dr. Marshall N. Fulton Memorial Fellowship/
TMC Fellowship
Eva Kozma, Targu Mures, Romania
Helene R. and Norman L. Cahners Fellowship/
TMC Fellowship
Sunyoung Lee, Little Ferry, NJ
Caroline Grosvenor Congdon Memorial Fellowship
Jeff Leigh, Charleston, IL
Ethel Barber Eno Scholarship/
Philip and Bernice Krupp Fellowship
Cristian Macelaru, Timisoara, Romania
Rita Meyer Fellowship
Gregory Maytan, Chapel Hill, NC
Frelinghuysen Foundation Fellowship
Yuki Numata, Vancouver, BC, Canada
Frederic and Juliette Brandi Fellowship
Joel Pargman, Bremerton, WA
Anonymous Fellowship/TMC Fellowship
Markus Placci, Bologna, Italy
Richard Smith Memorial Fellowship/
TMC Fellowship
Benjamin Russell, San Diego, CA
Velmans Foundation Fellowship
Yin Shen, Zhoushan, Zhejiang, China
Stephen and Persis Morris Fellowship/
TMC Fellowship
Daniela Georgieva Shtereva, Plovdiv, Bulgaria
Mr. and Mrs. David B. Arnold, Jr. Fellowship/
TMC Fellowship
Simeon Simeonov, Plovdiv, Bulgaria
Evelyn S. Nef Fellowship
Arnaud Sussmann, Nice, France
Florence Gould Foundation Fellowship
Alexis Sykes, Brooklyn, NY
Harold G. Colt, Jr. Memorial Fellowship
Benjamin Ullery, St. Paul, MN
Claire and Millard Pryor Fellowship
Martha Walvoord, Holland, MI
Edward H. and Joyce Linde Fellowship/
TMC Fellowship
Annie Yano, New York, NY
Max Winder Memorial Fellowship

Viola

Megan Fergusson, North Easton, MA
Brookline Youth Concerts Awards Committee
Fellowship/Harry and Marion Dubbs Fellowship
Stephanie Fong, Oakland, CA
Luke B. Hancock Foundation Fellowship
Jill Fratianne-Tinkham, Cincinnati, OH
Athena and James Garivaltis Fellowship
Allison Kanter, Deerfield, IL
K. Fred Netter Memorial Fellowship
Cindy Mong, San Diego, CA
Northern California Fellowship
Ryan Mooney, Seattle, WA
Ann and Gordon Getty Foundation Fellowship
John Posadas, Henderson, KY
Marie Morrison Memorial Fellowship
Laura Routt, Edmonds, WA
Judy Gardiner Fellowship
Karina Schmitz, Lansdale, PA
Stanley Chapple Fellowship
Miranda Sielaff, St. Paul, MN
James A. Macdonald Foundation Fellowship
Nadia Sirota, Boston, MA
Theodore Edson Parker Foundation Fellowship
Francois Vallieres, Montréal, QC, Canada
William F. and Juliana W. Thompson Fellowship
Emily Yaffe, West Hartford, CT
Linda J.L. Becker Fellowship
Landon Yaple, Capistrano Beach, CA
Morris A. Schapiro Fellowship

Cello

Peter Lorenzo Anderegg,
West Stockbridge, MA
Bay Bank/BankBoston Fellowship
Marieve Bock, Montréal, QC, Canada
Mr. and Mrs. Jay Marks Fellowship/
TMC Fellowship
Christine Christensen, Hilleroed, Denmark
Wilmer and Douglas Thomas Fund Fellowship
Christine Chu, Berkeley, CA
Carolyn and George R. Rowland Fellowship



Semiramis C.S. Costa, Paraiba, Brazil
Saville Ryan/Omar Del Carlo Fellowship
Holgen Gjoni, Korca, Albania
Friends of Armenian Culture Society Fellowship
Christopher Hopkins, Fairbanks, AK
Bill and Barbara Leith Fellowship
Ryan Murphy, St. Louis, MO
Fassino Family Fellowship
Daniel Oliver, Atlanta, GA
Robert and Luise Kleinberg Fellowship
Elise Pittenger, Baltimore, MD
Darling Family Fellowship
Sally Pollard, Canberra, ACT, Australia
Harry and Mildred Remis Fellowship
Alan Rafferty, Albuquerque, NM
The Stephen and Dorothy Weber Fellowship
Sara Sitzer, Saint Louis, MO
James and Caroline Taylor Fellowship
Clara Yang, State College, PA
Edward S. Brackett, Jr. Fellowship

Bass
Edward Botsford, Bethesda, MD
Pokross/Fiedler/Wasserman Fellowship
Logan Coale, West Linn, OR
Albert L. and Elizabeth P. Nickerson Fellowship
Zachary Cohen, New York, NY
Surdna Foundation Fellowship
Alexander Hanna, Bowling Green, OH
Steve and Nan Kay Fellowship
Jory Herman, Spring, TX
Rosamund Sturgis Brooks Memorial Fellowship
Eric Thompson III, Decatur, GA
Jan Brett and Joe Hearne Fellowship
Thomas Van Dyck, Philadelphia, PA
George and Ginger Elvin Fellowship

Flute
Jennifer Bleick, New Ulm, MN
Daphne Brooks Prout Fellowship
Sarah Frisof, Cleveland, OH
Juliet Esselborn Geier Memorial Fellowship
Elizabeth Landon, Canton, PA
Country Curtains Fellowship
Mercedes Smith, Houston, TX
Merrill Lynch Fellowship

Oboe
Stefan Farkas, Freeport, NY
Fernand Gillet Memorial Fellowship
Nicholas Masterson, Ringgold, GA
Kingsbury Road Charitable Foundation Fellowship
Brent Ross, Canfield, OH
Daniel and Shirlee Cohen Freed Fellowship/
Augustus Thorndike Fellowship
Courtney Secoy, Fort Worth, TX
Ushers/Programmers Instrumental Fellowship
in honor of Bob Rosenblatt

Clarinet
Timothy Carter, Southwest Harbor, ME
Marion Callanan Memorial Fellowship/
Mr. and Mrs. Belvin Friedson Fellowship
Erin Simmons, Lincolnton, NC
Sydelle and Lee Blatt Fellowship/
Aso O. Tavitian Fellowship
Erin Svoboda, Melrose, MA
Edwin and Elaine London Family Fellowship
Robert Woolfrey, Toronto, ON, Canada
Starr Foundation Fellowship

Bass Clarinet
Amy Advocat, Brooklyn, NY
Dr. Raymond and Hannah H. Schneider
Fellowship/TMC Fellowship

Bassoon
Brooke Bartels, Jacksonville, NC
Sherman Walt Memorial Fellowship/Honorable and
Mrs. Peter H.B. Frelinghuysen Fellowship
Stevi Caufield, Louisville, KY
Denis and Diana Osgood Tottenham Fellowship/
TMC Fellowship
Carin Miller, New York, NY
Red Lion Inn/Blantyre Fellowship
Karl Vilcins, Long Beach, NY
Robert G. McClellan, Jr. &
IBM Matching Grants Fellowship

Horn
Roslyn Black, Regina, SK, Canada
Ruth S. Morse Fellowship
Linda Campos, Grand Prairie, TX
Jane W. Bancroft Fellowship
Matthew Muehl-Miller, Charleston, IL
John F. Cogan, Jr. Fellowship/TMC Fellowship
Alex Rosenfeld, Philadelphia, PA
William Randolph Hearst Foundation Fellowship
Kelly Schurr, Evanston, IL
Tappan Dixey Brooks Memorial Fellowship
Anneka Zuehlke, Vienna, VA
Susan Kaplan Fellowship

Trumpet
Ryan Barwise, Katy, TX
Armando A. Ghitalla Fellowship
John Freeman, Charlotte, NC
Andre M. Côme Memorial Fellowship
Paul Jeffrey, Toronto, ON, Canada
Messinger Family Fellowship
Matthew Muckey, Sacramento, CA
Arthur and Barbara Kravitz Fellowship/
Mr. and Mrs. Daniel Pierce Fellowship
Christopher Scanlon, South Windsor, CT
Morningstar Family Fellowship/TMC Fellowship

Trombone
Brian Logan, Pearland, TX
Dr. John Knowles Fellowship
Tom Otto, Boston, MA
Annette and Vincent O'Reilly Fellowships
Bron Wright, Bolton, MA
Alfred E. Chase Fellowship

Bass Trombone
Angel Subero, Pto. Ordaz, Venezuela
Omar Del Carlo Fellowship

Tuba

Alexander Lapins, McLean, VA
Donald Law Fellowship

Timpani/Percussion

Keith Carrick, Mt. Airy, MD
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship

Robert Dillon, West Bloomfield, MI
Anna Sternberg and Clara J. Marum Fellowship

Matthew Grubbs, Germantown, TN
BSAV/Carrie L. Peace Fellowship

John Kulevich, Scituate, MA
Barbara Lee/Raymond E. Lee Foundation Fellowship

Timur Rubinshteyn, Derry, NH
Miriam H. and S. Sidney Stoneman Fellowship

Karl Williams, Montréal, QC, Canada
Edward G. Shufro Fund Fellowship

Harp

Barbara Poeschl-Edrich, Boston, MA
John and Susanne Grandin Fellowship

Ina Zdorovetchi, Chisinau, Moldova
Kathleen Hall Banks Fellowship/ TMC Fellowship

Piano

Ji-Hye Chang, Wonjoo-city, Korea
R. Amory Thorndike Fellowship/ Felicia Montealegre Bernstein Fellowship

Kimball Gallagher, Boston, MA
Billy Joel Keyboard Fellowship

Elizabeth Morgan, Oakland, CA
Wilhelmina C. Sandwen Memorial Fellowship

Elizabeth Pridgen, Atlanta, GA
Mr. and Mrs. Joseph L. Cohen Fellowship

Berenika Zakrzewski, Sault Ste. Marie, ON, Canada
Leonard Bernstein Fellowship

Voice

Jason Abrams, Auburn, NY
Valerie A. Hyman Fellowship/ June Ugelow Fellowship

Randall Bills, Fresno, CA
Renee D. Sanft Fellowship Fund for the TMC/Bernice and Lizbeth Krupp Fellowship

Anne-Carolyn Bird, Seattle, WA
Pearl and Alvin Schottenfeld Fellowship/ TMC Fellowship

Charles Blandy, Troy, NY
Nat Cole Memorial Fellowship/TMC Fellowship

Sarah Blaskowsky, New York, NY
Catherine and Paul Buttenwieser Fellowship/ Mary H. Smith Scholarship

Benjamin de la Fuente, Evanston, IL
Mr. and Mrs. Robert E. Remis Fellowship/ Leah Jansizian Memorial Scholarship

Kyle Ferrill, Greenwood, IN
Clowes Fund Fellowship

Lexa Ferrill, Rochester, MI
Kandell Family Fellowship/TMC Fellowship

Ryan Harper, Toronto, ON, Canada
Kingsbury Road Charitable Foundation Fellowship

Alexander Hurd, New Canaan, CT
Dorothy and Montgomery Crane Scholarship/ Richard F. Gold Memorial Scholarship

Kathryn Leemhuis, Columbus, OH
Naomi and Philip Kruvant Family Fellowship

José Lemos, Boston, MA
Eugene Cook Scholarship/TMC Fellowship

Peter McGillivray, Prince Albert, SK, Canada
Andrall and Joanne Pearson Scholarship/ TMC Fellowship

Paula Murrihy, Tralee, Ireland
Lola and Edwin Jaffe Fellowship

Benoit Pitre, Montréal, QC, Canada
Lia and William Poorvu Fellowship

Erika Rauer, Dover, DE
Jerome Zipkin Fellowship

Stefan Reed, Lynchburg, VA
Ruth and Jerome Sherman Memorial Fellowship/ Cynthia L. Spark Scholarship

Robert Stafford, San Francisco, CA
The Everett and Margery Jassy Fellowship/ TMC Fellowship

Charles Temkey, Patchogue, NY
Dr. Raymond and Hannah H. Schneider Fellowship/Taco Inc. Fellowship

Max Wier, San Antonio, TX
The Ushers and Programmers' Harry Stedman Vocal Fellowship

Lawrence Wiliford, Toronto, ON, Canada
William E. Crofut Family Scholarship/ Tisch Foundation Scholarship

Vocal Piano

Kristin Ditlow, Harleysville, PA
Peggy Rockefeller Memorial Fellowship

Jocelyn Dueck, Kleefeld, MB, Canada
Marie Gillet Fellowship

Hee-Kyung Juhn, Santa Barbara, CA
Stephanie Morris Marryott & Franklin J. Marryott Fellowship

Christine McLeavey, West Kingston, RI
Leonard Bernstein Fellowship

Casey Jo Ahn Robards, Highland, IL
Paul Jacobs Memorial Fellowship

Composition

Marcin Bela, Krakow, Poland
Patricia Plum Wylde Fellowship/TMC Fellowship

Grace Choi, Seoul, Korea
Margaret Lee Crofts Fellowship

Joshua Feltman, Oakland, CA
ASCAP Foundation Leonard Bernstein Composer Fellowship

Judd Samuels Greenstein, New York, NY
William and Mary Greve Foundation– John J. Tommaney Memorial Fellowship



Emily Hall, Brighton, England
Otto Eckstein Family Fellowship
Joshua Penman, Brookline, MA
Wallace-Reader's Digest Fund Fellowship

Conducting
Hélène Bouchez, Lyon, France
Maurice Abravanel Scholarship/ Mrs. Vincent Lesunaitis Fellowship
Alan Pierson, Chicago, IL
Dan and Gloria Schusterman Fellowship/ Evelyn and Phil Spitalny Fellowship
Joseph Wolfe, London, England
Seiji Ozawa Fellowship

Library
Colleen Hood, Baltimore, MD
C.D. Jackson Fellowship

Audio Engineering
Anne Matthews, Miami, FL
Leo L. Beranek Fellowship/TMC Fellowship

***The New Fromm Players** is an ensemble of young musicians drawn from recent TMC alumni who have distinguished themselves in the performance of new music. During the TMC season these artists will concentrate almost exclusively on this literature, performing works by the TMC composition Fellows and works demanding lengthy and intensive preparation during the Festival of Contemporary Music.*
The New Fromm Players ensemble has been funded by a generous grant from the Fromm Music Foundation.

The New Fromm Players
Elizabeth Mahler, violin, Amherst, NY
Marc Rovetti, violin, Hartford, CT
Mark Berger, viola, Gibbon, MN
Guy Fishman, cello, Haifa, Israel
Louis DeMartino, clarinet, Staten Island, NY
Molly Morkoski, piano, New York, NY

THE BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

André de Quadros, *Artistic Director* — Phyllis Hoffman, *Executive Director*
Chung-Un Seo, *Administrative Director* — Adrian Rhodes, *Assistant Administrative Director*

In 1966, Erich Leinsdorf, then music director of the Boston Symphony Orchestra, invited the Boston University College of Fine Arts to create a summer training program for high school musicians as a counterpart to the BSO's Tanglewood Music Center. Envisioned as an educational outreach initiative for the University, this new program would provide young advanced musicians with an unprecedented opportunity for access to the Tanglewood Music Festival. Since then, the students of the Boston University Tanglewood Institute have participated in the unique environment of Tanglewood, sharing rehearsal and performance spaces, and attending a selection of BSO master classes, rehearsals, and activities. Students also enjoy unlimited access to all performances of the Boston Symphony Orchestra and the Tanglewood Music Center.

Offering aspiring young artists an unparalleled, inspiring, and transforming musical experience, this interaction with the Boston Symphony Orchestra and the Tanglewood Music Center makes the Boston University Tanglewood Institute unique among summer music programs. BUTI alumni are prominent in the world of music as performers, composers, conductors, educators, and administrators. Now in its 39th season, the Institute includes Young Artists Programs for students ages 15 to 18 (Instrumental, Vocal, Piano, Harp, and Composition), Institute Workshops (Clarinet, Flute, Oboe, Double Bass, Percussion, Horn, Trumpet, Trombone, and String Quartet), and Adult Music Seminars. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood Grounds, or call (413) 637-1430 or (617) 353-3386.

Boston Symphony Orchestra, Tanglewood 2004

James Levine, Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity
Bernard Haitink, Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity
Seiji Ozawa, *Music Director Laureate*

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity
Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976
Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980
Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Lucia Lin
Forrest Foster Collier chair
Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair
*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity
*Jennie Shames
David and Ingrid Kosowsky chair
*Valeria Vilker Kuchment
Theodore W. and Evelyn Berenson Family chair
*Tatiana Dimitriades
Stephanie Morris Marryott and Franklin J. Marryott chair
*Si-Jing Huang
Catherine and Paul Buttenwieser chair
*Nicole Monahan
Mary B. Saltonstall chair
*Wendy Putnam
Kristin and Roger Servison chair
*Xin Ding
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins
Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity
Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977
‡Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity
Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Alexander Velinzon
§Gerald Elias

Violas
Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970
Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity
Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity
Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos
Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969
Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977
Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity
Mihail Jojatu
Sandra and David Bakalar chair
Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity
*Jerome Patterson
Lillian and Nathan R. Miller chair
*Jonathan Miller
Charles and JoAnne Dickinson chair
*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity
*Andrew Pearce
Stephen and Dorothy Weber chair

Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses
Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
§*Substituting, Tanglewood 2004*

*John Stovall
*Benjamin Levy

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Acting Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair
Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal

Voice and Chorus

John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor

Anna E. Finnerty chair, fully funded in perpetuity

Personnel Managers

Lynn G. Larsen
Bruce M. Creditor

Stage Manager

John Demick
Position endowed by Angelica L. Russell

Tanglewood Music Center *an activity of the Boston Symphony Orchestra*

Mark Volpe, *Managing Director, Boston Symphony Orchestra*
Ellen Highstein, *Director, Tanglewood Music Center*

2004 RESIDENT ARTIST FACULTY

Conductors–Tanglewood Music Center Orchestra

Stefan Asbury, conducting program coordinator and project coach, new music
Sana H. and Hasib J. Sabbagh Master Teacher Chair
James DePreist
Rafael Frühbeck de Burgos
Kurt Masur
Ingo Metzmacher
Seiji Ozawa
Christoph von Dohnányi
Guest:
Hans Graf

String Quartet Seminar

Steven Ansell, viola
James Dunham, viola
Norman Fischer, cello
Sadao Harada, cello
Andrew Jennings, violin
Michael Kannen, cello
Mark Sokol, violin

Chamber Music

Norman Fischer, cello and chamber music coordinator
Charles E. Culpeper Foundation Master Teacher Chair
Emanuel Ax, piano
Claude Frank, piano
Barbara LaMont Master Teacher Chair
Pamela Frank, violin
Vic Firth Master Teacher Chair, endowed by Mr. and Mrs. Henry Wheeler
Andrew Jennings, violin
Richard Burgin Master Teacher Chair
Ursula Oppens, piano
Marian Douglas Martin Master Teacher Chair, endowed by Marilyn Brachman Hoffman
Joseph Silverstein, violin
Beatrice Sterling Proctor Master Teacher Chair
Joel Smirnoff, violin
Barry Tuckwell, horn
Eleanor Naylor Dana Visiting Artist
Donald Weilerstein, violin
Guests:
Kim Kashkashian, viola
Garrick Ohlsson, piano

Vocal Music

Kayo Iwama, vocal coach and program coordinator
Renee Longy Master Teacher Chair, gift of Jane and John Goodwin
Phyllis Curtin, soprano
Harry L. & Nancy Lurie Marks Tanglewood Artist-In-Residence
Kenneth Griffiths, vocal coach
Dennis Helmrich, vocal coach
Karl Paulnack, vocal coach
William Sharp, baritone
Lucy Shelton, soprano
Berkshire Master Teacher Chair
Alan Smith, vocal coach
Dawn Upshaw, soprano
Surdna Foundation Master Teacher Chair

Composition and Festival of Contemporary Music

Michael Gandolfi, composition program coordinator
Edward and Lois Bowles Master Teacher Chair
Steve Mackey
Augusta Read Thomas
Bright Sheng
Stephen and Dorothy Weber Artist-In-Residence
Robert Spano, director, Festival of Contemporary Music
Guests:
Osvaldo Golijov
Colin Matthews
Bernard Rands

Special Projects and Visiting Artists

Dance and Music Project:
Mark Morris, choreographer & members of the Mark Morris Dance Group
Craig Smith, conductor
Roger Voisin, solfège



Tanglewood Music Center Staff

Patricia Brown, *Associate Director* • Keith C. Elder, *Operations Manager* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

2004 Summer Staff

Administrative: Casey Herrod, *Front Desk Office Assistant/Assistant to the Director* • Katherine Frew, *Office Assistant* • Michael Nock, *Printed Programs Coordinator and Driver* • **TMC Orchestra**: Harry Shapiro, *Orchestra Manager* • Robin Yeo, *Assistant to the Orchestra Manager* • **Operations:** Leslie Ellis, *Production Assistant* • John Morin, *Stage Manager, Seiji Ozawa Hall* • Brent Mix, *Assistant Stage Manager, Seiji Ozawa Hall* • Gabriel Mardoc, Ryan Mix, Kyle Phillips, Eric Piekara, Bradford Pino, *Stage Assistants* • **Library:** Martha Levine, *Orchestra Librarian* • Anna Stowe, *Head Librarian, Copland Library* • Benjamin Berghorn, *Assistant Librarian, Copland Library* • **Piano**: Scott Jones, Steve Carver, *Chief Piano Technicians* • Chantal Fennell, Lorraine Henderson, Alan Rothschild, *Piano Apprentices* • **Audio Department**: Timothy Martyn, *Chief Engineer/Technical Director* • Douglas McKinnie, *Audio Engineer, Head of Live Sound* • Marie Ebbing, Nathan Picklyk, *Associate Audio Engineers* • Jeff Dudzick, Natasha Fabijancic, *Assistant Audio Engineers* • **Dormitory**: Amanda Jellen, *Dormitory Supervisor* • Amie Keddy, *Assistant Dormitory Supervisor* • **Seranak Manager**: Peter Grimm

Tanglewood Development

Peter Minichiello, *Director of Development* • Maureen Barry, *Executive Assistant to the Director of Development* • Judi Taylor Cantor, *Director of Major and Planned Giving* • Robert K. Meya, *Senior Major Gifts Officer* • Pam Malumphy, *Senior Major Gifts Officer and Manager of Tanglewood Business Funds* • Rachel Arthur, *Major and Planned Giving Coordinator* • Diane Cataudella, *Associate Director of Stewardship Programs* • Alexandra Fuchs, *Director of Annual Funds* • Barbara Hanson, *Manager, Koussevitzky Society* • Joanna N. Drake, *Assistant Manager of Annual Fund Events* • Emily Horsford, *Friends Membership Coordinator*

BOSTON
SYMPHONY
ORCHESTRA

FOR THE BOSTON SYMPHONY ORCHESTRA

Mark Volpe, *Managing Director*
Anthony Fogg, *Artistic Administrator*
Ellen Highstein, *Director of Tanglewood Music Center*



INGREDIENTS:
GREEN PASTURES AND A SYMPHONY OF FLAVORS.

With its rich symphony of flavors, our Dubliner cheese is the the perfect accompaniment to any performance. Crafted from only the finest, freshest ingredients in all of Ireland, Dubliner boasts a sophisticated flavor that elates the senses and engages the palette, leaving you with an unforgettably sweet aftertaste.

Next performance, bring along some Dubliner, a fine wine, fresh pear slices, and your favorite bread, and experience a perfect harmony of flavors that will simply move you.



Pure Indulgence

kerrygold

www.kerrygold.com/usa

Table of Contents

Prelude Concert of Friday, August 6, at 6 (Ozawa Hall) 3
Members of the Boston Symphony Orchestra; Joel Moerschel, cello
ALL-DVOŘÁK PROGRAM

Boston Symphony concert of Friday, August 6, at 8:30 9
Christoph von Dohnányi conducting; Yefim Bronfman, piano
MUSIC OF SCHUMANN AND BRAHMS

Boston Symphony concert of Saturday, August 7, at 8:30 18
Tan Dun conducting; Yo-Yo Ma, cello; The Silk Road Ensemble
MUSIC FROM THE SILK ROAD PROJECT AND
TAN DUN'S "THE MAP"

Boston Symphony concert of Sunday, August 8, at 2:30 35
Christof Perick conducting; Christian Zacharias, piano
ALL-MOZART PROGRAM

THIS WEEK'S ANNOTATORS

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and numerous other publications.

Helen M. Greenwald is a musicologist who teaches at the New England Conservatory in Boston and who, in addition to her publications in scholarly journals, writes and lectures about music for a wide international audience.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Ken Smith is the Asian performing arts critic for the *Financial Times* and the U.S. correspondent for *Gramophone* magazine. He is co-music director for the recording *Dong Folk Songs: People and Nature in Harmony* and the forthcoming *Miao Music*, both for China's MediaFusion group.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 17, 24; August 7, 21 — Marc Mandel, BSO Director of Program Publications
July 10, 31; August 14, 28 — Robert Kirzinger, BSO Publications Associate

BOSTON SYMPHONY ORCHESTRA

Tanglewood Jazz Festival 2004



September 3–5

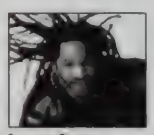
SEPTEMBER 3 FRIDAY

8pm *Ozawa Hall*
Eliane Elias
Eddie Palmieri and La Perfecta II
Live WGBH Broadcast


ELIANE ELIAS

SEPTEMBER 4 SATURDAY

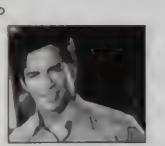
1pm *Theatre*
Savion Glover and Jimmy Slyde
An all-jazz tap program with jazz quintet


SAVION GLOVER

3pm *Ozawa Hall*
Marian McPartland with guest Taylor Eigsti
Piano Jazz
Live Broadcast


MARION MCPARTLAND

8pm *Shed*
Harry Connick, Jr. and Orchestra
"Only You" Tour

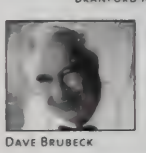

HARRY CONNICK,JR.

SEPTEMBER 5 SUNDAY

2pm *Ozawa Hall*
Marsalis Music Presents:
Branford Marsalis Quartet
Harry Connick, Jr. Quartet (no vocals)
Doug Wamble Quartet
Miguel Zenón


BRANFORD MARSALIS

8pm *Ozawa Hall*
Dave Brubeck with Symphonette and Quartet


DAVE BRUBECK

TICKETS: $16–$80

To order, call SymphonyCharge at (888) 266-1200 or order online at *www.bso.org*.

TDD/TTY (617) 638-9289 For services, ticketing, and information for persons with disabilities call (617) 638-9431.

All programs and artists are subject to change. Each ticket ordered by phone/internet is subject to a $5 handling fee. Please note, no refunds or exchanges.

Fidelity INVESTMENTS
Sponsor of the Tanglewood Jazz Festival

JazzTimes.com ...more than a magazine
The Exclusive Music Magazine of the Tanglewood Jazz Festival

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Prelude Concert

Friday, August 6, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
XIN DING, violin (1st violin in Terzetto)
CATHERINE FRENCH, violin (1st violin in Opus 51 quartet)
BURTON FINE, viola
JOEL MOERSCHEL, cello

ALL-DVOŘÁK PROGRAM
Marking the 100th Anniversary of Dvořák's Death

Terzetto in C for two violins and viola, Opus 74
Introduction: Allegro ma non troppo
Larghetto
Scherzo: Vivace—Poco meno mosso—Vivace
Finale: Theme and Variations

String Quartet in E-flat, Opus 51
Allegro ma non troppo
Dumka (*Elegia*): Andante con moto; Vivace
Romanze. Andante con moto
Allegro assai

This summer, Tanglewood marks the 100th anniversary of Dvořák's death with performances of the Czech composer's chamber music on Friday-evening Prelude Concerts throughout the season.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashes, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Antonín Dvořák (1841-1904) composed his Terzetto in C, Opus 74, in just one week of January 1887, for the relatively uncommon combination of two violins and viola. It was intended to be a small and simple work for his private amusement, to be played by a violinist friend whose pupil was to play second violin, while Dvořák took the viola part himself. In the writing, the music outgrew this original intention. Though it remained brief it became difficult, so Dvořák wrote another, easier trio for two violins and viola, the Bagatelles, Opus 75a, and turned this one over to the Prague Society of Artists for its first public performance, on March 30.

The Terzetto is a collection of charming miniatures that begins with an Introduction, Allegro ma non troppo, in three parts, the middle one rhythmically more energetic than the others. The lyrical Larghetto that follows without pause is similarly constructed. The third movement is a lively scherzo, Vivace, in the manner of the Czech folk dance called the *furiant*, with syncopated rhythms and shifting stresses. Its contrasting central Trio section moves at a somewhat relaxed pace. The finale begins Poco adagio, with a theme derived from the first movement, which provides the subject for a series of ten dramatically contrasting variations.

The designation "terzetto" was generally reserved, in the Classical and Romantic eras, for music for three voices. Mozart's use of it for piano trios was exceptional. Dvořák almost certainly intended it as nothing but a diminutive of "trio."

* * * * *

The catalogue of Dvořák's twelve—or thirteen, or fourteen—string quartets is even more fraught with chronological pitfalls than that of his five—or eight, or nine—symphonies. Three surviving quartets bear no opus designation. Of the eleven others, Dvořák left Opus 12 unfinished, and Opus 9 exists only in an extensively edited version, while Opus 27 was first misleadingly issued as Dvořák Opus 80 by a publisher attempting to



pass it off as a new piece. Thus, there is no universally accepted numbering system for the quartets. The present work in E-flat major, Opus 51, is sometimes listed as "No. 10" but could with equal claim to accuracy be called No. 9, 8, 7, 6, or 5.

We know, however, that Dvořák began writing the E-flat quartet on Christmas Day 1878 and completed it the following March 28. That Christmas, he had much to be thankful for. He had finally found an international publisher, and Vienna's premier chamber musicians were increasingly exploring his work. The violinist Josef Joachim put Dvořák's recent Sextet into rehearsal, while Jean Becker, leader of the Florentine Quartet, requested a new "Slavonic Quartet" for his ensemble. It was in response to Becker that Dvořák penned his Opus 51, which was first heard in a private reading by the Joachim Quartet in Berlin on July 29, 1879. The printed score, to Becker's disappointment, was not ready in time for the Florentine Quartet's autumn tour of Switzerland, and two other ensembles played the piece in Prague and Hamburg before the Florentines took it up in January 1880.

Warm colors suffuse the serene opening theme of the first-movement Allegro. Soon the melody's first figure reappears at sprightly double-tempo. The violin luminously introduces the second subject, where the initial rising minor second lends a touch of poignancy. Unusual in the development section are hushed musings on an augmented (half-tempo) version of the opening theme. Thus when the double-tempo version reappears (with the effect of a fourfold increase in speed) the music is highly energized. Surprisingly, the second subject introduces the recapitulation; only later does the principal theme return, ultimately ushering in a tranquil coda.

Although the second movement *dumka* is headed "Elegia," the mood of Dvořák 's G minor melody is one of only mild melancholy. The violin soon embarks on a new consoling theme over flowing accompaniment. Dvořák restates the opening melody, then transforms it into a cheerful major-key dance as an exuberant Vivace breaks in. Cross-accents first lend additional vigor; later they supply additional breadth when an insistent half-tempo theme is passed from violin to cello. The slow opening music now appears in a reprise. Fast tempo resumes in the brief coda, but the prevailing minor mode here gives the dance new sobriety as well as new fire.

At the beginning of the slow movement, labeled *Romanza*, Dvořák concern for color is again evident, in glowing double-stops for the violins. The main theme, drifting down through a B-flat major chord with dreamy lilt, is almost lullaby-like. A second, descending-scale theme is introduced by second violin imitated by cello. Later, the principal melody returns in lower strings against ornamental commentary for the violins.

A jolly dance begins the sonata-rondo finale. A lusty transition theme breaks out in *fortissimo* unison, but immediately retreats to pussyfooting *piano* as it realizes it is not in the proper key for a second subject. Once that problem is lyrically remedied, however, the theme chucklingly asserts itself in the second violin beneath a first-violin descant. The dance returns. Then, as the tempo slows slightly, the descant reveals an alter ego, becoming a wistful G minor second-violin tune. When the original tempo resumes, this tune cheers up into G major, but soon becomes embroiled in contrapuntal interplay with the

SATURDAY-NIGHT PRELUDE CONCERTS AT TANGLEWOOD

We call to your attention that, in addition to the Friday-night Prelude Concerts performed each week by members of the Boston Symphony Orchestra and guest artists, there are also Saturday-night Prelude Concerts offered by the Tanglewood Music Center at 6 p.m. in Seiji Ozawa Hall each Saturday during the Tanglewood season. As for the Friday-night Prelude Concerts, admission to the Saturday-night TMC Prelude Concerts is free of charge to those holding a ticket for that evening's Boston Symphony concert, with seating available on a first-come, first-served basis.

opening dance in lengthy development. In the reprise, the second subject does not return; the dance leads directly to the wistful tune, which first appears in the cello (C minor) but eventually swings around to the home E-flat in ebullient violins. The dance feints at a nostalgic ending before exploding in final merriment.

—Notes by Steven Ledbetter (Terzetto)
and Benjamin Folkman (Opus 51)

ARTISTS

A former faculty member of the Central Conservatory of Music in Beijing, violinist **Xin Ding** was concertmaster of both the China Youth Symphony Orchestra and the China Chamber Orchestra. After receiving her bachelor of arts degree from the Central Conservatory of Music in 1995, she won the Gold Prize of the National String Quartet Competition in China. She has appeared as soloist and in chamber music throughout China, England, France, and Japan. Since 1997, her performances in New England have included appearances with the New Hampshire Symphony, the Boston Philharmonic, and other ensembles. Xin Ding joined the Boston Symphony Orchestra in January 1999.

Violinist **Catherine French** is a native of Victoria, British Columbia, where she began Suzuki studies on the violin at age four. She has performed frequently as a recitalist in the United States and Canada, and made her Carnegie Hall debut in 1992 with the Senior Concert Orchestra of New York under the baton of David Gilbert. Recent chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall and Tanglewood. The recipient of numerous study grants from the Canada Council, Alberta Culture, the Alberta Foundation for the Performing Arts, the Manitoba



Arts Council, and the Chalmers Fund, she won the grand prize at the National Competitive Festival of Music in 1986, was overall winner of the Canadian Music Competition in 1988, and won first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the Boston Symphony Orchestra's violin section in September 1994.

Violist **Burton Fine** joined the Boston Symphony Orchestra as a second violinist in 1963 after nine years as a research chemist at the National Space and Aeronautics Administration's Lewis Research Center in Cleveland. At the beginning of his second year with the orchestra he auditioned for and won the position of principal violist, holding that position until the fall of 1994. Born in Philadelphia, Mr. Fine studied violin for four years with Ivan Galamian at the Curtis Institute of Music before entering the University of Pennsylvania, where he earned a B.A. in chemistry. He also holds a doctoral degree in chemistry, from the Illinois Institute of Technology. Mr. Fine has appeared in solo recital at London's Wigmore Hall, and has appeared frequently as soloist on viola and viola d'amore with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other musical organizations throughout the northeastern United States. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players. He is the solo violist on the BSO's recording under Seiji Ozawa of Strauss's *Don Quixote* with cellist Yo-Yo Ma on CBS Masterworks, and he is featured in chamber music recordings on the CRI, Northeastern, and GM labels. Mr. Fine also performs in concert on viola and violin with his wife, harpist Susan Miron.

Born in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Studies with Ronald Leonard at the Eastman School of Music led to a bachelor of music degree with distinction and a performer's certificate. Mr. Moerschel joined the BSO in 1970 and occupied the Sandra and David Bakalar chair until his retirement in 2003. He has appeared as soloist with the Boston Pops and other community orchestras in the Boston area. Mr. Moerschel has performed on numerous occasions as a soloist, chamber musician, and contemporary music cellist with the Wheaton Trio, the Francesco and Amici string quartets, Boston Musica Viva, and Collage New Music. He has been on the music faculties of Wheaton College, Wellesley College, and the Boston University Tanglewood Institute. He currently teaches privately in Boston.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

WHEN YOU GIVE,
great music lives on

When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMETZ BL

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Friday, August 6, at 8:30

CHRISTOPH VON DOHNÁNYI conducting

SCHUMANN — Symphony No. 2 in C, Opus 61

Sostenuto assai—Allegro ma non troppo
Scherzo: Allegro vivace; Trio I; Trio II
Andante espressivo
Allegro molto vivace

INTERMISSION

BRAHMS — Piano Concerto No. 2 in B-flat, Opus 83

Allegro non troppo
Allegro appassionato
Andante
Allegro grazioso

YEFIM BRONFMAN

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.





22 Walker Street in Lenox, MA 413•637•9875

NOTES ON THE PROGRAM

Robert Schumann (1810-1856)
Symphony No. 2 in C, Opus 61

First performance: November 5, 1846, Leipzig Gewandhaus, Felix Mendelssohn cond.. *First BSO performances*: December 1881, Georg Henschel cond. *First Tanglewood performance*: August 7, 1947, Leonard Bernstein cond. *Most recent Tanglewood performance*: July 30, 1993, Roger Norrington cond.

Schumann suffered a physical breakdown attributed to overwork in 1842 and a much more serious one in August 1844. The second time his condition was ominous: constant trembling, various phobias (especially the fear of heights and of sharp metallic objects), and, worst of all, tinnitus, a constant noise or ringing in the ears, which made almost any musical exercise—playing or composing—impossible.



It was not the first time Schumann had been prey to depression so severe that he was unable to work (he had already suffered bouts of "melancholy" in 1828, October 1830, much of 1831, autumn 1833, September 1837, and at various times in 1838 and 1839), but this time the depression was accompanied unmistakably by serious medical indications. It was also doubly unwelcome because of the several extraordinarily good years, filled with prolific composition, that he had enjoyed following his marriage to Clara Wieck in 1840; he may even have thought that conjugal felicity had cured his emotional problems. But 1844 was the worst year yet; this time, even with his beloved Clara always at hand to help, he could not overcome his depression. Writing music was out of the question; it took weeks even to write a letter. His recuperation took over a year, during which he composed virtually nothing. Then in 1845 he directed his energies toward a thorough study of Bach and composed some fugal essays. But the first completely new large composition after his breakdown was the Symphony in C, published as Opus 61 and labeled second in the series.

Much of Schumann's music is intensely personal in ways more specific than simply reflecting the composer's emotional state. Listening to many of his pieces is like reading a private letter or an intimate diary. He delighted in ciphers and codes, often (in his earlier years) encoding the name or home town of a sweetheart into his music. After he met Clara, the secret messages were directed to her. But with the exception of one passage in the last movement, the Second Symphony is remarkably "classical" in conception, devoid of any apparent literary program or inspiration. If anything, it is inspired by a purely musical source, the heroic symphonies of Beethoven, in which a subdued mood at the opening resolves through heroic struggle to triumph at the end.

More than any of his other symphonies, the Second reveals a progression of mental states reflecting the composer's own life. Three years after its composition he wrote to D.G. Otten, the music director in Hamburg, who had inquired about the work, to say:

> I wrote my symphony in December 1845, and I sometimes fear my semi-invalid state can be divined from the music. I began to feel more myself when I wrote the last movement, and was certainly much better when I finished the whole work. All the same it reminds me of dark days.

The opening slow section does suggest "dark days" despite the presence of the brass fanfare in C major. Schumann purposely undercuts the brilliant effect of that opening motto with a chromatic, long-breathed phrase in the strings that contradicts one's normal expectations of either joy or heroism. And in the Allegro, the sharply dotted princi-

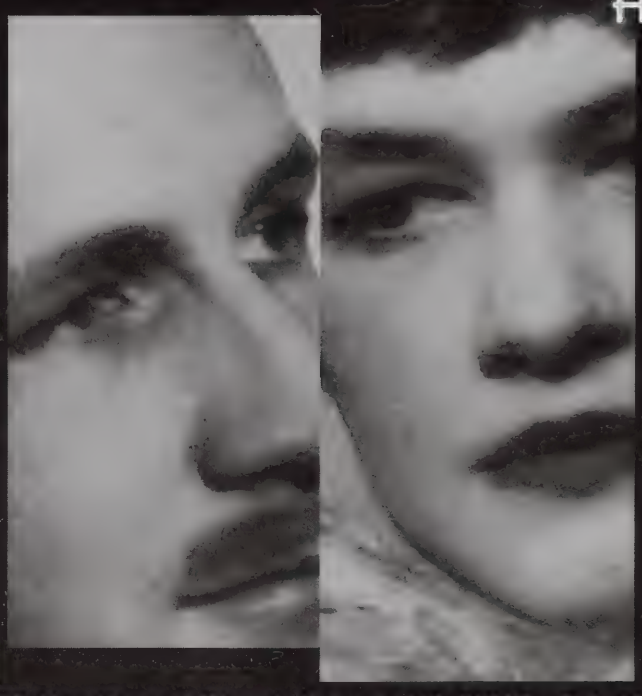
pal theme affects a heroic air, but the chromatic secondary theme denies any feeling of conquest. The development provides an elaborate treatment of all the motivic material presented thus far and ends with an almost Beethovenian power in the return to the recapitulation.

Perhaps it was the high emotional level of the first movement that caused Schumann to put the scherzo second, thus allowing a further release of energy before settling down to the lavish lyricism of the Adagio. The scherzo is officially in C major, like the opening movement, but the very opening, on a diminished-seventh chord (which is brought back again and again), belies once more the qualities we normally expect of C major; this scherzo is no joke. The basic ground plan is one of Schumann's own invention, elaborated from Beethoven's Fourth and Seventh symphonies, in which the main scherzo section comes round and round again in double alternation with the Trio. Schumann's innovation is to employ two Trios; the second of these has a brief fugato with the theme presented both upright and upside down—a reminder of Schumann's Bach studies earlier in 1845. The motto fanfare of the first movement recurs in the closing bars to recall the continuing and still abortive heroic search.

The Adagio, though delayed from its normal position as the second movement, is well worth waiting for. Here the passion of the musical ideas, the delicacy of the scoring, and Schumann's masterful control of tension and release create a high-voltage sense of yearning. The songlike theme is of an emotional richness not found elsewhere in the symphony, a soaring-upward of large intervals (sixth, octave) returning in a pair of sequential descending sevenths that suggest Elgar before the fact.

The last movement has always been the most controversial. Tovey called it incoherent, and partisans have both attacked and defended it. Schumann himself insisted that he felt much better while writing it and that his improved condition was reflected in the quality of the music. The movement certainly projects an affirmative character; the sec-

Frelinghuysen Morris
House & Studio



Enjoy a slice of the '30s and '40s at the house & studio of a glamorous artistic couple, Suzy Frelinghuysen and George L.K. Morris. Their works, as well as their contemporaries, including Picasso, Braque, Léger and Gris, are on display.

FRESH OFFERINGS
Previously Unseen Masterpieces by Shaw, Klee and Brancusi
Thursday through Sunday.
Hourly guided tours:
10am to 3pm

92 Hawthorne Street, Lenox, MA 01240 Tel: 413.637.0166 www.frelinghuysen.org

ond theme, derived from the emotional melody of the third movement, briefly attempts to recall the past, but it is overwhelmed by the onrush of energy. The most unusual formal aspect of the movement is the fusion of development and recapitulation, ending in the minor key. An extended coda is therefore necessary to motivate a confident ending—and in this case the coda is almost half the length of the movement! Now, for the first time in this symphony, we may be intruding on one of Schumann's private messages: we hear an elaborate coda-development of a totally new theme, one used earlier by Schumann in his piano *Fantasie*, Opus 17; it had been borrowed, in its turn, from Beethoven's song cycle *An die ferne Geliebte* ("To the distant beloved"), where it was a setting of the words "*Nimm sie hin denn diese Lieder*" ("Take, then, these songs of mine"). In the *Fantasie*, Schumann was unmistakably offering his music to Clara; here, too, it seems, he is offering the music to her, though now the void that separates him from his "distant beloved" is no longer physical but psychological.

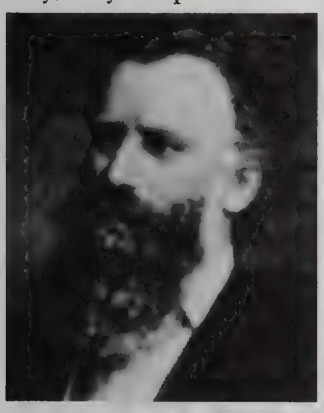
The very ending brings back the fanfare motto from the first movement in an assertion of victory, but this victory, unlike Beethoven's in the Fifth Symphony, is a triumph of will power, almost of self-hypnosis. Schumann could not foresee, when he finished Opus 61, that the truly "dark days" still lay ahead.

—Steven Ledbetter

Johannes Brahms (1833-1897)
Piano Concerto No. 2 in B-flat, Opus 83

First public performance: November 9, 1881, Budapest National Theater Orchestra, Alexander Erkel cond., Brahms, piano. *First BSO performances*: March 1884, Georg Henschel cond., B.J. Lang, piano. *First Tanglewood performance*: August 9, 1941, Serge Koussevitzky cond., Leonard Shure, piano. *Most recent Tanglewood performance*: July 27, 2002, Jeffrey Tate cond., André Watts, piano.

When Johannes Brahms sent his Second Piano Concerto (completed in 1881) to his friend Elisabeth von Herzogenberg, he called it "a tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo." When he discussed it with his friend Theodor Billroth



(the surgeon and violist to whom he dedicated two of his three string quartets), he referred to it as "a few small piano pieces." Of course nothing could be further from the truth, for here is a work of truly magnificent proportions and imposing character, four movements rather than the traditional three, almost but not quite a "piano symphony," as Heinz Becker has noted. Despite four symphonies, two piano concertos, overtures, serenades, and a violin concerto, Brahms was also a fine composer of vocal music (but no operas). In the Second Piano Concerto, one can hear all the vocality of his songs as well as the intimacy of his chamber music, perhaps more so than in his other orchestral works. The reason for this may well lie in his extraordinary use of a standard orchestra and the soloist's interaction with it.

Brahms composed the Second Piano Concerto in the summer of 1881 but had begun sketching it as early as 1878, incorporating into it the unwieldy scherzo he had initially composed for his Violin Concerto but abandoned to make that work more concise. The piano concerto was not published until 1882, but Brahms meanwhile gave numerous performances of it with Ignaz Brüll in its two-piano version as well as a number of tryouts from manuscript copy, notably with Hans von Bülow. The official premiere took place in Budapest with the composer at the piano. Brahms dedicated his Second Piano Concerto to Eduard Marxsen (1806-87), who taught him both piano and



Corot

Delacroix

Ingres

Courbet

Géricault

Cabanel

Millet

Rousseau

The French Connection

"Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier includes some 70 masterpieces by Courbet and leading French artists of the period.

June 27-September 6, Daily 10:00am -5:00pm

Organized by the Musée Fabre, Montpellier, France; the Virginia Museum of Fine Arts, Richmond (March 26 – June 13, 2004); and the Sterling and Francine Clark Art Institute, with the Dallas Museum of Art (October 17, 2004 – January 2, 2005) and the Fine Arts Museums of San Francisco (January 22 – April 4, 2005) under the auspices of FRAME (French Regional and American Museum Exchange).

Discover the CLARK

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267 413-458-2303 WWW.CLARKART.EDU

composition, and whose advice Brahms sought throughout his life.

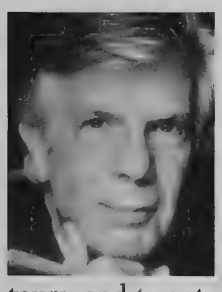
The listener is captured instantly as the solo horn plays an opening, eminently singable melody that lingers in the ear, perhaps even longer than any single phrase played by the piano throughout the rest of the piece. The gentle interaction of the piano with the horn in two question-and-answer phrases seems equally suspended in space and time (the movement is marked "Allegro non troppo"—"fast, but not too..."). This is followed by a still-gentle countermelody in winds and strings, after which the piano is allowed to stretch, yawn, and crank itself up, if you will, before a "proper" exposition with the entire complement is begun, now taking up the themes of the opening bars. In fact, the notion of a solo instrument having the first word is *de rigueur* for the entire piece: the piano has the first word in the second-movement *scherzo*, and the solo cello takes charge in the third movement, unfolding the most rapturously beautiful theme—one the piano never takes up, but, as Malcolm McDonald points out so elegantly, only "wreathes it and muses upon its harmonic background." In the last movement, the piano announces the "dance," accompanied only by the sparest of lines in the violas.

The Second Concerto is a work that requires good *sitzfleisch* on the soloist's part, perhaps even more than is required by the intricate dexterity of Brahms's First Piano Concerto. McDonald calls the second concerto a "paradoxical" score; yet of the many works by Brahms to which scholars have devoted pages of attention, this is surely among the least dissected. Brahms, who undoubtedly knew best, called its key—B-flat major—an "udder which has always yielded good milk before" (as in, for example, the Opus 18 string sextet and the Opus 67 string quartet). Surely this is no less true in the work McDonald calls "*Überkammermusik*"—"chamber music discourse writ large into the orchestral medium."

—Helen M. Greenwald

GUEST ARTISTS

Christoph von Dohnányi



Christoph von Dohnányi is recognized as one of the world's preeminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg as well as principal orchestral conducting posts in Germany, London, and Paris. Mr. Dohnányi completed his tenure as music director of the Cleveland Orchestra in 2002, a post he assumed in 1984. During those years he led the orchestra in a thousand concerts, fifteen international tours, and twenty-four premieres, and recorded over a hundred works. Mr. Dohnányi was named the orchestra's music director laureate in 2002-03. He takes over the directorship of the North German Symphony Orchestra this fall. In the United States, his 2003-04 season included appearances with the Los Angeles Philharmonic in the city's new Disney Hall; the Chicago Symphony at Orchestra Hall and Ravinia, and performances with London's Philharmonia Orchestra in New York, Philadelphia, Washington, D.C., and the New Jersey Performing Arts Center. He became principal conductor of the Philharmonia in 1997, having served as principal guest conductor since 1994. Mr. Dohnányi has conducted frequently at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest conductor with the Vienna Philharmonic at the Salzburg Festival and at the Zurich Opera. Christoph von Dohnányi has made many critically acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With Vienna, he has recorded a variety of symphonic works and a number of operas, including Beethoven's *Fidelio*, Berg's *Wozzeck* and *Lulu*, Schoenberg's *Erwartung*, Strauss's *Salome,* and Wagner's *The Flying Dutchman*. With the Cleveland Orches-



SURPRISE YOUR EYES

SMITH COLLEGE
MUSEUM OF ART

American and Western European masterworks.

Contemporary gems and art from diverse cultures.

The Cunningham Center for the Study of Prints, Drawings and Photographs.

Artist designed restrooms. Museum Shop and Café.

Hours, exhibitions and admission: 413.585.2760 or **www.smith.edu/artmuseum**

2004 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

Sponsored by the
Tanglewood Association
of the Boston Symphony Association
of Volunteers

Free to the public:
Wednesday at 10:30 a.m. and
Saturday at 1:30 p.m.

Free to Sunday ticket-holders:
Sunday at 12:30 p.m.

Tours continue through
Sunday, August 29.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

tra, his large and varied discography includes concert performances and recordings of Wagner's *Die Walküre* and *Das Rheingold*; the complete symphonies of Beethoven, Brahms, and Schumann; symphonies by Bruckner, Dvořák, Mahler, Mozart, Schubert, and Tchaikovsky; and works by Bartók, Berlioz, Ives, Varèse, and Webern, among many others. Christoph von Dohnányi made his BSO debut at Symphony Hall in February 1989. Since his return to the BSO podium in November 2002, he has also led the orchestra at Tanglewood in August 2003 and at Symphony Hall this past February for a subscription series and a Pension Fund concert. Symphony Hall this past February for a subscription series and a Pension Fund concert. This is his second Tanglewood program with the BSO at Tanglewood this summer, and he also participated in this Tuesday night's gala Tanglewood on Parade concert. He returns to the BSO's Symphony Hall podium next April for two programs, including music of Lutosławski, Schumann, Ravel, Birtwistle, and Mahler.

Yefim Bronfman



Widely regarded as one of the most talented virtuoso pianists performing today, Yefim Bronfman has won consistent critical acclaim and enthusiastic audiences worldwide for his performances in solo recitals and orchestral engagements, and for his rapidly growing catalogue of recordings. An exclusive Sony Classical recording artist, Mr. Bronfman won a Grammy award in 1997 for his recording of the three Bartók piano concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. He has given numerous solo recitals in the leading halls of North America, Europe, and the Far East, including acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991 Mr. Bronfman gave a series of joint recitals with Isaac Stern in Russia, marking his first public performances there since his emigration to Israel at age fifteen. That same year he was awarded the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists. A devoted chamber music performer, Mr. Bronfman has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, as well as the Chamber Music Society of Lincoln Center. He has also played chamber music with Yo-Yo Ma, Joshua Bell, Lynn Harrell, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman, and many other artists. Yefim Bronfman immigrated to Israel with his family in 1973 and made his international debut two years later with Zubin Mehta and the Montreal Symphony. He made his New York Philharmonic debut in May 1978, his Washington recital debut in March 1981 at the Kennedy Center, and his New York recital debut in January 1982 at the 92nd Street Y. Yefim Bronfman was born in Tashkent, in the Soviet Union, on April 10, 1958. He became an American citizen in July 1989. Mr. Bronfman made his Boston Symphony Orchestra debut in January 1989 and has appeared frequently with the BSO since then at Tanglewood and in Symphony Hall. His most recent subscription appearances were in April 2001 and his most recent Tanglewood performance in August 2003. In July 2002 he was soloist at Tanglewood with Kurt Masur and the New York Philharmonic in Mr. Masur's final concert as music director of that orchestra.

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Saturday, August 7, at 8:30

YO-YO MA AND THE SILK ROAD ENSEMBLE
Music from The Silk Road Project

BYAMBASUREN SHARAV *Legend of Herlen* (2000)
(commissioned by the Silk Road Project, Inc.; dedicated by the Silk Road Project, Inc., to Richard M. Canterbury, remembering his generous and encouraging spirit)

KHONGORZUL GANBAATAR, vocalist; YO-YO MA, morin khuur; ELIZABETH PRIDGEN, piano; DARREN ACOSTA and JOHN FAIETA, tenor trombones; MURRAY CREWE, bass trombone; MARK SUTER, JOSEPH GRAMLEY, and SHANE SHANAHAN, percussionists

Collected by
KOMITAS VARTABED
(arr. S. ASLAMAZYAN)

Armenian Folk Songs
- Vagharshabadi Dance
- It's Spring

JONATHAN GANDELSMAN, violin 1; COLIN JACOBSEN, violin 2; NICHOLAS CORDS, viola; YO-YO MA, cello

Traditional
(arr. LJOVA)

Music of the Roma
- Kali-Sara
- Rustem
- Doina Oltului

JONATHAN GANDELSMAN, violin 1; COLIN JACOBSEN, violin 2; NICHOLAS CORDS, viola; YO-YO MA, cello; WU MAN, pipa

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

KAYHAN KALHOR *Gallop of A Thousand Horses* (1999)
(commissioned for the Kronos Quartet by Hancher Auditorium/University of Iowa)

COLIN JACOBSEN, violin 1; JONATHAN GANDELSMAN, violin 2;
NICHOLAS CORDS, viola; YO-YO MA, cello; WU MAN, pipa;
MARK SUTER, percussionist

Traditional *Turceasca*
(arr. GOLIJOV/LJOVA)

COLIN JACOBSEN, violin 1; JONATHAN GANDELSMAN, violin 2;
NICHOLAS CORDS, viola; YO-YO MA, cello; WU MAN, pipa

INTERMISSION

BOSTON SYMPHONY ORCHESTRA
TAN DUN conducting

TAN DUN *The Map*, Concerto for Cello, Video, and Orchestra

I. Nuo (Ghost Dance and Cry-Singing)
II. Blowing Leaf
III. Daliuzi (Cymbal Coloring)
IV. Miao Suona (Pipe)
V. Feige (antiphonal singing)
VI. Interlude: Mapping the Portrait
VII. Stone Drums
VIII. Tongue-singing
IX. Lusheng (Mouth Organ)

YO-YO MA, cello
TAN DUN, video

Video imaging by DAVID FRANKEL

The Silk Road Project, Inc., acknowledges the following generous support:
The Aga Khan Trust for Culture is the lead funder and a key creative partner.
The Starr Foundation has provided major support.



clutter

clarity

It's a noisy world out there. Rise above the din.

For twenty-five years, Sametz Blackstone has provided communications and design counsel to leading corporate, academic, and cultural organizations—to build brand awareness, promote products and services, raise capital, and add measurable value.

The need may be a comprehensive branding program or a website, a capital campaign or an annual report. Through strategic consulting, thoughtful design, and innovative technology, we've helped both centenarians and start-ups to effectively communicate their messages, offerings, and personalities—to achieve resonance—and be heard above the din.

- BSO, Tanglewood, Pops
- Boston Ballet
- FleetBoston Celebrity Series
- Harvard University
- Yale University
- MIT
- Fairmont Hotels & Resorts
- American Ireland Fund
- Scudder Investments / Deutsche Bank
- Raytheon
- Whitehead Institute
- Boston Public Library
- City of Boston

Sametz Blackstone Associates

Compelling communications—helping evolving organizations navigate change

40 West Newton Street
Blackstone Square
Boston 02118

617.266.8577
blackstone@sametz.com
www.sametz.com

NOTES ON THE PROGRAM

Music from The Silk Road Project

Seven hundred years after Marco Polo, the Silk Road still evokes a nebulous geography that, like an ancient mariner's map, stretches between reality and fantasy. Indeed, the Silk Road today is no less a product of imagination and metaphor than a historical legacy; this very hybridism has made it an enduring symbol of cultural discovery and exchange.

Both the symbolism and the reality of the Silk Road attracted Yo-Yo Ma, who created The Silk Road Project as a way to study the global circulation of music and musical ideas. One of the Project's first activities was a program to commission composers to write chamber music works that evoke the spirit of East-West cultural exchange. Thus far, composers from China, Mongolia, Korea, Armenia, Turkey, Uzbekistan, Tajikistan, Iran, and Azerbaijan, have completed their commissions. And one of these works, *Legend of Herlen,* by Mongolian composer Byambasuren Sharav, appears on today's program.

Each of the composers and musicians on the program shares a mastery of both a traditional and contemporary musical language, and by this mastery have forged unique, bicultural careers. The composed works on this program are interwoven with wonderfully inventive arrangements of "roots" music from Armenia, Romania, and Iran. By knowing a tradition deeply, each of these artists has demonstrated the importance of being able to transmit the essence of a tradition so that it can continue to grow and be shared with contemporary audiences worldwide.

In *Legend of Herlen*, **BYAMBASUREN SHARAV** (b.1952) offers a contemporary version of the Mongolian tradition of telling a story through music, in this case, a legend about the Herlen River. Educated at Russia's Ekaterinburg Conservatory, Sharav skillfully combines an electrifying complement of Western brass and percussion with

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away.
But getting help can. One call to Hazelden not only offers help, it offers real hope.
Call us and make tonight's performance the last. HAZELDEN®

Minnesota • Oregon • Florida • New York • Illinois
800-257-7800 • www.hazelden.org

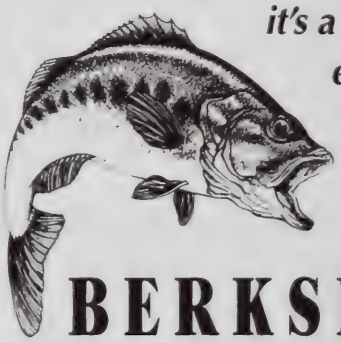
©2004 Hazelden Foundation

two of Mongolia's most emblematic musical sounds: that of the *morin khuur*, a two-stringed fiddle whose neck is decorated with a carved wooden horse head, and *urtiin duu*, or "long song." In long song, traditionally performed amid the flat expanses of the Gobi Desert, singers take enormous breaths in order to sustain loud, extended,and highly ornamented melodic phrases. Both Sharav and long song singer Khongorzul represent a new generation of urbanized Mongolians who are dissolving the boundaries between indigenous and imported music, and who are as comfortable in one of Ulaanbaatar's many discothéques and Internet cafes as in a *ger*, the round felt tent of Mongolian herders.

Armenian composer and ethnomusicologist **KOMITAS VARTABED** (1869-1935) captured the voice of a nation during one of the most tragic periods in Armenian history. Orphaned and sent to a seminary at the age of eleven, he studied liturgical music and was ordained a monk in the Armenian Church. After receiving a doctorate degree in musicology in Berlin, he returned to Armenia and began a lifelong pursuit of collecting and transcribing the music of his homeland. Like his contemporary Béla Bartók, Komitas explored folk music both within and beyond the borders of Armenia in search of new musical sources; he collected and arranged over 3,000 Armenian, Arabic, Kurdish, and Persian folk songs. The 1915 massacres at the hands of the Turks that resulted



"It's not just catching... it's a total fishing experience."



BERKSHIRE
FISHING CLUB

Try Us for the Day and Enjoy...

- 125 Acres of Pristine, Undeveloped Private Lake
- Excellent Bass Fishing Conditions
- Spinning Reel and Fly Fishing Classes Available
- Family Fun – Canoeing, Kayaking or Hiking

For more information, please contact:

Phone: 413.243.5761
www.berkshirefishing.com

in the deaths of three-quarters of the Armenian population brought poignant new meaning to the plaintive liturgical music and folk melodies that Komitas had collected throughout his life. He never fully recovered from the devastating losses of his homeland, and remained in fragile health for the remaining years of his life. The elegiac and soulful melodies in these Armenian folksongs (well-known and beloved by the Armenian diaspora throughout the world) underscore both the resilience and suffering of a people.

The **MUSIC OF THE ROMA** reflects the rich musical cross-pollinization of a borderless people who traveled along the Silk Road. Originally from North-Central India, the nomadic Roma migrated from India to Persia and Europe in approximately 300 BCE. They eventually settled in Wallachia and Moldavia (present-day Romania), but were enslaved and suffered savage persecution and torture over a 500-year period that ended in the mid-nineteenth century. Europeans mistook the Roma for Egyptians due to their dark complexions, and coined the term "gypsies" in the fifteenth century. Today, the Roma and its diaspora can be found on almost every continent: in Spain they are called *Caló*, in Germany and France they are *Sinto*, and in the Middle East they are referred to as *Nawar*. This nomadic culture has given rise to a global musical repertory, and to describe any one musical strain would require further investigation into their vast travels. The seamless meshing of local instruments, musical languages, and styles is a testament to the vibrancy, openness, and virtuosity of these musicians. Whether it is the languorous unfolding of a melodic line of *Kali-Sara* (France), the frenetic racing of strings in *Rustem* (Romania), or the sweet and seductive violin solo in *Doina Oltului* (Romania), one glimpses a musical culture that is uniquely global while still being deeply rooted in a local tradition.

Born in Tehran, **KAYHAN KALHOR** (b.1963) studied classical violin at age six, but found his own musical voice in its Persian analog, the *kemancheh* (Persian spike fiddle). As Kalhor explained, "perhaps it is because Farsi is written from right to left, but I always thought playing arpeggios on the piano from left to right was counterintuitive. The violin, which is played on a horizontal axis, was also a challenge, but the *kemancheh* with its vertical axis—this felt completely natural." A passionate advocate for the musical traditions of Iran, Kalhor spends the majority of the year teaching Persian classical music, the *radif,* to conservatory-trained students in Tehran. Explains Kalhor, "At the height of the Persian Empire, the music, poetry, and literature of Persia spread to India, Central Asia, Turkey, the Mediterranean, and North Africa. Persian music can still be heard today in the music of Andalusia and the Spanish flamenco." Kalhor composes and



National Yiddish Book Center

Discover a *lebedike velt* – a lively world –
of Jewish books, music, film, and art!

EXHIBITIONS • BOOKSTORE • PROGRAMS & TOURS

On the Hampshire College campus in Amherst, MA
Mon – Fri 10–3:30; Sun 11–4 / 413-256-4900 / www.yiddishbookcenter.org

performs both Persian classical and Western classical works, and his work *Gallop of a Thousand Horses* is based on Turkoman folk melodies that "evoke the feeling of horses roaming freely."

Throughout musical history, the transcription of folk melodies has been an abundant source of compositional material. The signature piece of the Romanian gypsy band Taraf de Haïdouks ("Band of Brigands"), ***Turceasca*** is based on a traditional Turkish song and reflects the richness and complexity of a truly international collaborative work. Taraf de Haïdouks, a band of Roma musicians from a small village in southwest Bucharest, performed outside their country for the first time in 1991. Their music drew such interest that filmmaker Tony Gatlif featured the band in his documentary *Latcho Drom*, a film about the music of the Roma. Composer Osvaldo Golijov, whose broad, eclectic musical training (including Western classical, Jewish liturgical, klezmer, and Argentinian tango) made him an ideal translator, worked with the band to arrange *Turceasca* for the Kronos Quartet. The musicians in this evening's performance, guided by Taraf de Haïdouk's tour de force recording and Golijov's inventive arrangement, provide one further gloss to the work—by adding the Chinese *pipa* and *sheng*.

As a metaphor for cultural exchange, the Silk Road might at first suggest linear connections between East and West. Yet the works and lives of the composers represented in tonight's program demonstrate that the process of cross-cultural innovation is exquisitely circuitous. For Yo-Yo Ma and his partners in The Silk Road Project, illuminating both the diversity and the unifying elements of this process is a primary aim. Said Ma, "As we interact with unfamiliar musical traditions, we encounter voices that are not exclusive to one community. We discover trans-national voices that belong to one world."

Program notes copyright 2004, The Silk Road Project, Inc.

TANGLEWOOD 2004
TALKS & WALKS

A series of informal conversations presented by guest artists and members of the Tanglewood family in the Tent Club near the Shed on Thursdays. Doors open at noon. The talks begin at 1 p.m. and are followed at 1:45 p.m. by walking tours of the Tanglewood grounds led by Tanglewood volunteer tour guides. Individual tickets are sold on the day of the talk for $10 at the Tent Club between 12:30 and 1 p.m., subject to availability. Please bring a picnic lunch; beverages and dessert are available for purchase.

July 15	Kurt Masur, Conductor
July 22	James Sommerville, BSO Principal Horn
July 29	David Kneuss, Director, TMC Opera (*A Midsummer Night's Dream*)
August 5	Tan Dun, Composer and Conductor
August 12	Deborah Voigt, Soprano
August 19	James DePreist, Conductor
August 26	Marc Mandel, BSO Director of Program Publications

Tan Dun
The Map, Concerto for Cello, Video, and Orchestra

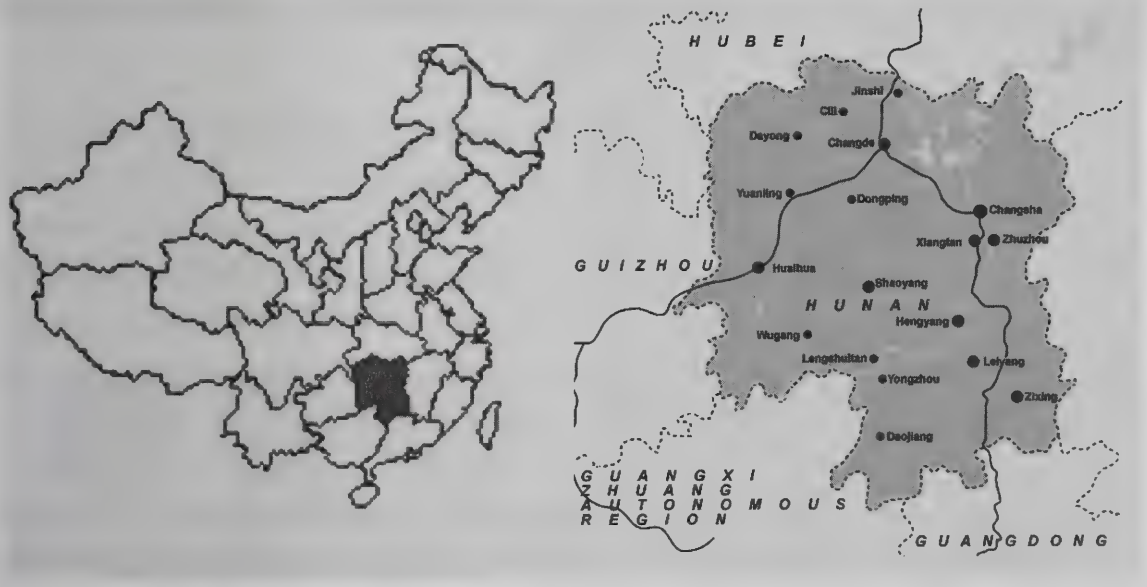
First performances: February 20, 21, 22, and 25, Boston Symphony Orchestra, Symphony Hall, Boston, Tan Dun cond., Yo-Yo Ma cello, Tan Dun, video, David Frankel, video imaging; commissioned by the BSO through the generous support of The New Works Fund established by the Massachusetts Cultural Council, a state agency. Tan Dun has since revised the work, including the omission altogether of the original ninth movement (entitled "Bamboo"). *This is the first performance at Tanglewood.*

For most journeys, a map can be stubbornly literal. One may appreciate such accuracy in the physical realm, but matters of the soul require a certain flexibility. For Tan Dun, music has long been a way of charting his own personal journey, of choosing the right path amidst a thicket of possibilities. And more often than not, that path has paradoxically moved forward by looking back.



In this particular journey, *The Map* has is roots in the ancient village music of Southwest China and its limbs in the cultural currents of the twenty-first century. It is a ripple from a stone case more than two decades ago, when Tan suffered his first crisis of cultural identity as a student at Beijing's Central Conservatory, surrounded by music that had been previously condemned during the Cultural Revolution. Fearing that he had "forgotten the things of my youth," he returned briefly in 1981 to Hunan, where he encountered a practitioner of *ba gua* stone drumming, an ancient ritual combining principles of the *I Ching* with shamanistic vocalizations. "The man talked to the wind," Tan recalls. "He talked both to this life and the past one. I had nothing to offer him, or even to make a record of him, but I promised that one day I would return."

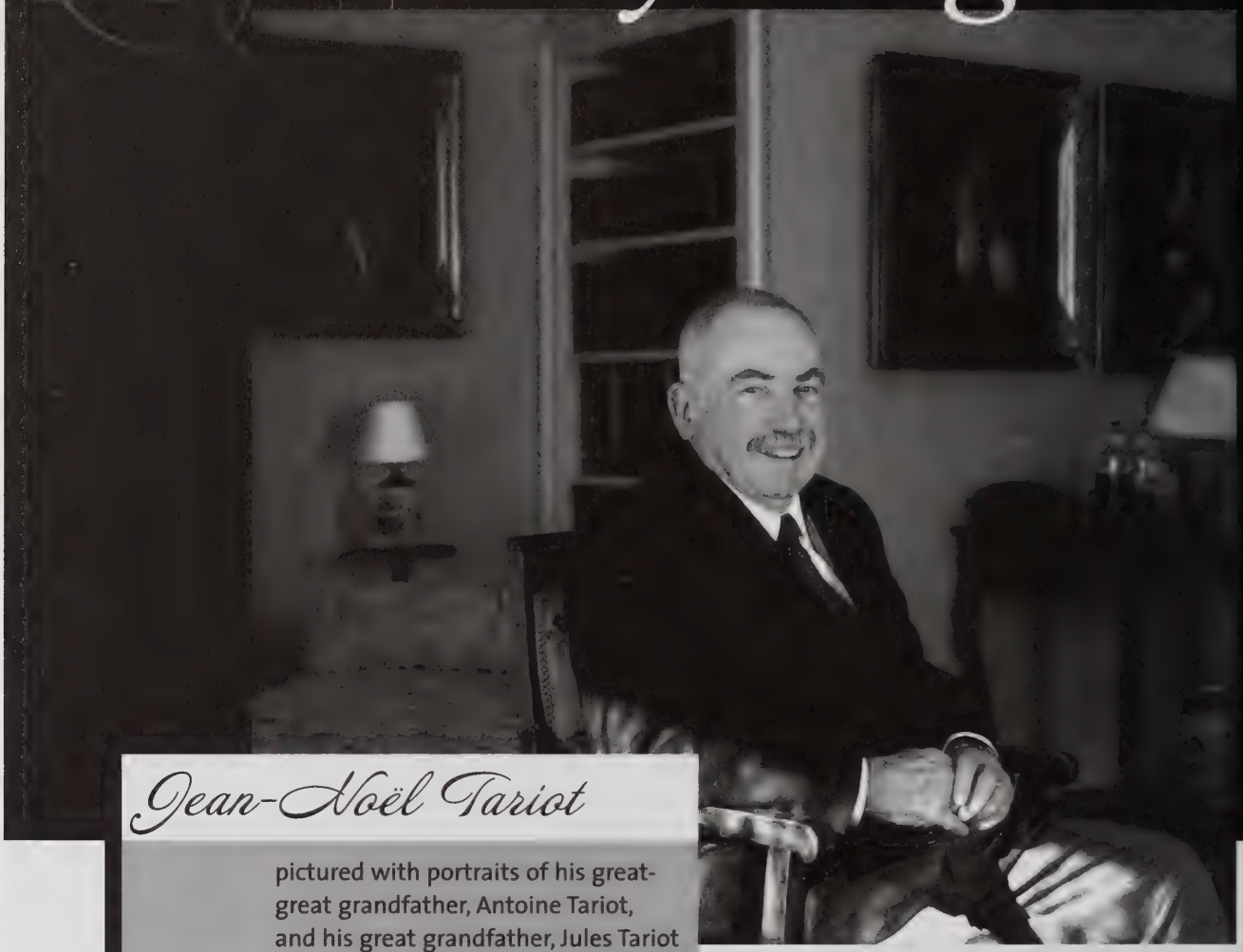
Nearly two decades later, armed with a commission for cellist Yo-Yo Ma and the Boston Symphony Orchestra, Tan returned to the same village in 1999 with a camera crew to document the ancient practice. In the midst of a ceremony, the villages informed Tan that "the tea is cold"—that the stone drummer had died, and with him, his tradition. "That is when my piece became a very personal, spiritual journey," says Tan. "I



Map of China with Hunan Province darkened; map of Hunan Province, the region of Tan Dun's research for "The Map"

THE WALTER PISTON SOCIETY
AT TANGLEWOOD

Easy to give



Jean-Noël Tariot

pictured with portraits of his great-great grandfather, Antoine Tariot, and his great grandfather, Jules Tariot (far right).

Jean-Noël Tariot's musical heritage is impressive. His great-great grandfather, great grandfather, and great uncle, Alexandre Tariot, were accomplished French musicians and acquainted with the great composers of their time. Mr. Tariot and his wife Mona felt compelled to create a lasting legacy at the Boston Symphony Orchestra by endowing a French horn term-chair as a tribute to the music they love so much. The Tariot's charitable gift annuity makes it possible to enjoy this family legacy NOW, and will give them an income for life.

Tanglewood

To learn more about giving opportunities that pay YOU to give, please call (413) 637-5275 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

began reaching inside my heart, drawing the map I could use to find him again."

In one sense, *The Map* merely extends a journey that began in earnest with Tan's move to New York in 1986. Indeed, much of Tan's output seems devoted to recreating that chance encounter with the stone man. *Ghost Opera* (1994) his music-theatre-ritual piece for string quartet and pipa, requires musicians to play stones, paper, and water as well as their respective instruments. His subsequent *Concerto for Water Percussion* (1999), *Water Passion after St. Matthew* (2000), and opera *Tea* (2002) progressively distilled those elemental sonorities into a musical vocabulary of unusual emotional and dramatic resonance.



Tan Dun (right) and a musician working with cymbals (Movement III: Daliuzi [Cymbal Coloring])

Nor does his use of video in and of itself mark a new direction. A former Peking opera fiddler and music director, Tan has similarly cultivated more modern multimedia forms, receiving his most popular acclaim with his Oscar-winning score to *Crouching Tiger, Hidden Dragon* (2000) and its subsequent adaptation as a multimedia concerto. Previously, though, he had embraced video elements in his orchestral theatre works *Red Forecast* (1996) and *The Gate* (1999).

In *The Map*, however, Tan's documentary footage wholly drives his compositional material. Central to the nine-movement piece is a series of filmed field recordings capturing the musical life of the Tuija, Miao, and Dong, three of the 55 ethnic groups comprising China's non-Han minority population. "I was looking for inspiration, but I also wanted to create something new," he says. "I didn't want this to be a documentary film or an MTV video, but instead to invent an entirely new form." Using footage from two separate trips to Hunan in 1999 and 2001, Tan not only spins ethnic source material

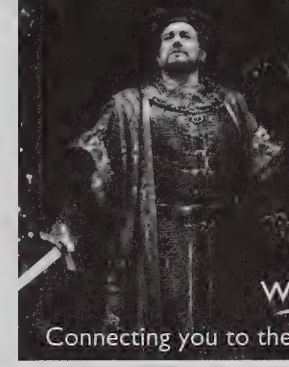
the PORCHES Inn
at MASS MoCA

One of the "101 best hotels in the world."
(Tatler Abercrombie & Kent Travel Guide)

STYLE ART COMFORT

231 River Street, North Adams, Mass. 01247
413.664.0400 WWW.PORCHES.COM

Member Supported.
Locally Programmed.
Community Focused.
www.wmht.org



wmht TV • RADIO • RISE • WEB
Connecting you to the performances you love.



2004 season

Days in the Arts

Through the Boston Symphony Orchestra's Days in the Arts (DARTS) program, students spend a week immersed in the arts. In the morning, students participate in hands-on workshops. In the afternoon, they travel to Tanglewood, the BSO's summer home, and other cultural institutions such as Jacob's Pillow, the Norman Rockwell Museum, and Shakespeare & Co.

Financial support is essential to the continued success of DARTS. Please consider making a generous contribution to DARTS this summer and help more than 400 children explore how the arts can enrich their lives.

For more information, contact Alexandra Fuchs, Director of Tanglewood Annual Funds, at (413) 637-5298, or Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5260.







The BSO gratefully acknowledges the following donors*:

ANNUAL OPERATING GIFTS TO DARTS

$50,000 and above
Dr. Carol Reich and Mr. Joseph Reich

$10,000 - $49,999
Anonymous (1)
Associated Grantmakers of Massachusetts Summer Fund
The Connors Family
Irene E. and George A. Davis Foundation
Mr. and Mrs. Daniel Freed
Stephen B. Kay and Lisbeth Tarlow
The Richard A. and Helene H. Monaghan Family Foundation
National Endowment for the Arts
New Balance Foundation
Thomas A. Pappas Charitable Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Mary Ann Pesce
The William E. and Bertha E. Schrafft Charitable Trust

$5,000 - $9,999
Sydelle and Lee Blatt
Fairmont Hotels & Resorts Charitable Foundation
The Roger and Myrna Landay Charitable Foundation

$2,500 - $4,999
Boston Concessions Group, Inc.
Jonathan and Seana Crellin
The Hoche-Scofield Foundation
Valet Park of New England

$2,000 - $2,499
The Kingsbury Road Charitable Foundation
Tom Stemberg

DARTS Endowment Funds
Elizabeth A. Baldwin DARTS Fund
George and Kathleen Clear DARTS CRT
Paul D. and Lori A. Deninger DARTS Scholarship Fund
Gordon/Rousmaniere/Roberts Fund
Renee Rapaporte DARTS Scholarship Fund
Miriam and Sidney Stoneman Fund of The Boston Foundation

** as of April 30, 2004*

into abstract sonorities, but often keeps that source material in its pure state on the video screen while simultaneously exploring its timbres in orchestrational terms. In a particularly striking example, Tan draws on the antiphonal Miao vocal tradition by having the solo cellist on stage engage a singer on a video screen. Suddenly, a musical form originally intended to communicate across mountains and open fields navigates entirely new boundaries of time, place, and culture.



A musician demonstrates the technique of "Blowing Leaf" (Movement II)

Tan describes *The Map* as being "about minority cultures in China, looking at the past as well as the future." Not for him is the curatorial approach that preserves a tradition at the expense of its vitality. Rather, the composer brings ethnic rural tradition literally into counterpoint with the modern urban avant-garde. "I'm not re-creating a tradition," he maintains. "I'm reconstructing my personal memory of someone who could do something that no one else could do." His stone drummer may be gone, but Tan still struggles to keep his tea warm.

I. Nuo (Ghost Dance and Cry-Singing)—The work opens by juxtaposing two broadly contrasting musical elements of rural Hunan: the plaintive pleas of professional mourners and the festive percussion of ancient opera. Typical of Nuo, a form of masked drama that blurs the boundaries between theater and religious ritual, are tripartite ghost stories that broadly divide into searching for the ghost, entertaining the ghost, and sending the ghost home. The percussive dance here, part of the ghost's entertainment, contrasts strongly with traditional cry-singing, where sounds of anguish actually contain subtle melodies and meaningful texts that admonish the living as much as they mourn the dead. Each inspires considerably different music from Tan, who matches the ox-horns and ritual bells of the dance with suitable sounds in the orchestra, and shapes the vocal gestures of the mourners into fully melodic material for the opening cello line. "What is the old? What is the new? It no longer matters," says Tan. About his footage, he explains, "Toward the end of the cry-singing I made sure that the young children got to see what their grandmothers could do. None of them had ever heard them sing before, and you can see their reactions."

II. Blowing Leaf —In the hands of young Tujia men, a leaf is not just a primitive musical instrument but a requisite implement of courtship. By blowing a steady stream of air over the lower edge of the leaf's surface, a gifted player can communicate a surprising range of emotional states, the richness of which will greatly determine his success in finding a mate. From the Tujia player's melodic material in this video footage, Tan fashions an often lighthearted exercise in orchestral wind timbres, complete with brass players blowing into mouthpieces alone. The leaf player's melodic material is answered directly in the cello line.

III. Daliuzi (Cymbal Coloring)—Tan translates this movement as "cymbal coloring," he says, because the more literal meaning—"striking things"—barely reflects the breadth of timbre and subtlety of textures inherent in Tujia percussion music. The percussionists in this field recording establish tremendous collaborative rapport as well as a wide range

of sonorities imitating the sounds of nature. By the time the video clip enters, the entire orchestra—first percussion, then brass, then winds, then strings—has already framed the rhythm and timbre with a full instrumental realization of the sonorities, allowing live and taped performances to come together in multimedia counterpoint at the end.

IV. Miao Suona (Pipe)—The *suona* is commonly known as "the Chinese trumpet" for its open bell, its piercing tones, and its militaristic associations. The Miao *suono*, a more rustic version of the Han reed instrument, requires a delicate balance of fingering and breathing to control pitch and volume. The videotaped performance begins after the orchestra and solo cello have already set the mood, with phrasing and ornamentation derived from *suona* playing styles.



Lusheng players in repose, Huangdao Village, Hunan Province (Movement IX)

V. Feige (antiphonal singing)—Partly to ensure that the Miao marry outside of immediate kin, their folk singing has developed a piercing vocal quality guaranteed to carry their courtship songs across mountains and valleys. Their *feige*, or "flying song," is a form of antiphonal singing in which the two participants traditionally never see each other, requiring their voices to communicate a maximum of emotional expression to their perspective partners. Borrowing that song form, this movement opens with a solo cello initiating the exchange with a videotaped Miao girl who listens and responds. The singer, whose Sinofied name is Long Xiane, was recorded in the Hunan ancient town of Fenghuan. Although her song recounts a young boy that she met at the market and is longing to see again, Tan had initially envisioned that she was communicating with someone on the opposite side of the earth. "In her moments of silence," he says, "I was already composing the cello's response."

VI. Interlude: Mapping the Portrait—The only movement without a full videotaped field recording, this Interlude opens with a scrolling text introducing the story behind *The Map*, as well as the composer's desire "to keep things from disappearing," amidst a symphonic backdrop exploring a range of modernist orchestral sonorities.

VII. Stone Drums—Rather than using a field recording, this movement opens with a video clip of Tan Dun emulating the abstract stone-throwing of the *ba gua* master who originally inspired him. The sentiment is later echoed in the orchestra as the musicians also play with stones. "I am not recreating a *ba gua*," Tan explains. "I'm not even interested in *ba gua*. I'm interested in this man, and in recreating my memory of him and what had shocked me so much when I met him."

VIII. Tongue-singing—In this movement, the orchestra decidedly takes a back seat to a quintet of Dong women, whose ensemble performance represents an extremely rare example of polyphonic folk singing. Called *da ga*, or "big song" (describing the size of the ensemble rather than the song's duration), Dong part-singing uses vocal techniques more characteristic of Slavic nations like Bulgaria than of any other music found in China. The form highlights a vocal leader accompanied by slow-moving drones comparable to medieval organum, with singular vocal techniques that imitate the sounds of

nature. In this case, their refrain makes extensive use of rapid tongue articulations that imitate the sound of cicadas.

IX. Lusheng (Mouth Organ)—*The Map* concludes with a musical portrait of the *lusheng*, a free-reed mouth organ that is the most characteristic instrument of the Dong, Miao, and other ethnic minorities in Southwest China. Ranging in size from about twelve inches to more than twelve feet, the *lusheng* is a staple of village celebrations, with melodies that correspond to specific ritual dances, played by performers who often have trouble staying in rhythm if their bodies don't move with the music. Throughout this movement, the recorded component becomes in essence an additional instrumental section, which Tan folds into the orchestra at large.

—Ken Smith

GUEST ARTISTS

Tan Dun



Multifaceted composer/conductor Tan Dun commands a creative repertoire that spans Eastern and Western musical systems and multimedia. He is a winner of today's most prestigious honors—the Grawemeyer Award for classical composition, Grammy Award, Academy Award, and *Musical America*'s "Composer of The Year"—and his music has been played throughout the world by the leading orchestras, opera houses, and international festivals, as well as on radio and television. His latest work, *Inventions for Paper Instruments and Orchestra* for the Los Angeles Philharmonic and Esa-Pekka Salonen, was premiered in October 2003 at the opening of the Walt Disney Concert Hall. Current commissions include a new opera for the Metropolitan Opera and James Levine scheduled for a premiere in 2007, and a new work for the Berlin Philharmonic and Sir Simon Rattle. As a conductor, his primary interest is in creating programs that reach a new and diverse audience, and break the boundaries between classical and non-classical, East and West, avant-garde and indigenous art forms. He has led such orchestras as the Royal Concertgebouw Orchestra, Los Angeles Philharmonic, Boston Symphony, France's Orchestre National, the Philadelphia Orchestra, BBC Symphony, Montreal Symphony, the NHK Symphony of Japan, National Orchestra de Lyon, Sydney Symphony, and London Sinfonietta. Among Tan Dun's works are his Orchestral Theatre series, bringing his childhood memories of shamanistic ritual into symphonic performances; a series of "organic music" works incorporating elements from the natural world, such as the *Concerto for Water Percussion and Orchestra*, premiered by the New York Philharmonic with Kurt Masur and soloist Christopher Lamb; and multimedia concertos, including the present work *The Map: Concerto for Cello, Video, and Orchestra*. Among his operas are *Marco Polo* (1995-96), with a libretto by Paul Griffiths, which has had three different productions and has been performed in over twenty cities worldwide; *Peony Pavilion* (1998), on a text by Tang Xianzu and directed by Peter Sellars, which has had more than fifty performances in Vienna, Paris, London, and Rome; and *Tea* (2002), on a libretto by Xu Ying, with music of ceramic, stone, and paper instruments with orchestra, premiered at Japan's Suntory Hall and Netherlands National Opera with Pierre Audi directing. Other major works are the *Water Passion after St. Matthew* for the Internationale Bachakadamie in Stuttgart, *Eight Memories in Watercolor* for pianist Lang Lang, the Grammy and Academy Award-winning score for Ang Lee's film *Crouching Tiger, Hidden Dragon*, and *Ghost Opera* for the Kronos Quartet. Now based in New York, Tan Dun was born in Simao, China. Having served as a rice-planter and performer of Peking opera during the Cultural Revolution, he later studied at Beijing's Central Conservatory. He holds a doctoral degree in musical arts from New York's Columbia University. Among the many international honors he has received, Tan Dun was elected by Torū Takemitsu for the Glenn Gould Prize in Music Communication, and by Hans Werner Henze for the Munich International Music Theatre Award. Tan Dun was director of Tanglewood's annual Festival

of Contemporary Music in 1999 and artistic director of the London Barbican Centre's international festival in 2000. He is currently music director of a multimedia festival with the Orchestre de la Radio Flamande. Tan Dun's award-winning Sony Classical recordings include *Crouching Tiger, Hidden Dragon*, *Water Passion after St. Matthew*, and *Death and Fire*. His manuscript of *The Map* was acquired recently by Carnegie Hall for its Composers Gallery in New York. Tan Dun's music is published by G.Schirmer Inc. For more information, please visit www.tandunonline.com and www.schirmer.com. Tan Dun made his Boston Symphony debut conducting his own *Heaven Earth Mankind–Symphony 1997* in October 1998. He made his Tanglewood debut with the orchestra in July 1999 and appeared with the BSO most recently leading *The Map* in Boston and at Carnegie Hall in February 2003, on a program also including music of Shostakovich, Cage, and Britten.

Yo-Yo Ma



Yo-Yo Ma is the founder and artistic director of the Silk Road Project; his many-faceted career is a testament to his continual search for new ways to communicate with audiences. Whether performing a new concerto, coming together with colleagues for chamber music, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside of the Western classical tradition, Mr. Ma strives to find connections that stimulate the imagination. One of his goals is to explore music as a means of communication and as a vehicle for the migration of ideas across cultures. To that end, he has taken time to immerse himself in subjects as diverse as native Chinese music and its distinctive instruments, and the music of the Kalahari people in Africa. Mr. Ma is an exclusive Sony Classical artist, with a discography of more than fifty albums (including fifteen Grammy winners) that reflect his wide-ranging interests. His most recent releases include "Vivaldi's Cello," the Grammy-winning "Obrigado Brazil," "Paris: La Belle Epoque" (with pianist Kathryn Stott), and "Silk Road Journeys: When Strangers Meet"



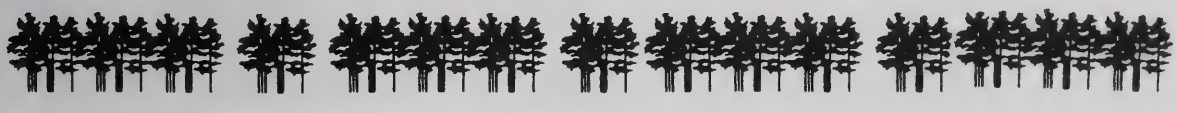
(with the Silk Road Ensemble). In addition, he is strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation. Yo-Yo Ma was born to Chinese parents living in Paris. He began to study the cello with his father at age four and soon came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. Mr. Ma and his wife have two children. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. He has appeared regularly as soloist with the Boston Symphony Orchestra in Boston, at Tanglewood, and on tour, since his BSO debut in February 1984.

The Silk Road Ensemble

The Silk Road Ensemble is not a fixed collective, but rather a group of like-minded musicians dedicated to exploring the relationship between tradition and innovation in music from the East and West. Each musician's career illustrates a unique response to what is arguably the paramount artistic challenge of our times: nourishing global connections while maintaining the integrity of art rooted in an authentic tradition. Most of the Silk Road Ensemble musicians first came together at a Silk Road Project workshop at the Tanglewood Music Center in July 2000 under the artistic direction of Yo-Yo Ma. During the last five years, various combinations of these artists, whose diverse careers encompass and often intermingle Western and non-Western classical, folk, and popular music, have performed a variety of programs, both with and without Mr. Ma, in Silk Road Project concerts and festivals in Europe, Asia, and North America.

The Silk Road Project, Inc.

The Silk Road Project, a not-for-profit arts organization, was founded in 1998 by cellist Yo-Yo Ma, who serves as its artistic director. The Project's purpose is to illuminate the Silk Road's historical contribution to the cross-cultural diffusion of arts, technologies, and musical traditions; to identify the voices that best represent its cultural legacy today, and to support innovative collaborations among outstanding artists from the lands of the Silk Road and the West. At the center of the Silk Road Project are a series of interdisciplinary festivals and residencies in North America, Europe, Central Asia, China, and Japan which began in summer 2001. Co-produced with major presenting organizations, museums, and cultural institutions worldwide, the festivals draw upon a new body of chamber works commissioned by The Silk Road Project as well as on traditional music from the lands of the Silk Road and existing works by Western composers who were profoundly influenced by Eastern traditions, such as Ravel and Debussy. In addition to live performance events, the Project has co-produced two recordings, "Silk Road Journeys: When Strangers Meet" (Sony Classical) and "The Silk Road: A Musical Caravan" (Smithsonian Folkways). Additional works include *Along the Silk Road*, a volume of essays and discussions of the present-day and historical Silk Road. Co-published by the Project, the Smithsonian Institution, and the University of Washington Press, its topics include composition and ethnomusicology, art history and archaeology, science, photography, and film. In yet another significant partnership with Ford Motor Company and The Asia Society, the Project has produced a comprehensive multimedia educational kit, "Silk Road Encounters." Supplementing traditional classroom materials, the kit includes a sourcebook, activity plans, and audio and visual samplers, as well as reference materials. Two films, "Beginnings: Silk Road Journeys" and "Silk Road Encounters," complement the educational programs of the Project. For more information, please visit the Silk Road Project web site at www.silkroadproject.org.



Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

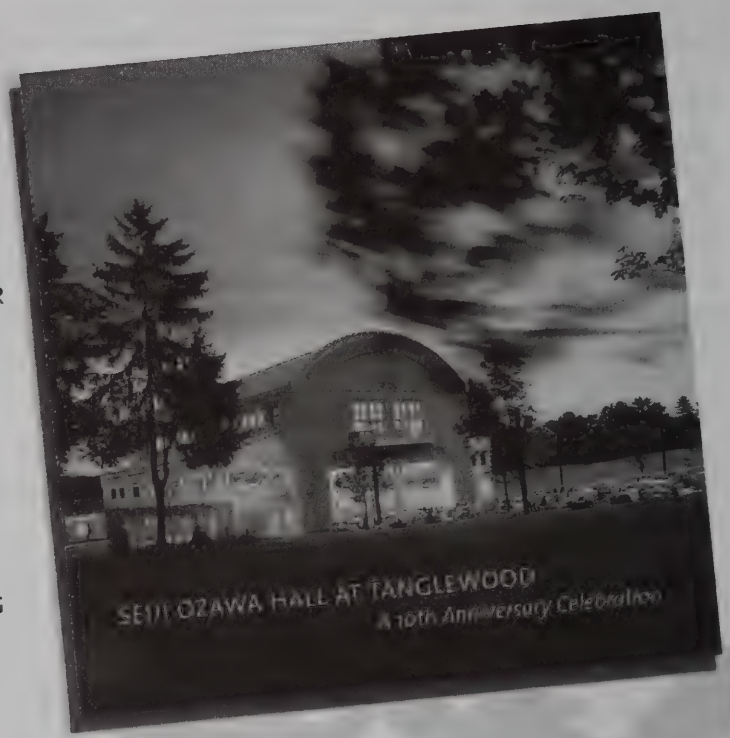
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Sunday, August 8, at 2:30

CHRISTOF PERICK conducting

ALL-MOZART PROGRAM

Serenade in C minor for two oboes, two clarinets, two horns, and two bassoons, K.388(384a)

Allegro
Andante
Menuetto in canone; Trio
Allegro

KEISUKE WAKAO and ROBERT SHEENA, oboes
WILLIAM R. HUDGINS and CRAIG NORDSTROM, clarinets
JAY WADENPFUHL and DANIEL KATZEN, horns
RICHARD RANTI and GREGG HENEGAR, bassoons

Piano Concerto No. 22 in E-flat, K.482

Allegro
Andante
Allegro—Andantino cantabile—Tempo primo

CHRISTIAN ZACHARIAS

INTERMISSION

Symphony No. 41 in C, K.551, *Jupiter*

Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

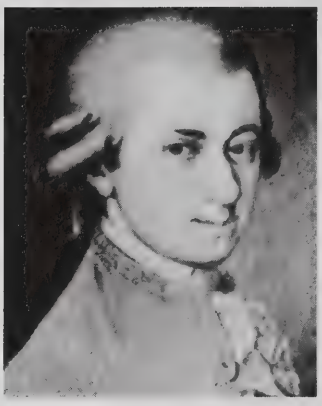
Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Serenade in C minor for winds, K.388(384a)

First performance: Date and circumstances unknown. *First BSO (and Tanglewood) performances*: July 20 and 25, 1948, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 3, 1971, Seiji Ozawa cond. The work shows up more frequently in chamber music programs, and was performed by the Boston Symphony Chamber Players most recently on January 16, 2000, in Boston.

The Serenade, K.388, is at once among the most profound and most mysterious of Mozart's works. It is scored for an ensemble generally used for light entertainment, yet it is anything but light in character. We do not even know for sure when it was composed. The only reference to the piece in Mozart's correspondence is very oblique. In the summer of 1782, the composer's father wrote to ask if he had anything suitable for a Salzburg festivity in the home of the Haffners. Wolfgang replied on July 27: "I have had to compose in a great hurry a serenade, but only for wind instruments." (For the Haffner party, he would have needed to use strings.) Actually, recent Mozart scholarship suggests that Mozart was referring to the E-flat serenade, K.375, since the manuscript of that work indeed suggests great haste, something that is not true of K.388. If that is so, it is likely that the C minor serenade was not composed until later in 1782 or even 1783. In any case, the traditional designation *Nacht Musique* ("Night Music"), which has been applied to this work on the strength of Mozart's reference in the July 27 letter, would not apply.



Mozart was not the composer to write music without a reason and a guarantee of performance. Why did he write this somber, powerful masterpiece? As Alfred Einstein wrote, "We know nothing about the occasion, nothing about the person who commissioned it, nothing about whether this client desired so explosive a serenade or whether that is simply what poured forth from Mozart's soul."

A serenade in Mozart's day normally consisted of a string of loosely connected movements, mostly in dance meters, with a sonata-form opening movement and a lively

For rates and
information on
advertising in the
Boston Symphony,
Boston Pops,
and
Tanglewood program books
please contact:

STEVE GANAK AD REPS
51 CHURCH STREET

(617) 542-6913

BOSTON
SYMPHONY
ORCHESTRA

finale. There were most often six (or even more) movements, but in the C minor serenade Mozart composed only four, thus making the piece virtually a symphony for wind octet. The extraordinary first movement is dense and closely argued, with chromatic motives and a tight rhythmic continuity. Its astonishing emotional resonance links it with such other Mozart masterpieces as the G minor symphony (K.550), the G minor string quintet (K.516), and the C minor piano concerto (K.491).

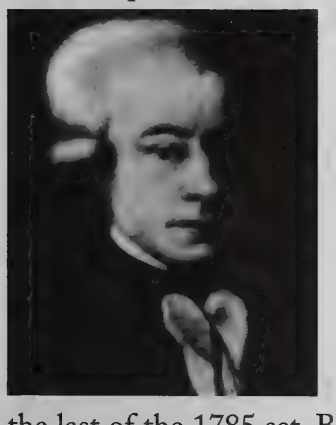
The Andante, in E-flat, sets a sweetly solemn main theme against a relatively light-humored second theme (though in this very serious composition it is far from high-spirited!). Three times during the development the main theme attempts to reassert itself, each time to be interrupted with a more elaborate detour; in the end the recapitulation takes place with telling economy. The Menuet is striking for its consistently contrapuntal character. It is severe rather than lighthearted in mood, and carries its canonic accompaniment almost throughout.

The finale is a magnificent theme-and-variations movement that begins by maintaining the dark character of the first movement through four variations—poignant, mysterious, and passionate by turns—before it changes, like a ray of sunshine in the darkness, to E-flat major. This would seem to portend a brightening for the end, but Mozart returns instead to the tonic minor for two more intense variations. Only when it appears as if all hope is lost does the sun come out to stay in a brilliant C major close.

—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 22 in E-flat, K.482

First performance: December 23, 1785, Vienna, with Mozart as soloist and Antonio Salieri perhaps as conductor (the concerto being performed as an entr'acte to a performance Salieri conducted of Karl Ditters von Dittersdorf's oratorio *Esther*). *First BSO performances*: November 1933, Serge Koussevitzky cond., Egon Petri, piano. *First Tanglewood performance*: July 21, 1962, Charles Munch cond., Evelyne Crochet, piano. *Most recent Tanglewood performance*: July 27, 2003, Miguel Harth-Bedoya cond., Garrick Ohlsson, piano.



Between the end of 1783 and the early summer of 1788, Mozart wrote a baker's dozen of piano concertos, all but one of the series falling into the span from February 1784 (K.449 in E-flat) and December 1786 (K.503 in C). In those five years, which were the years both of Mozart's most delirious public success and of his great decline in popular favor, he also wrote, among many other things, the last three of the six string quartets dedicated to Haydn and the D major quartet, K.499, the two piano quartets, the quintet for piano with winds, the viola quintets in C and G minor, *Eine kleine Nachtmusik*, the *Prague* Symphony, *Figaro*, and *Don Giovanni*. In 1784, hardly able to keep up with the demand for his own appearances as pianist, he wrote six concertos, then three each in 1785 and 1786. K.482, written in the middle of *Figaro*, is the last of the 1785 set. Both majestic and gentle—Girdlestone aptly says that "combining grace and majesty...this one is the queenliest" of Mozart's concertos—it offers a remarkable contrast to its two predecessors, the D minor, K.466, and the C major, K.467, both of them hyperinventive and audaciously personal. The E-flat concerto and the lovely A major, K.488, that followed two-and-a-half months later, are a gentle interlude in the series. With the C minor concerto, K.491 (March 1786), and the grand C major, K.503 (December 1786), Mozart returned to a denser manner of composition and to a

higher level of intellectual ambition.

Mozart begins here with a formula we find often in his pieces in E-flat, a firm, fanfare-like phrase and a quiet response. This is one of his trumpets-and-drums concertos, though in E-flat the sonority is mellow rather than brilliant. Mozart, being Mozart, can make something remarkable even of these conventional fanfares—the sudden fortissimo in the middle of the second measure in the *Sinfonia concertante* for violin and viola, for example, or here the odd phrase-length of three bars. The really personal note, however, comes in the answer, which here consists of a series of softly dissonant suspensions in two horns with the two bassoons in unison providing a bass. The harmonies outlined by that bass are not extraordinary; the specific articulation and presentation, on the other hand, is altogether individual and delightful. (It is also, on the most modest possible scale, an example of Mozart's post-1782 sense of texture.) Statement and answer are repeated, only this time the horn suspensions are given a sound never before heard in one of Mozart's concertos, the sound of clarinets, still a novel instrument in the middle-'80s and one for whose round softness Mozart had a special feeling. The bass to the clarinets, everything now being an octave higher than before, is given to non-bass instruments, namely violins. In twenty seconds of music, Mozart has set the stage for us. It is a movement rich in lyric themes, this Allegro, relatively casual in its development, exceptionally inventive in its non-automatic recapitulation.

We read that at the first performance in Vienna the audience demanded (and got) an encore of the Andante. It is a most wonderful movement. Its theme is a lament, long and irregular, for muted strings, all broken lines, sighs, and pathetic silences. We hear three variations on this paragraph, the first two for the piano alone or with a quiet accompaniment of strings, the third an extraordinary dialogue that engages the entire orchestra (save trumpets and drums, which are silent throughout this movement). But

Fine tuning portfolios
for over sixty years.



David L. Babson℠
& COMPANY INC.

INVESTMENT ADVISORS SINCE 1940
Call Rob Lamb at 877-766-0014 x13703 or visit dlbabson.com
to learn how we may help you with your investment goals.
One Memorial Drive, Cambridge MA
A member of the MassMutual Financial Group℠

on either side of Variation II Mozart puts an independent episode, the first for winds alone, the second a string-accompanied duet for flute and bassoon. The last variation, more expansive than the theme and the two variations that came before, spills into a coda that, for pathos and magic of harmony, surpasses everything we have yet heard. The Andante is the concerto's true center, sensuous, deeply pathetic, surprising and complex, yet utterly clear.

From there Mozart moves into a 6/8 hunting finale on a theme that is a slightly more formal, less capricious variant of the one in the B-flat concerto, K.450, of March 1784. Like the finale of the earlier great concerto in E-flat, K.271 (January 1777), this movement is interrupted by a slower interlude in 3/4, though not so specifically minuet-like this time. It harks back to the textures of the Andante, beginning with the wind music from the world of serenades and looking ahead to the perfumes of Fiordiligi's and Dorabella's garden, and alternating these fragrant sounds with the union of the piano and the orchestral strings. Here in the Allegro portion of the movement are several instances where Mozart wrote shorthand rather than a completely realized piano figuration, passages where the soloist is asked to meet the challenge of putting flesh on the bones and color on the skin. The formality and simplicity of the opening theme allow room for subtle alterations of shape and harmony at its various returns. The whole movement is indeed a feast of gentle wit, the best of all the jokes—and it is a wistful one—being saved for the very end.

—Michael Steinberg

Wolfgang Amadè Mozart
Symphony No. 41 in C, K.551, *Jupiter*

First performance: Date unknown; composed summer 1788 for a concert series that seems not to have taken place. *First BSO performances*: February 1885, Wilhelm Gericke cond. *First Tanglewood performances*: July 20 and 22, 1947, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 20, 2003, Hans Graf cond.

The very perfection of Mozart's last three symphonies—No. 39 in E-flat, the great G minor, and the *Jupiter*—is miraculous, and the more so given how quickly they were composed. No less impressive is their diversity, and the clarity with which, in three quite different directions, they define the possibilities of Mozart's art. Eric Blom puts it thus: "It is as though the same man had written Shakespeare's *Twelfth Night*, Racine's *Phèdre*, and Goethe's *Iphigenie* within whatever period may be equivalent for the rapid execution of three plays as compared to three symphonies."



In view of how much Mozart's compositions are as a rule bound to particular occasions, commissions, or concerts, another wonder is that these symphonies exist at all. They were completed respectively on June 26, July 25, and August 10, 1788. By then Mozart's public career had begun to go badly. There had been a time when he could report, as he did in a letter to his father on March 3, 1784, that he had had twenty-two concerts in thirty-eight days: "I don't think that in this way I can possibly get out of practice." A few weeks later he wrote that for his own series of concerts he had a bigger subscription list than two other performers put together.

Not many years later all this had changed. *Figaro*, new in 1786, was popular in Vienna, but not more so than other operas by lesser composers, and certainly not suffi-

ciently to buoy up Mozart's fortunes for long. *Don Giovanni*, first given in Vienna on May 7, 1788, failed to repeat the enormous success it had enjoyed in Prague, and the performance on December 15 of that year was the last one in the capital in the composer's lifetime. By then, Mozart was in catastrophic financial straits. In June 1788, he wrote the first of the agonizing letters in which he entreated his brother Mason, Michael Puchberg, for help. He mentions a series of concerts about to begin at the Casino "next week" and encloses a pair of tickets. There is no evidence in newspapers or anywhere else that these concerts ever took place: this time, perhaps, the subscribers were too few. Nor did Mozart give other concerts of his own in Vienna after that.

It seems reasonable to connect Mozart's last three symphonies with the projected Casino concerts. Little is known about their early history. Orchestra parts for them were printed by Johann André in Offenbach, Hesse, two years after Mozart's death, but various libraries have also yielded manuscript copies, some of which certainly date to the composer's lifetime. The G minor symphony was played in its revised version with added clarinets in April 1791, but whether Mozart ever heard the *Jupiter* or the E-flat we do not know.

A word, first, about the symphony's name. It is not Mozart's, but it is old and perhaps the brainchild of Johann Peter Salomon, the German-born violinist and impresario

5 Enchanted Evenings. 225 Voices in Song.

Hear great choral masterpieces performed by a chorus of 225 voices, prominent soloists, renowned conductors and the Springfield Symphony Orchestra.

JULY 10 – Philip Brunelle, conductor
Works by Brahms & Britten
Horatio Parker - *Hora Novissima*

JULY 17 – Donald McCullough, conductor
Duruflé - *Requiem*
Beethoven - *Mass in C*

JULY 24 – Duain Wolfe, conductor
American Hymns, Songs & Psalms

JULY 31 – Tom Hall, conductor
Haydn - *The Seasons* (in German)

AUGUST 7 – David Hayes, conductor
Dvořák - *Requiem*

Saturday Concerts at 8:00 p.m.
PREPs: Free pre-concert talks at 6:45 p.m.
Festival Box Office: 413.229.1999
Tickets: $25 - $40

BERKSHIRE CHORAL FESTIVAL
245 North Undermountain Road, Sheffield, MA
www.choralfest.org
MCC
massculturalcouncil.org

3rd Annual
Brandeis in the Berkshires
Lecture Series
Shakespeare and Company, Founder's Theatre


Ann W. Richards

July 12, 2004
An Evening with Former Texas Governor, The Honorable Ann W. Richards
Former Governor of Texas


Rabbi Irwin Kula

July 27, 2004
Post-Denominational Judaism: In An Age of Freedom, Affluence and Power
President, National Center for Jewish Leadership and Learning *(CLAL)*



Alice Hoffman

August 9, 2004
The Power of Gender: Women's Voices, Women's Stories Special Reading with Q&A and Book Signing
New York Times Best-Selling Novelist and Oprah Book Choice Award Winner

Lectures begin at 8 p.m. and are open to the public.
Tickets are $8
To order tickets, phone Shakespeare & Co Box Office.
#413-637-3353
Brandeis in the Berkshires was founded in 2002 through the generous support and vision of
Harold Grinspoon and the Harold Grinspoon Foundation.

most famous for having twice enticed Haydn to London. At any rate, in 1829, thirty-eight years after Mozart's death and fourteen after Salomon's, the English composer, organist, and publisher Vincent Novello and his wife Mary visited the Continent and spent a few summer days in Salzburg with Mozart's widow and son. The Novellos kept separate journals, and in Vincent's, on August 7, 1829, we may read the following: "Mozart's son said he considered the Finale to his father's Sinfonia in C—which Salomon christened the *Jupiter*—to be the highest triumph of Instrumental Composition, and I agree with him."

In terms of Eric Blom's literary comparison, the *Jupiter* is *Iphigenie*: noble, at once subtle and grand, "classical." The fences so recklessly torn down in the G minor *Phèdre* are restored. The opening gestures, with their orderly contrasts and symmetries, are more formal, indeed more formulaic, than anything else in the last three symphonies. But whatever Mozart touches becomes personal utterance. After an impressive drawing up to a halt, the opening music reappears, but what was assertive before is now quiet and enriched by softly radiant commentary from the flute and the oboe. Another cadence of extreme formality, and a new theme appears. This, too, being full of gentle, unobtrusive complexities, is not so innocent as at first it seems.

When he comes to his Andante—the strings are muted now—Mozart becomes more overtly personal, writing music saturated in pathos and offering one rhythmic surprise after another. The coda, which adds miracles at a point when we can hardly believe more miracles are possible, was an afterthought appended by Mozart on an extra leaf. The minuet, aside from having the proper meter and speed, is not particularly minuet-like. It is fascinating what a wide-ranging category "minuet" is for Mozart. The *Jupiter* minuet is wonderful in a quiet way: here is music that constantly blossoms into *richesses* Mozart carefully leads us not to expect. The Trio is, for the most part, an enchanting dialogue of ever so slightly coquettish strings and winds so soberly reticent that they seem able to do no more than make little cadences. There is one *forte* outburst lasting just a few seconds: here the orchestra sounds a new and brief phrase of striking profile. It demands attention, and, although just then it seems to pass without consequence, we shall soon discover why.

That happens the moment the finale begins. Here Mozart picks up the four-note idea that had made such a startlingly forceful appearance in the Trio. When first we heard it, it was on an odd harmonic slant; now it is set firmly in C major. This idea is in fact part of the common stock of the eighteenth-century vocabulary; Mozart himself



had used it before on several occasions—in Masses, in the Symphony No. 33 in B-flat, in the great E-flat sonata for piano and violin, K.481—and as he is quick to remind us, it lends itself to contrapuntal elaboration. The music moves at a tempo swifter than any we have yet heard in this symphony. All the themes in this finale are short: they are material to work with more than objects presented for the sake of their intrinsic charm, and Mozart whirls them by us with a fierce energy that is rooted in his dazzling polyphony.

Six years earlier, Mozart had come to know the music of J.S. Bach. Having begun by transcribing and imitating, Mozart has now achieved a complete and easy integration of Baroque polyphony with the *galant* language that was his most direct inheritance, which he had learned at the knee of Sebastian Bach's youngest son, Johann Christian. In his exuberantly energetic coda, Mozart unfurls a dazzling glory of polyphony to cap, in one of music's truly sublime pages, a movement that is one of the most splendid manifestations of that rich gathering-in we call the classical style.

—Michael Steinberg

GUEST ARTISTS

Christof Perick



In 2003-04, Christof Perick began his third season as music director of the Charlotte Symphony. He completed his tenure as principal guest conductor of the Dresden Semper Opera at the close of the 2002-03 season. Before that he was music director of the Niedersächsisches Staatsorchester and Staatsoper in Hannover, Germany, 1993-96; the Los Angeles Chamber Orchestra, 1992-95, the Badische Staatskapelle Karlsruhe, 1977-86, and the Rundfunk-Sinfonieorchester Saarbrucken, 1974-77. In recent seasons, Mr. Perick's engagements have included productions with the Dresden Semper Oper and the Hamburg Staatsoper, and appearances in North America with the New York Philharmonic, the Los Angeles Philharmonic, the symphony orchestras of Boston, Saint Louis, Cincinnati, Houston, Dallas, Indianapolis, Atlanta, Detroit, Seattle, Milwaukee, Phoenix, Charlotte, San Antonio, San Diego, Montreal, and Toronto, the National Symphony Orchestra, and the Los Angeles Chamber Orchestra, and at summer festivals including Mostly Mozart and Grant Park. He also conducted the first U.S. tour of the Bundesjungendorchester, Germany's leading youth orchestra. At New York's Metropolitan Opera, Christof Perick has led productions of *Fidelio*, *Tannhäuser*, *Die Frau ohne Schatten*, *Hansel and Gretel*, and *Die Meistersinger*. Other productions he has led in the United States include *Der*



fliegende Holländer and *Parsifal* with Lyric Opera of Chicago, *Der fliegende Holländer* with San Francisco Opera, *Così fan tutte* and *Ariadne auf Naxos* with the Los Angeles Music Center, and *Fidelio* with San Diego Opera. Recent productions he has led abroad include Puccini's *Il trittico* and Strauss's *Die schweigsame Frau*, *Salome*, *Capriccio*, *Parsifal*, *Tristan und Isolde*, and *Fidelio* in Dresden and a *Ring* cycle in Hannover, in addition to concerts with the Orchestre National de France, the Orchestre National de Lyon, and the Orchestre Philharmonique de Montpellier. Christof Perick made his Boston Symphony debut in March 1991, returning subsequently for another subscription series in January 1995 and for his first Tanglewood appearance in August 2003.

Christian Zacharias



Christian Zacharias achieved international attention as prizewinner in the Geneva Competition in 1969 and the Van Cliburn Competition in 1973. In 1975 he won first prize in the Ravel Competition in Paris and began an international career encompassing recitals in all the major capitals of Europe, award-winning recordings, and concerts with the world's leading orchestras and conductors. Mr. Zacharias also appears in chamber music concerts with such partners as the Alban Berg Quartet, the Guarneri Quartet, Heinrich Schiff, and Frank Peter Zimmermann. In 1992 he launched his conducting career, making his debut leading the Orchestre de la Suisse Romande in Geneva. This was soon followed by invitations to conduct the Bamberg Symphony, Northern Sinfonia, English Chamber Orchestra, Scottish Chamber Orchestra, and Dresden Philharmonic. In August 2001 he made his New York conducting debut at the Mostly Mozart Festival at Avery Fisher Hall, followed by his conducting debuts with the National and Seattle symphonies and a two-week festival with the Los Angeles Philharmonic. In September 2000, Mr. Zacharias became artistic director and principal conductor of the Orchestre de Chambre de Lausanne. He was appointed principal guest conductor of the Göteborgs Symfoniker in 2002. Recent North American engagements as soloist have included the New York Philharmonic, Los Angeles Philharmonic, Minnesota Orchestra, the Orchestre de la Suisse Romande at Avery Fisher Hall, the Cincinnati Symphony both in Cincinnati and at Carnegie Hall, the National Symphony, Philadelphia Orchestra, and Toronto Symphony Orchestra, as well as appearances in recital in Philadelphia and in New York's Avery Fisher Hall. In October 2003 he returned to New York to perform Beethoven's Piano Concerto No. 1 with the New York Philharmonic and Lorin Maazel. Mr. Zacharias returns to the Mostly Mozart Festival in New York this summer and will make his conducting debut with the New York Philharmonic in December 2005. In 2000, Mr. Zacharias celebrated his 50th birthday performing numerous Mozart cycles in cities including Amsterdam, Rome, Geneva, Edinburgh, London, and Paris. Christian Zacharias made his recording debut in 1976 on the EMI label. He has since recorded more than 40 discs for EMI and six for Musikproduktion Dabringhaus & Grimm. He is particularly drawn to the music of Scarlatti, Mozart, Beethoven, Schubert, Schumann, and Ravel, and it is this repertoire that is reflected in his numerous recordings. For his recording of the Scarlatti sonatas, Christian Zacharias received the Edison Award. In recent years he has been the artist in three documentary films: *Domenico Scarlatti in Seville*; *Robert Schumann, The Poet Speaks*, and *Between Stage and Greenroom*. Christian Zacharias also devotes as much time as possible in his schedule to giving master classes. He studied with Irene Slavin and Vlado Perlemuter in Paris. Mr. Zacharias made his Boston Symphony debut in November 1979, returning for Tanglewood appearances in 1994 and 1997, and for subscription performances in February 1998.

IN HARMONY WITH SCIENCE



Concert for the Cure

SUNDAY, OCTOBER 10TH, 5PM

DONATED BY MEMBERS OF THE

Boston Symphony Orchestra

LED BY

Edo de Waart

GUEST SOLOIST

André Watts

FOR MORE INFORMATION CALL: 888.310.7100

VISIT US ON THE WEB: WWW.CONCERTFORTHECURE.ORG



THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2003, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center Annual Fund, and Tanglewood restricted annual gifts. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and businesses for their annual support of $2,500 or more during the 2003-2004 season. For further information, please contact the Friends Office at (413) 637-5261.

APPASSIONATO $100,000 and up

Anonymous (1)
George and Roberta Berry

VIRTUOSO $50,000 to $99,999

Country Curtains
Dr. Carol Reich and
Mr. Joseph Reich

ENCORE $25,000 to $49,999

Linda J.L. Becker
Gregory Bulger
A Friend of the Tanglewood Music Center
Dorothy and Charles Jenkins
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. Abe Pollin
Stephen and Dorothy Weber

MAESTRO $15,000 to $24,999

Anonymous (1)
Susan Baker and Michael Lynch
Canyon Ranch of the Berkshires
Mr. and Mrs. Joseph L. Cohen
Ginger and George Elvin
Mr. and Mrs. Daniel Freed
The Frelinghuysen Foundation
Mr. and Mrs. Michael L. Gordon
James A. Macdonald Foundation
Stephen B. Kay and Lisbeth Tarlow
Mrs. August R. Meyer
Mrs. Evelyn Nef
Mrs. K. Fred Netter
Olivetti Foundation, Inc.
Annette and Vincent O'Reilly
Red Lion Inn
Mrs. Anson P. Stokes
Mr. and Mrs. Wilmer J. Thomas, Jr.
Loet and Edith Velmans

BENEFACTORS $10,000 to $14,999

Anonymous (1)
Banknorth
Berkshire Bank
Blantyre
Jan Brett and Joseph Hearne
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille
The Fassino Foundation, Inc.
Nancy J. Fitzpatrick and Lincoln Russell
The Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Robert J. Lepofsky
Dr. Raymond and Hannah H. Schneider
Evelyn and Ronald Shapiro
The Studley Press, Inc.

SPONSORS $5,000 to $9,999

Anonymous (3)
Mr. and Mrs. William F. Allen, Jr.
Robert Baum and Elana Carroll
The Berkshires Capital Investors
Ann and Alan H. Bernstein
Mr. and Mrs. Lee N. Blatt
Judy and Simeon Brinberg
Ann Fitzpatrick Brown
James and Tina Collias
Ranny Cooper and David Smith
Mr. and Mrs. Herbert J. Coyne
Crane & Company, Inc.
Mr. and Mrs. William Cruger
Mr. and Mrs. Clive S. Cummis
Ms. Marie V. Feder
Mr. and Mrs. Dale E. Fowler
Mr. Michael Fried
Mr. and Mrs. Belvin Friedson
Mr. Louis R. Gary
Mr. and Mrs. J. Arthur Goldberg
Roberta and Macey Goldman
Mr. and Mrs. Robert A. Goodman
John and Chara Haas
Dr. Lynne B. Harrison
Mr. and Mrs. Francis W. Hatch, Jr.
Mr. and Mrs. Ira Haupt II
Ms. Rhoda Herrick
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. Lawrence S. Horn
Dr. and Mrs. Allen Hyman
Inland Management Corporation
Mr. and Mrs. Everett Jassy
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Michael P. Kahn
Mr. and Mrs. Louis Kaitz
Mrs. Leonard S. Kandell

Continued on next page

SPONSORS $5,000 to $9,999 *(continued)*

Natalie and Murray S. Katz
Msgr. Leo A. Kelty
Mr. and Mrs. Michael Kittredge
Koppers Chocolate
Mr. and Mrs. Rudolf M. Kroc
Liz and George Krupp
Roger and Myrna Landay
Legacy Banks
Mrs. Vincent Lesunaitis
Buddy and Nannette Lewis
Mr. and Mrs. Edwin N. London
Jay and Shirley Marks
Mr. and Mrs. Thomas T. McCain
Cynthia and Randolph Nelson
May and Daniel Pierce
Claudio and Penny Pincus
Mr. and Mrs. Millard H. Pryor, Jr.
Lila and Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Barbara and Michael Rosenbaum
Mr. Joseph D. Roxe
David and Sue Rudd
Mr. and Mrs. Alan Sagner
Mr. and Mrs. Ira Sarinsky
Mr. and Mrs. Dan Schusterman
Arlene and Donald Shapiro
Hannah and Walter Shmerler
Mr. Peter Spiegelman and
Ms. Alice Wang
Margery and Lewis Steinberg
Marjorie and Sherwood Sumner
Mr. and Mrs. George A. Suter, Jr.
Mr. Aso Tavitian
Diana Osgood Tottenham
Ms. June Ugelow
Mrs. Cecille Wasserman
Mrs. Charles H. Watts II
Karen and Jery Waxberg
Mrs. John Hazen White
Mr. and Mrs. Ira Yohalem

MEMBERS $2,500 to $4,999

Anonymous (8)
Mrs. Janet Adams and
Mr. James Oberschmidt
Mr. and Mrs. Alan Ades
Drs. Paula Algranati and
Barry Izenstein
Mr. and Mrs. Ronald Altman
Harlan and Lois Anderson
Arthur Appelstein and
Lorraine Becker
Apple Tree Inn and Restaurant
Gideon Argov and Alexandra Fuchs
The Barrington Foundation, Inc.
Mr. John A. Barry, Jr.
Ms. Lucille M. Batal
Helene and Ady Berger
Jerome and Henrietta Berko
Berkshire Life Co. of America
Mr. and Mrs. Allen J. Bernstein
Ms. Joyce S. Bernstein and
Mr. Lawrence M. Rosenthal
Hildi and Walter Black
Ann and Neal Blackmarr
Eleanor and Ed Bloom
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Mark G. and Linda Borden
Arlene and Dr. Stuart H. Brager
Jane and Jay Braus
Broadway Manufacturing Supply
Mr. and Mrs. Richard Brown
Samuel B. and Deborah D. Bruskin
Cain, Hibbard, Myers & Cook
Phyllis H. Carey
Mary Carswell
Iris and Mel Chasen
Barbara Cohen-Hobbs
Mr. and Mrs. Stewart M. Colton
Linda Benedict Colvin
Cornell Inn
Ms. Alice Datlof
Mr. and Dr. Trayton Davis
Dr. and Mrs. Harold L. Deutsch
Mr. and Mrs. Jeff Diamond
Channing and Ursula Dichter
Chester and Joy Douglass
Dresser-Hull Company
Ms. Judith R. Drucker
Terry and Mel Drucker
John and Alix Dunn
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Monroe B. England
Eitan and Malka Evan
Roz and Bob Feldman
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. David Forer
Mr. and Mrs. Herb Franklin
I. Robert and Aviva Freelander
Carolyn and Roger Friedlander
Myra and Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Jill and Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Agostino Galluzzo and Susan Hoag
Mr. and Mrs. Gerald N. Gaston
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
Dr. Donald and Phoebe Giddon
Mr. and Mrs. Stephen A. Gilbert
Cora and Ted Ginsberg
David H. Glaser and
Deborah F. Stone
Sy and Jane Glaser
Dr. Morton Gluck
Mr. and Mrs. Seymour L. Goldman
Dr. and Mrs. Morris Goldsmith
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. and Mrs. Richard Grausman
Mr. Harold Grinspoon and
Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Felda and Dena Hardymon
William Harris and
Jeananne Hauswald
Mr. Gardner C. Hendrie and
Ms. Karen J. Johansen
Mrs. Paul J. Henegan
Mr. and Mrs. Peter Herbst
Mr. & Mrs. Murray Hershman
Mr. and Mrs. Robert I. Hiller
Dr. and Mrs. Ronald Hinds
Mr. Arnold J. and
Helen G. Hoffman
Mr. and Mrs. Charles Hoffman
Dr. Joan O. Hoffman and
Mr. Syd Silverman
Dr. and Mrs. Edwin H. Hopton
Mrs. Ruth W. Houghton
Housatonic Curtain Company
Mr. and Mrs. William R.
Housholder
Stephen and Michele Jackman
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Daniel R. Johnson
Ms. Lauren Joy and
Ms. Elyse Etling
Nedra Kalish
Adrienne and Alan Kane
Mr. and Mrs. Arnold Y. Kapiloff
Leonard Kaplan and
Marcia Simon Kaplan
Martin and Wendy Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Howard Kaufman
Mr. and Mrs. Bruce Kelly

Mr. and Mrs. Carleton F. Kilmer
Deko and Harold Klebanoff
Dr. and Mrs. Lester Klein
Dr. and Mrs. David I. Kosowsky
Janet and Earl Kramer
Mr. and Mrs. Ely Krellenstein
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Naomi Kruvant
Norma and Sol D. Kugler
Cary and Beth Lakenbach
Mildred Loria Langsam
William and Marilyn Larkin
Mr. and Mrs. William Lehman
Mr. and Mrs. R. Willis Leith, Jr.
Ms. Lois Lerner
Mr. Arthur J. Levey and Rocio Gell
Marjorie T. Lieberman
Mr. and Mrs. Murray Liebowitz
Geri and Roy Liemer
Mr. and Mrs. A. Michael Lipper
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter F. Loeb
Gerry and Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Gloria and Leonard Luria
Mr. and Mrs. Edward Lustbader
I. Kenneth and Barbara Mahler
Mr. and Mrs. Darryl Mallah
Rev. Cabell B. Marbury
Peg and Bob Marcus
Suzanne and Mort Marvin
Mr. Daniel Mathieu and Tom Potter
Maxymillian Technologies, Inc.
Dr. Robert and Jane B. Mayer
Carol and Thomas McCann
Phyllis and Irv Mendelson
The Messinger Family
Mr. and Mrs. Rollin W. Mettler, Jr.
Vera and Stanley T. Miller
Mr. and Mrs. Michael A. Monts
Mr. and Mrs. Joseph L. Nathan
Jerry and Mary Nelson
Linda and Stuart Nelson
Bobbie and Arthur Newman
Mr. Richard Novik
Mr. Edward G. and
Mrs. Sandra Novotny
Mr. and Mrs. Chet Opalka
Dr. and Mrs. Martin S. Oppenheim
Mr. and Mrs. Michael Orlove
Dr. and Mrs. Simon Parisier
Parnassus Foundation, courtesy of
Jane and Raphael Bernstein
Mr. Lawrence Phillips
Drs. Eduardo and Lina Plantilla
Plastics Technology Laboratories,
Inc.
Dr. and Mrs. Francis Powers, Jr.
Mr. and Mrs. Bruno Quinson
Mr. and Mrs. Mickey Rabina
Charles and Diana Redfern
Mr. and Mrs. Nathan Reiber
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. Stanley Riemer
Mary and Lee Rivollier
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Suzanne and Burton Rubin
Mr. and Mrs. Milton B. Rubin
Carole and Edward I. Rudman
Mr. Bruce Sagan and
Ms. Bette Cerf Hill
Mr. and Mrs. Michael Salke
Malcolm and BJ Salter
Samuel and Susan Samelson
Mr. Robert M. Sanders
Satinwood at Scarnagh, LLC
Dr. and Mrs. Wynn A. Sayman
Mr. Gary S. Schieneman and
Ms. Susan B. Fisher
Marcia and Albert Schmier
Mr. and Mrs. Ernest Schnesel
Pearl and Alvin Schottenfeld
Lois and Alan Schottenstein
Carrie and David Schulman
Mr. and Mrs. Wallace L. Schwartz
Carol and Marvin Schwartzbard
Betsey and Mark Selkowitz
Carol and Richard Seltzer
Mr. and Mrs. Daniel Shapiro
Mr. and Mrs. Howard and
Natalie Shawn
Sheffield Plastics, Inc.
Jackie Sheinberg and
Jay Morganstern
The Richard Shields Family
Hon. George P. Shultz
Robert and Roberta Silman
Richard B. Silverman
Marion and Leonard Simon
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Arthur M. Siskind
Maggie and John Skenyon
Mrs. William F. Sondericker
Harvey and Gabriella Sperry
Mr. and Mrs. Jerry Spiegel
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Lewis Steinberg
Mr. and Mrs. Daniel S. Sterling
Ms. Alice Stephens and
Mr. Kenneth Abrahami
Mr. and Mrs. Henry S. Stone
Stonover Farm Bed and Breakfast
Mrs. Pat Strawgate
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Mr. Wayne Sunday
Mr. and Mrs. I. David Swawite
Talbots Charitable Foundation
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Mr. and Mrs. John L. Thorndike
Mr. Bruce Tierney
The Tilles Family
Mr. and Mrs. Albert J. Togut
Myra and Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. Laughran S. Vaber
Mr. and Mrs. Charles Vail
Viking Fuel Oil Company
Walden Printing Co., Inc.
Mr. and Mrs. William G. Walker
Mr. and Mrs. Harvey Waller
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Robert A. Weinerman
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Milton Weiss
Mr. and Mrs. Robert E. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carol Andrea Whitcomb
Carole White
Peter D. Whitehead
Mr. and Mrs. Richard E. Willett
Mr. Robert G. Wilmers
Mr. Jan Winkler and
Ms. Hermine Drezner
Mr. and Mrs. Robert C. Winters
Bob and Phyllis Yawitt
Mr. and Mrs. Eric K. Zeise
Simon H. and Esther Zimmerman
Mr. Richard M. Ziter, M.D.

Names listed as of June 3, 2004

GREAT BENEFACTORS

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra.

From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra.

For more information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-9275.

Anonymous (9)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Mr. and Mrs. J. P. Barger
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
Shirley and Richard Fennell
Fidelity Investments
Estate of Vera Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
FleetBoston Financial
Germeshausen Foundation
The Ann and Gordon Getty Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Susan Morse Hilles Trust
Estate of Edith C. Howie
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Raytheon Company
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. and Mrs. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Osgood Tottenham
Verizon
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams

Table of Contents

Prelude Concert of Friday, August 13, at 6 (Ozawa Hall) 2
Members of the Boston Symphony Orchestra
MUSIC OF KODÁLY AND DVOŘÁK

Boston Symphony concert of Friday, August 13, at 8:30 7
Gianandrea Noseda conducting; Deborah Voigt, soprano
MUSIC OF WAGNER AND PROKOFIEV

Boston Pops Orchestra concert of Saturday, August 14, at 8:30 22
John Williams conducting; Martin Scorsese, special guest;
Monica Mancini and Ron Raines, guest vocalists;
BUTI Young Artists Chorus
"FILM NIGHT AT TANGLEWOOD"

Boston Symphony concert of Sunday, August 15, at 2:30 29
Robert Spano conducting; André Watts, piano
MUSIC OF RANDS, MacDOWELL, AND TCHAIKOVSKY

THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Harlow Robinson, Professor of History and Modern Languages at Northeastern University, and author of *Sergei Prokofiev: A Biography* and *Selected Letters of Sergei Prokofiev*, is a frequent lecturer and annotator for the Boston Symphony, Metropolitan Opera Guild, Lincoln Center, New York Philharmonic, and Santa Fe Opera.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 17, 23; August 7, 21 — Marc Mandel, BSO Director of Program Publications
July 10, 30; August 14, 28 — Robert Kirzinger, BSO Publications Associate



2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Prelude Concert

Friday, August 13, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
TATIANA DIMITRIADES, violin (1st violin in Dvořák)
VICTOR ROMANUL, violin (Kodály; 2nd violin in Dvořák)
MICHAEL ZARETSKY, viola
JONATHAN MILLER, cello

KODÁLY — Duo for violin and cello, Opus 7
Allegro serioso, non troppo
Adagio
Maestoso e largamente, ma non troppo lento—Presto

DVOŘÁK — String Quartet No. 14 in A-flat, Opus 105
(marking the 100th anniversary of Dvořák's death)
Adagio ma non troppo—Allegro appassionato
Molto vivace
Lento e molto cantabile
Allegro non tanto

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

Notes

The music of Hungarian composer **Zoltán Kodály** (1882-1967) grows, heart and soul, from the experience of his extended folk song researches undertaken over a period of years with his friend Béla Bartók. When he began working the melodies and rhythms from the folk songs he collected into his own works, critics were scandalized, since the results had little in common with the comfortably homey romantic *Volkslieder* with which they were acquainted. He composed the Duo, Opus 7, in 1914, but the work waited until May 7, 1918, for a performance on an all-Kodály program, following which one critic claimed that the entire evening had revealed no more than "the eccentric, almost perverted, manifestation of a great and muscular, though misguided, talent." Such responses failed to daunt the composer, however. He spent almost seven decades of his long life actively pursuing his vision, which was not simply a matter of abstract composition *in vacuo* but

rather an attempt to express the spirit of his country's music for the widest public, while at the same time developing the public's taste.

The Duo, which plays off the technical capabilities of its participants with superb elan, grows from thematic ideas that are related to the melodic style of Hungarian folk music—especially the modal themes (evident from the opening bars), a kind of rhythmic flexibility usually described as "*rubato*," and the tendency for melodies to unfold by means of rich decoration in a passionate display of temperament that during the nineteenth century had been considered typical of "gypsy music," though it was really a corruption of the genuine Hungarian folk style. Kodály tends to use the traditional classical forms in his folk-oriented compositions, especially in the sonata-form first movement and the fantasy of the Adagio that becomes, finally, a double fugue. Only in the last movement, after a wonderfully brash improvisatory beginning, does he introduce a children's folk song in a steady ostinato rhythm that controls the movement from that point on.

* * * * *

This summer, Tanglewood marks the 100th anniversary of Dvořák's death with performances of the Czech composer's chamber music on Friday-evening Prelude Concerts throughout the season.

On March 26, 1895, just three weeks before he was to depart from America for the last time, **Antonín Dvořák** (1841-1904) began to compose a string quartet in A-flat. He completed 100 measures before putting the piece aside and concentrating on his travel plans. Once he arrived home, he found himself exhausted and unwilling to compose. Other than the final revisions to his Cello Concerto, made as a memorial to his beloved sister-in-law, he wrote virtually nothing all summer and into the autumn, when he began teaching in Prague. By this time he had composed his last symphony and had already completed a dozen string quartets over the years. The fragment of an A-flat quartet would be the thirteenth such work. Still he was disinclined to compose; was he written out?

But after about six months of inaction—the longest period of his entire adult life in which he did not compose—Dvořák demonstrated convincingly his continued fecundity. On November 11, 1895, he began a string quartet—but in the key of G, not the A-flat quartet already started—and completed it within a month, on December 9. A few days later he took up the fragment in A-flat, finishing that on December 30, thus producing two complete quartets, works that crowned his output in the genre, in just over six weeks. Demand from potential performers was so great that both works were published the following summer and premiered before the end of 1896. The publisher gave the A-flat quartet the opus number 105 and the G major quartet the number 106, probably because Dvořák had begun composing the A-flat quartet first; but except for the very opening, it is a later work in every respect. Opus 105 is not only Dvořák's last string quartet, but also his last work of chamber music in any medium. For the rest of his life he concentrated on symphonic poems and opera.

SATURDAY-NIGHT PRELUDE CONCERTS AT TANGLEWOOD

We call to your attention that, in addition to the Friday-night Prelude Concerts performed each week by members of the Boston Symphony Orchestra and guest artists, there are also Saturday-night Prelude Concerts offered by the Tanglewood Music Center at 6 p.m. in Seiji Ozawa Hall each Saturday during the Tanglewood season. As for the Friday-night Prelude Concerts, admission to the Saturday-night TMC Prelude Concerts is free of charge to those holding a ticket for that evening's Boston Symphony concert, with seating available on a first-come, first-served basis.

With all nine symphonies behind him and a series of tone poems ahead, Dvořák was still experimenting with the treatment of sonata form. The slow introduction to the first movement contains elements that anticipate the opening theme of the Allegro appassionato. There are two principal themes before the transition to the dominant E-flat brings in the secondary theme. The two principal themes form so strikingly the basis of the development that Dvořák withholds them entirely from the recapitulation, moving directly to the secondary theme, now in the home key; but the principal themes return evocatively as the basis of the coda.

The scherzo is widely regarded as one of Dvořák's very greatest, a brilliant Czech dance of the type known as the *furiant*. The slow movement is cast in the key of F major, a bright key in relation to the home A-flat; but its middle section is correspondingly dark when it sets off in A-flat minor. The return to the opening material and the key of F is richly decorated. The spirited finale begins with a harmonic transition from the end of the third movement, arriving after eleven measures at the home key for a spirited jaunt in a dance rhythm that sounds like a rustic polka, building a vigorous climax at the very end.

—Notes by Steven Ledbetter

ARTISTS

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble, the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

Violinist **Victor Romanul** joined the Boston Symphony Orchestra at the beginning of the 1992 Tanglewood season and was an assistant concertmaster of the BSO for two years beginning in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979 Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, at twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul is on the faculty of the Boston Conservatory of Music, where he teaches violin, chamber music, and string pedagogy. Recent activities have included the world premiere of John Clement Adams's Violin Concerto, as well as numerous chamber music concerts and solo recitals. In 1997 his performance of the Saint-Saëns Violin Concerto No. 3 with the Civic Symphony Orchestra was cited as a "Best of Boston" solo performance by the *Boston Globe*.

Born in the Soviet Union in 1946, violist **Michael Zaretsky** studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State

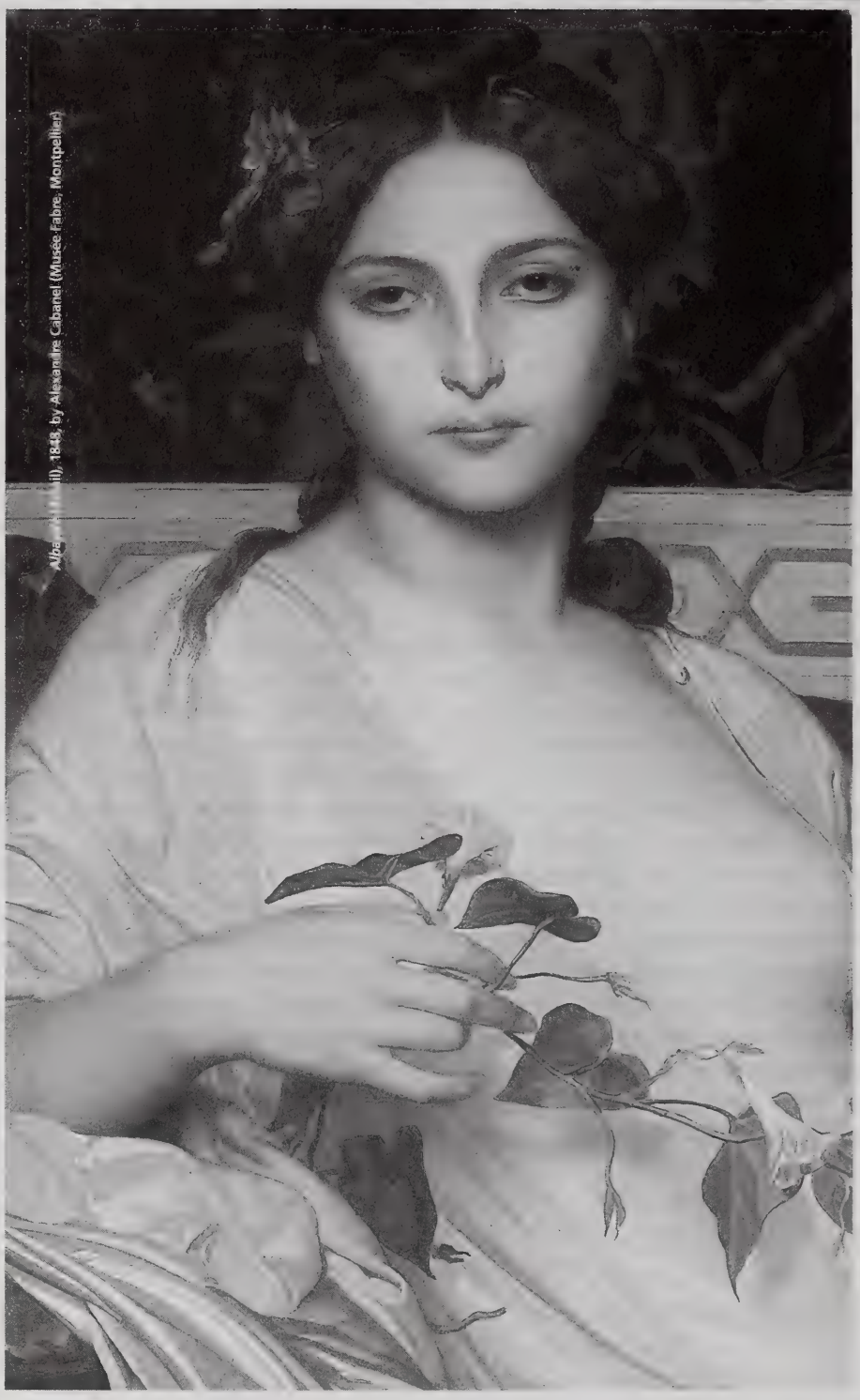
Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. In 1972 he immigrated to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the BSO, which he joined that fall. An established soloist and chamber musician, Mr. Zaretsky has been soloist with the Boston Pops Orchestra and other orchestras in North America. Elected to the Pi Kappa Lambda Chapter of the National Music Honor Society for his achievement in teaching, he currently teaches at the Boston University School of Music and the Longy School of Music. For the Artona label, Mr. Zaretsky has made a Bach album with harpsichordist Marina Minkin and two discs with pianist Xak Bjerken: "Black Snow," including music of Shostakovich, Glinka, and Jakov Jakoulov, and a Brahms/Schumann disc entitled "Singular Voices," including the two Brahms viola sonatas, Brahms's Two Songs for contralto, viola, and piano, and Schumann's *Märchenbilder* for viola and piano.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio. Seeking out masters of different schools and styles, he also studied with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. In 1964 and 1965 he was a fellowship student at the Tanglewood Music Center. Before joining the Boston Symphony in 1971, Mr. Miller was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston, and he has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet, appeared as a member of the Fine Arts Quartet, and has taught at the New England Conservatory and at the Boston University Tanglewood Institute. He is music director of the Boston Artists Ensemble, which he founded in 1980, and a member of the Gramercy Trio, which recently received a Copland Foundation Grant for its first CD. In June 1990, at the invitation of Mstislav Rostropovich, he was a soloist at the American Cello Congress. Mr. Miller has recently recorded the complete Beethoven cello sonatas with pianist Randall Hodgkinson for Centaur records.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.





Alba (Nude), 1843, by Alexandre Cabanel (Musée Fabre, Montpellier)

Corot

Delacroix

Ingres

Courbet

Géricault

Cabanel

Millet

Rousseau

The French Connection

"Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier includes some 70 masterpieces by Courbet and leading French artists of the period.

June 27-September 6, Daily 10:00am -5:00pm

Organized by the Musée Fabre, Montpellier, France; the Virginia Museum of Fine Arts, Richmond (March 26 – June 13, 2004); and the Sterling and Francine Clark Art Institute, with the Dallas Museum of Art (October 17, 2004 – January 2, 2005) and the Fine Arts Museums of San Francisco (January 22 – April 4, 2005) under the auspices of FRAME (French Regional and American Museum Exchange).

Discover the CLARK

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267 413-458-2303 WWW.CLARKART.EDU

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Friday, August 13, at 8:30

GIANANDREA NOSEDA conducting

WAGNER — Prelude to Act I of *Lohengrin*

WAGNER — Songs to Five Poems by Mathilde Wesendonck

Der Engel (The Angel)
Stehe still! (Be Still!)
Im Treibhaus (In the Greenhouse)
Schmerzen (Torment)
Träume (Dreams)

DEBORAH VOIGT, soprano

Texts and translations begin on page 13.

INTERMISSION

PROKOFIEV — Music from the ballet *Romeo and Juliet*, Opus 64

Montagues and Capulets
Juliet the Young Girl
Masks
Romeo and Juliet Before Parting
The Death of Tybalt
Friar Laurence
Dance
Dance of the Girls from the Antilles
Romeo at Juliet's Tomb
Juliet's Death

Steinway and Sons Pianos, selected exclusively at Tanglewood
Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

Barrington Stage Company

SWEET CHARITY
June 24 – July 17
Book by Neil Simon
Lyrics by Dorothy Fields
Music by Cy Coleman

THE GOD COMMITTEE
July 22 – August 7
By Mark St. Germain

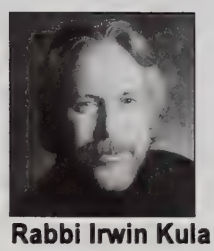
CYRANO DE BERGERAC
August 12 – 28
By Edmond Rostand
Original music by Ray Leslee
Adapted by Julianne Boyd

bsc
barrington stage company
Julianne Boyd, Artistic Director
413 528-8888
www.barringtonstageco.org

3rd Annual
Brandeis in the Berkshires
Lecture Series
Shakespeare and Company, Founder's Theatre


Ann W. Richards

July 12, 2004
An Evening with Former Texas Governor, The Honorable Ann W. Richards
Former Governor of Texas


Rabbi Irwin Kula

July 27, 2004
Post-Denominational Judaism: In An Age of Freedom, Affluence and Power
President, National Center for Jewish Leadership and Learning *(CLAL)*



Alice Hoffman

August 9, 2004
The Power of Gender: Women's Voices, Women's Stories Special Reading with Q&A and Book Signing
New York Times Best-Selling Novelist and Oprah Book Choice Award Winner

Lectures begin at 8 p.m. and are open to the public.
Tickets are $8
To order tickets, phone Shakespeare & Co Box Office.
#413-637-3353
Brandeis in the Berkshires was founded in 2002 through the generous support and vision of
Harold Grinspoon and the Harold Grinspoon Foundation.

TANGLEWOOD 2004
TALKS & WALKS

A series of informal conversations presented by guest artists and members of the Tanglewood family in the Tent Club near the Shed on Thursdays. Doors open at noon. The talks begin at 1 p.m. and are followed at 1:45 p.m. by walking tours of the Tanglewood grounds led by Tanglewood volunteer tour guides. Individual tickets are sold on the day of the talk for $10 at the Tent Club between 12:30 and 1 p.m., subject to availability. Please bring a picnic lunch; beverages and dessert are available for purchase.

July 15	Kurt Masur, Conductor
July 22	James Sommerville, BSO Principal Horn
July 29	David Kneuss, Director, TMC Opera (*A Midsummer Night's Dream*)
August 5	Tan Dun, Composer and Conductor
August 12	Deborah Voigt, Soprano
August 19	James DePreist, Conductor
August 26	Marc Mandel, BSO Director of Program Publications

NOTES ON THE PROGRAM

Richard Wagner (1813-1883)
Prelude to Act I of *Lohengrin*

First performance of the opera: August 18, 1850, Weimar, Franz Liszt cond. *First BSO performance of the Prelude to Act I*: March 1884, Georg Henschel cond. *First Tanglewood performance of the Prelude*: August 12, 1939, Serge Koussevitzky cond. *Most recent Tanglewood performance of the Prelude*: July 22, 2001, James Conlon cond.

In 1843, after the success of *Rienzi* and *The Flying Dutchman* in Dresden, Wagner was appointed conductor of the Royal Saxon Court. He remained there until his involvement in the May 1849 insurrection in Dresden resulted in his flight to Switzerland and political exile from Germany. During that exile, in 1850, Franz Liszt—who twenty years later would become Wagner's father-in-law—conducted the premiere of *Lohengrin* in Weimar. Wagner did not see a performance of the opera until May 15, 1861, in Vienna, by which time *Das Rheingold*, *Die Walküre*, much of *Siegfried*, and all of *Tristan und Isolde* had been completed.



In an 1852 essay, Liszt wrote that

> right from his first operas, but especially in Lohengrin, Wagner has always mixed a different palette for each of his main characters. The more attentively you study this latest score, the more you realize what an interdependence he has created between his text and his orchestra. Not only has he personified in his melodies the feelings and passions that he has set in train…but it was also his wish that their basic features should be underlined by a corresponding orchestral coloring, and as he creates rhythms and melodies to fit the character of the people he portrays, so also he chooses the right kinds of sounds to go with them.

Lohengrin is one of Wagner's two important operas-*cum*-swan. (The other is *Parsifal*, where the swan's role is considerably less plummy, being killed early in Act I by the foolish young hero destined to become a Knight of the Grail and, ultimately, Lohengrin's father.) In a nutshell, the story of *Lohengrin* is this: Elsa of Brabant is unjustly accused by the power-hungry Frederick Telramund of murdering her brother, heir to the throne. She is championed by the knight Lohengrin, who appears in a swan-powered boat to defeat Telramund in combat, but only after first betrothing himself to Elsa with the proviso that she never ask his name or origin. Telramund's evil wife Ortrud goads Elsa's curiosity about the mysterious stranger, and, in the final act, Elsa asks the forbidden question. Telramund suddenly appears (in the bridal chamber!) with four of his henchman. Lohengrin dispatches him and then, in the final scene, on the banks of the river Scheldt, reveals his identity to the assembled court (he is from the temple of the Holy Grail at Monsalvat), bids Elsa farewell, and prepares to depart. Ortrud steps forward to reveal that the swan, which has now returned to take Lohengrin away, is in fact Elsa's brother Gottfried transformed through a magic spell and that—with Elsa's betrayal of Lohengrin's trust—there is no one to break the spell. Lohengrin prays, a dove hovers above, the swan vanishes, Gottfried appears in its place, Lohengrin departs in the now dove-drawn boat, and Elsa dies in Gottfried's arms. All of this takes a considerable amount of stage time (except, that is, for the action recounted in the previous sentence, which occupies little more than a few moments).

It is to a reworking of music from the Act I Prelude that Lohengrin reveals his identity in the opera's final scene. (This sort of musical recapitulation is one way Wagner is

able to unify large-scale musical structures. Isolde's *Liebestod* at the end of *Tristan und Isolde*, and the music recapitulated from Brünnhilde's awakening in Act III of *Siegfried* to accompany Siegfried's death in Act III of *Götterdämmerung*, are other striking instances of this procedure.) At the beginning of *Lohengrin*, the music of the first-act Prelude represents the Grail itself. In his own programmatic elucidation, Wagner has himself described this musical depiction of the Grail's approach from the sky in a vision, to "pour out light like a benediction" upon the beholder, consecrate him to its service, and then rise again "to the ethereal heights... having made pure once more the hearts of men by the sacred blessing of the Grail."

Wagner's amazing skill at orchestration is evident right from the start of the Prelude, which begins with violins alone, in a striking configuration that will recur in the closing measures: four solo violins detach themselves from the rest, which are themselves divided into four equal parts. Woodwinds join the texture one-quarter of the way into the piece; the brass and lower strings enter halfway through. But even as tension and volume build, the music remains movingly spiritual. Following the climax, the serenity of the opening is restored.

—Marc Mandel



"It's not just catching... it's a total fishing experience."



BERKSHIRE
FISHING CLUB

Try Us for the Day and Enjoy...

- 125 Acres of Pristine, Undeveloped Private Lake
- Excellent Bass Fishing Conditions
- Spinning Reel and Fly Fishing Classes Available
- Family Fun – Canoeing, Kayaking or Hiking

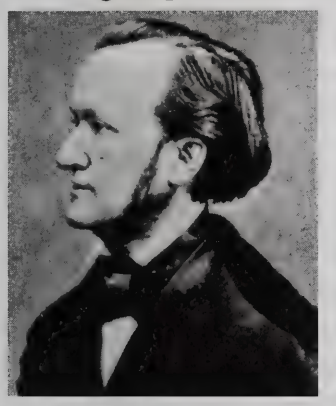
For more information, please contact:

Phone: 413.243.5761
www.berkshirefishing.com

Richard Wagner
Songs to Five Poems by Mathilde Wesendonck

Early history: The songs were written originally for voice and piano, and published in 1862. Wagner himself orchestrated "Träume" (with solo violin replacing the vocal line) and had it performed for Mathilde Wesendonck beneath her window on her birthday, December 23, 1857. The other four songs were orchestrated by the conductor Felix Mottl (1856-1911), who helped prepare the first Bayreuth Festival in 1856. *First BSO performance (and first Tanglewood performance) of the complete set of songs (individual songs having been programmed on numerous earlier occasions)*: August 11, 1972, Colin Davis cond., Jessye Norman, soprano. *Only other Tanglewood performances*: August 29, 1982, Seiji Ozawa cond., Hildegard Behrens, soprano; July 10, 1992, Jesús López-Cobos cond., Jessye Norman, soprano.

The summer of 1857 was a difficult time for Wagner. Hopes for the production of his *Ring*-in-progress were all but gone, and negotiations with his publishers were getting nowhere; there was no regular source of income; he had had no new work staged since the premiere of *Lohengrin* under Liszt at Weimar in 1850; and so it was obviously time for something more likely to be produced than the *Ring*. Though the first performance would not take place until 1865, this he thought he had found in *Tristan und Isolde*: as early as December 1854 he wrote to Liszt, "...since never in my whole life have I tasted the real happiness of love, I mean to raise a monument to that most beautiful of dreams, in which, from beginning to end, this love shall really sate itself to the full for once. I have in my mind a plan for *Tristan und Isolde*, the simplest but most full-blooded musical conception..."



An incentive, too, to the work on *Tristan* was his move to a cottage on the estate in Zurich of his friends Otto and Mathilde Wesendonck. The latter, in particular, had become an ardent Wagner devotee following a concert performance of the *Tannhäuser* Overture led by the composer in 1851. Otto was a successful German businessman and partner in a New York silk company. The Wesendoncks first settled in Zurich in 1851, and it was at Mathilde's instigation that Wagner and his wife Minna were later provided lodging on the Wesendonck estate in a cottage christened "the Asyl" (meaning "asylum, refuge"), so-called after a reference in Mathilde's letter of invitation to Minna. Here Wagner and Mathilde Wesendonck were drawn intimately to one another. The history books hedge on whether their relationship was physical as well as intellectual and spiritual—Minna, of course, assumed the worst, especially after intercepting a covert letter from Wagner to Mathilde in early April 1858—but there is no question that in those last two areas Minna could not approach what Mathilde had to offer and that the intensity of the Wagner-Mathilde relationship is to be felt in the music written during that time. Wagner began the orchestral sketch for the first act of *Tristan* on November 5, 1857, and completed it on January 13, 1858, the full score being finished in April 1858—a period of time coincident with his setting of Mathilde's five poems. Wagner separated from Minna and left the Asyl on August 17, 1858, traveling to Venice and taking up residence during the winter of 1858-59 in the Palazzo Giustiniani, where he composed the second act of *Tristan*. The third act would be composed in the Hotel Schweizerhof in Lucerne, where Wagner relocated in March 1859.

During the last decades of the nineteenth century, Mathilde Wesendonck produced a number of works, both prose and poetry, including in 1871 a drama on the subject of Frederick the Great written as a response to the Franco-German war—works that, ac-

cording to Wagner biographer Ernest Newman, "commanded the admiration of at any rate her family and friends, though they do not seem to have attracted the attention of historians of German literature." The five poems by Mathilde that Wagner chose to set during the winter of 1857-58 were clearly written as a response to their relationship: they reflect in their verses not only the imagery of the *Ring* and *Tristan* poems, which Mathilde came to know firsthand through the composer himself, but also the intimacy of their very special feelings for each other.



An 1856 pastel of Mathilde Wesendonck with her son Guido; the picture of Wagner on page 11 was supposedly Mathilde's favorite likeness of him.

Der Engel: Wagner frequently referred to Mathilde as "angel" in his letters to her, and the dedicatory poem he presented her on December 31, 1857, one week after his birthday gift to her of the *Träume* orchestration, describes her as "the angel who raised [him] so high." The "sweet oblivion" of *Stehe still!*, the imagery of sunshine and daylight in *Im Treibhaus*, of death and life in *Schmerzen*, of "*Allvergessen*" in *Träume*, cannot help but recall the flavor and symbolism of *Tristan und Isold*e. The "rapturous contemplation of exchanged glances," that spiritual and wordless communion between hero and heroine of so many Wagner operas, exerts its power over the more external and worldly forces of *Stehe still!* And the "proud, victorious hero" ("*Siegesheld*") of *Schmerzen* must suggest the world of Wagner's mythic heroes, Siegmund and Siegfried, especially when Wagner alludes to the sword motive of the *Ring* in his setting of Mathilde's poem.

Other musical references are even more explicit. Wagner himself labeled *Im Treibhaus* and *Träume* as "studies for *Tristan und Isolde*." The music that characterizes the desolate seascape of Kareol in the final act of *Tristan* is here foreshadowed in *Im Treibhaus* (Wagner perhaps taking his cue from the "*öde Leere*" of the poem's third stanza: the



National Yiddish Book Center

Discover a *lebedike velt* – a lively world –
of Jewish books, music, film, and art!

EXHIBITIONS • BOOKSTORE • PROGRAMS & TOURS

On the Hampshire College campus in Amherst, MA
Mon – Fri 10–3:30; Sun 11–4 / 413-256-4900 / www.yiddishbookcenter.org

key phrase at the beginning of *Tristan*'s third act is "*öd' und leer das Meer,*" "desolate and empty [is] the sea"), and music destined for the second-act *Liebesnacht* ("night of love") provides the material for Wagner's setting of *Träume*. Also, the chord that begins the music of *Schmerzen* is that of the "day" motive which opens *Tristan*'s second act.

But this is still not the whole story. There is a curious reference to the sirens of *Tannhäuser* midway through *Stehe still!*, and other more general associations to Wagner's earlier musical style suggest themselves along the way. So we must come back finally to the notion that the essence of Wagner's music in these songs is its reflection of his relationship with Mathilde Wesendonck on all levels, spiritual, emotional, and artistic. In this regard, *Der Engel*, set with utmost delicacy and intimacy of expression, taking its impulse from the "*leuchtendem Gefieder,*" the "shining wings" of the text, assumes particular significance as the first of the published sequence. And like the *Siegfried Idyll*, which Wagner composed as a birthday gift to his second wife, Cosima, for performance on Christmas morning of 1870, and in which the composer's public and private lives similarly intertwine, these five songs to poems by Mathilde Wesendonck occupy a very special place in the output of a man whose life was invariably and inextricably tied to his art.

—Marc Mandel

WAGNER Songs to Five Poems by Mathilde Wesendonck

Der Engel

In der Kindheit frühen Tagen
Hört' ich oft von Engeln sagen,
Die des Himmels hehre Wonne
Tauschen mit der Erdensonne,

Dass, wo bang ein Herz in Sorgen

Schmachtet vor der Welt verborgen,
Dass, wo still es will verbluten,
Und vergehn in Tränenfluten,

Dass, wo brünstig sein Gebet
Einzig um Erlösung fleht,
Da der Engel niederschwebt,
Und es sanft gen Himmel hebt.

Ja, es stieg auch mir ein Engel nieder,
Und auf leuchtendem Gefieder
Führt er, ferne jedem Schmerz,
Meinen Geist nun himmelwärts!

The Angel

In the days of my early childhood
I often heard tell of angels
who exchange heaven's sublime bliss
for the earth's sunshine,

I heard that when a grieving heart pines,

concealing its sorrow from the world;
when it bleeds in secret,
and dissolves in floods of tears;

when with fervent entreaties
it prays only for release;
then the angel flies down
and carries it gently toward heaven.

Yea, an angel descended to me too,
and on shining wings
carries my soul far from all torment
toward heaven.

Stehe still!

Sausendes, brausendes Rad der Zeit,
Messer du der Ewigkeit;
Leuchtende Sphären im weiten All,
Die ihr umringt den Weltenball;
Urewige Schöpfung, halte doch ein,
Genug des Werdens, lass mich sein!

Be Still!

Whirring, racing wheel of time,
you measure of eternity;
radiant spheres in the immense universe,
you that encircle the earth's globe;
eternal creation, cease your movement.
Enough of becoming, let me be!

Please turn the page quietly.

Halte an dich, zeugende Kraft,
Urgedanke, der ewig schafft!

Hemmet den Atem, stillet den Drang,
Schweiget nur eine Sekunde lang!
Schwellende Pulse, fesselt den Schlag;
Endes, des Wollens ew'ger Tag!

Dass in selig süssem Vergessen
Ich mög' alle Wonnen ermessen!
Wenn Aug' in Auge wonnig trinken,
Seele ganz in Seele versinken;
Wesen in Wesen sich wieder findet,
Und alles Hoffens Ende sich kündet;

Die Lippe verstummt in staunendem Schweigen,
Keinen Wunsch mehr will das Inn're zeugen:
Erkennt der Mensch des Ew'gen Spur,
Und löst dein Rätsel, heil'ge Natur!

Cease, you power of creation,
cease, essential thought, which gives endless birth.
Check every breath, still every craving,
give but a second's respite.
Swelling pulses, arrest your beating;
be ended, eternal day of will.

Then, in the holiness of sweet oblivion,
I may contemplate all my rapture.
When eye gazes rapturously into eye,
when soul is drowned in soul;
when being finds itself again in being,
and the fulfilment of all hopes comes into view,
then lips are dumb in stunned silence,

then soul's desire vanishes:

man realizes the shape of eternity,
and solves your enigma, holy Nature.

Im Treibhaus

Hoch gewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir, warum ihr klagt?

Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge,
Steiget aufwärts süsser Duft.

Weit in sehnendem Verlangen
Breitet ihr die Arme aus,
Und umschlinget wahnbefangen
öde Leere nicht'gen Graus.

Wohl ich weiss es, arme Pflanze:
Ein Geschicke teilen wir,
Ob umstrahlt von Licht und Glanze,
Unsre Heimat ist nicht hier!

Und wie froh die Sonne scheidet
Von des Tages leerem Schein,
Hüllet der, der wahrhaft leidet,
Sich in Schweigens Dunkel ein.

Stille wird's, ein säuselnd Weben
Füllet bang den dunklen Raum:
Schwere Tropfen seh' ich schweben
An der Blätter grünem Saum.

In the Greenhouse

Lofty vaulted crowns of leaves,
canopies of emerald,
you children from distant regions,
tell me, wherefore do you lament?

Silently you incline your boughs,
you paint traces in the air,
and, dumb witness of your sadness,
a honeyed perfume wafts upwards.

In passionate desire
you spread wide your arms,
and, self-deluded,
entwine a desolate void, a fearful emptiness.

Well I know it, wretched plant:
we share the same destiny.
Though we be bathed in radiant light,
our home is not here.

And as the sun gladly departs
the illusory brightness of the day,
so he who truly suffers
envelops himself in the darkness of silence.

It grows still, whispering threads
of anxiety pervade the room:
I see heavy drops hanging
from the green edges of the leaves.

Schmerzen

Sonne, weinest jeden Abend
Dir die schönen Augen rot,
Wenn im Meeresspiegel badend

Dich erreicht der frühe Tod;

Doch erstehst in alter Pracht,

Glorie der düstren Welt,
Du am Morgen neu erwacht,
Wie ein stolzer Siegesheld!

Ach, wie sollte ich da klagen,
Wie, mein Herz, so schwer dich sehn,
Muss die Sonne selbst verzagen,
Muss die Sonne untergehn?

Und gebieret Tod nur Leben,
Geben Schmerzen Wonnen nur:
O wie dank' ich, dass gegeben
Solche Schmerzen mir Natur.

Torment

Sun, you weep every evening
until your beauteous eyes are red,
when bathing in the mirror of the ocean,
you attain your early death.

But you rise again in your former splendor,
the glorious halo of the gloomy world,
newly awakening in the morning,
like a proud and victorious hero.

Why then should I complain,
why should my heart be so heavy,
if the sun itself must renounce hope,
if the sun must set?

And if death alone gives birth to life,
if torment alone gives birth to rapture,
how thankful I am that Nature
has given me such torment.

Träume

Sag?, welch wunderbare Träume
Halten meinen Sinn umfangen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durchs Gemüte ziehn?

Träume, die wie hehre Strahlen

In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüten küsst,

Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst,

Dass sie wachsen, dass sie blühen,
Träumend spenden ihren Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

—Mathilde Wesendonck

Dreams

Tell, what wondrous dreams
keep my soul encircled,
and are not vanished like bubbles
into the barren void?

Dreams, which in every hour
of every day bloom more beautiful,
and with their hints of heaven
pass blissfully through my mind;

Dreams, which like sublime beams of light
infuse the soul,
to paint there an eternal image:
forgetfulness of the all, remembrance of the one.

Dreams! As when the sun in springtime
kisses life into blossoms and brings them out of the snow,
so that the new day may welcome them
to ecstasy unimagined,

so that they grow, so that they bloom,
scattering their perfume as in a dream,
then softly dissolve in your breast
and sink into their grave.

—translations by Andrew Raeburn

THE WALTER PISTON SOCIETY
AT TANGLEWOOD

Easy to give



Jean-Noël Tariot

pictured with portraits of his great-great grandfather, Antoine Tariot, and his great grandfather, Jules Tariot (far right).

PHOTOGRAPHY: MICHAEL LUTCH

Jean-Noël Tariot's musical heritage is impressive. His great-great grandfather, great grandfather, and great uncle, Alexandre Tariot, were accomplished French musicians and acquainted with the great composers of their time. Mr. Tariot and his wife Mona felt compelled to create a lasting legacy at the Boston Symphony Orchestra by endowing a French horn term-chair as a tribute to the music they love so much. The Tariot's charitable gift annuity makes it possible to enjoy this family legacy NOW, and will give them an income for life.

Tanglewood

To learn more about giving opportunities that pay YOU to give, please call (413) 637-5275 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

Sergei Prokofiev (1891-1953)
Music from the ballet *Romeo and Juliet*

Stage premiere of the ballet: December 30, 1938, Brno, Czechoslovakia (the Russian premiere following only on January 11, 1940, Kirov Theatre, Leningrad). *First BSO performances (and first U.S. performances) of music from the ballet*: March 1938, Prokofiev cond. *First Tanglewood performance of music from the ballet*: August 7, 1948, Serge Koussevitzky cond. *Most recent Tanglewood performance of music from the ballet*: July 20, 1996, Seiji Ozawa cond.

The plays of William Shakespeare—especially the tragedies—have long been popular in Russia. Among their admirers have been numerous composers. *Romeo and Juliet* inspired both Tchaikovsky (in his Fantasy-Overture) and Sergei Prokofiev (in his full-length ballet), while Soviet composer Dmitri Shostakovich turned repeatedly to *Hamlet* and *King Lear*, producing incidental music for several stage productions and scores for Grigori Kozintsev's classic film versions.



Prokofiev, too, found frequent inspiration in Shakespeare. In 1933-34 he produced incidental music for a production called "Egyptian Nights," a strange potpourri based on *Antony and Cleopatra* staged by experimental director Alexander Tairov at his Moscow Chamber Theater. Later, in 1937-38, he wrote incidental music for a celebrated and controversial Leningrad production of *Hamlet*, whose theme of guilt and regicide resonated deeply with Soviet audiences living through Stalin's purges. The idea of creating a ballet out of *Romeo and Juliet* originally came from the Soviet stage director Sergei Radlov (1892-1958), an important figure in the Russian theatrical avant-garde both before and after the 1917 Revolution. Radlov was also very familiar with Prokofiev's music, since he had staged the first Russian production of Prokofiev's opera *Love for Three Oranges* in 1926 in Leningrad. Noted for his adventurous productions of contemporary opera, Radlov directed the Russian premiere of Berg's *Wozzeck* at the Mariinsky Theatre, where he served as artistic director from 1931 to 1934. He also staged several plays of Shakespeare at his own dramatic theater in the early 1930s, including R*omeo and Juliet* in 1934.

Originally, Radlov and Prokofiev were planning to stage *Romeo and Juliet* at the Mariinsky (later known as the Kirov Theatre). But in one of the many political storms that beset the theater during the Soviet era, Radlov lost his position there in the aftermath of the assassination of the Leningrad Communist Party boss Sergei Kirov in December 1934. Still continuing to work with Radlov as librettist, Prokofiev signed a new contract (also later broken) for the ballet with the Bolshoi Theatre in Moscow. At the time, Prokofiev was living a peripatetic and nomadic life, commuting between Paris (where his wife and two sons still lived) and Russia, with frequent trips to the United States. Only in early 1936 did he make the fatal decision to settle his family permanently in an apartment in Moscow.

Preparing for this final move back to his homeland, Prokofiev spent the spring, summer, and early fall of 1935 in the USSR. Despite the increasingly repressive political and ideological atmosphere to which he seems to have paid remarkably little attention, this was a period of apparently happy productivity, his chief project being *Romeo and Juliet*. In fact Prokofiev worked with incredible speed, as he did when genuinely inspired. Act II was completed on July 22, 1935, Act III on August 29, and the entire piano score by September 8, after less than five months of work. In October he began the orchestration, working at top speed, producing the equivalent of about twenty pages

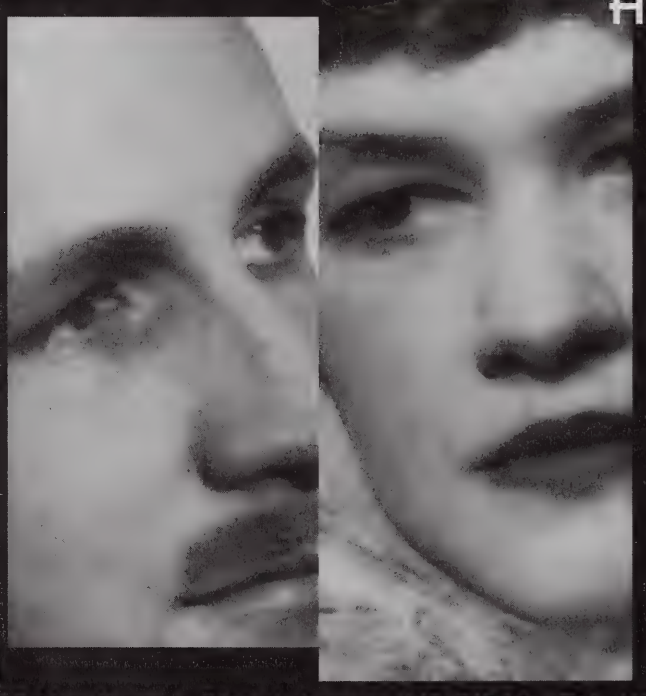
of full score each day. But the planned Bolshoi production failed to take place, and no other theater came forth to take on the project.

Frustrated, Prokofiev created two orchestral suites from the ballet's music in late 1936. These were performed soon afterwards in Russia, representing one of the few instances in dance history when a ballet's music was heard in concert form before being staged. The stage premiere of the full-length ballet eventually took place not in Russia, but in Brno, Czechoslovakia, with choreography by Ivo Psota, who also danced the role of Romeo. The first Russian production at the Kirov Theatre in Leningrad was choreographed by Leonid Lavrovsky. Galina Ulanova scored one of her greatest successes in the role of Juliet. The story line of the Kirov version had been stitched together by four authors: Radlov, Prokofiev, Lavrovsky, and critic/playwright Adrian Piotrovsky. Not surprisingly, the repeated revision of the scenario produced what critic Arlene Croce has called a "dramaturgical nightmare."

The original scenario (later altered) changed the play's ending to a happy one. Radlov and Prokofiev had Romeo arrive a minute earlier than in Shakespeare, finding Juliet still alive. "The reasons that led us to such a barbarism were purely choregraphic," Prokofiev explained later. "Living people can dance, but the dead cannot dance lying down." Another factor was certainly the Soviet doctrine of Socialist Realism, which urged composers to provide optimistic, uplifting endings to their operas and ballets. In the end, Prokofiev and his collaborators restored the original tragic ending, which turned out to be spectacularly effective both choreographically and musically.

Romeo represents a giant step forward in Prokofiev's evolution as a ballet composer. It is a remarkable synthesis of the five "lines" of his musical personality, as he once described them: classical, modern, toccata (or motor), lyrical, and grotesque. His aggressive "Scythianism" found brilliant expression in the violent hostility between the Montagues

Frelinghuysen Morris
House & Studio



Enjoy a slice of the '30s and '40s at the house & studio of a glamorous artistic couple, Suzy Frelinghuysen and George L.K. Morris. Their works, as well as their contemporaries, including Picasso, Braque, Léger and Gris, are on display.

FRESH OFFERINGS
Previously Unseen Masterpieces by Shaw, Klee and Brancusi

Thursday through Sunday.
Hourly guided tours:
10am to 3pm

92 Hawthorne Street, Lenox, MA 01240 Tel: 413.637.0166 www.frelinghuysen.org

and Capulets, and in the brutal darkness of the unenlightened medieval setting (most obviously in the "Dance of the Knights"). His "classicism" found an outlet in the courtly dances required of an artistocratic setting, such as gavottes and minuets. Entirely appropriate for some of the character roles, such as the Nurse, was Prokofiev's famous satirical style, while his scherzo style suited volatile characters like Mercutio. And finally, Prokofiev's lyricism, an increasingly important part of his artistic personality since the late 1920s and now reinforced by the Soviet musical environment (which prized melody and accessibility above all else), was both necessary and particularly successful in conveying the innocent passion between the lovers that lies at the center of the drama. *Romeo* is Prokofiev's first completely successful lyrical stage work, and his first convincing portrayal of non-ironic romantic love.

The two orchestral suites Prokofiev arranged in 1936 from the music for *Romeo and Juliet* each have seven titled sections. Suite No. 1 (Opus 64-bis) focuses on rearranged genre episodes from Acts I and II and does not attempt to follow the dramatic action. Four of its sections are dance intermezzi and only two ("Madrigal" and "Romeo and Juliet") make use of the major dramatic leitmotifs. Suite No. 2 (Opus 64-ter), on the other hand, possesses a more logical narrative structure that follows the play's plot. Suite No. 3 (Opus 101), dating from 1946, has six sections, including two dance intermezzi, two character pieces ("Juliet" and "Nurse"), and two sections pertinent to the dramatic situation ("Romeo at the Fountain" and "Juliet's Death"). For the present Boston Symphony performance, Gianandrea Noseda has chosen ten sections drawn from the three suites, arranged roughly in the order in which they occur in the ballet.

Montagues and Capulets (from Suite No. 2) portrays first the hostility between the two ruling families of Verona, and then a scene from the ball (the famous "Dance of the Knights," with its awkward intervals and displaced accents so typical of Prokofiev) at which the Montague Romeo and the Capulet Juliet will have their first fateful meeting. **Juliet the Young Girl** (Suite No. 2) is a musical portrait of a romantic and energetic teenager, simultaneously childlike and seductive. **Masks** (Suite No. 1), a dance number heard during the ball scene, captures the suspense and mystery of the disguised identities of the various members of the ruling clans, including the flirtatious Romeo and vulnerable Juliet. **Romeo and Juliet Before Parting** (Suite No. 2) begins in Juliet's bedroom just before Romeo must leave her after their wedding night and progresses through their painful parting. **The Death of Tybalt** (Suite No. 1) provides the shattering climax to Act II, when Romeo has slain Juliet's cousin; here, Prokofiev uses a throbbing ostina-





to to illustrate the implacability of fate. **Friar Laurence** (Suite No. 2) contains the serene music for the scene of the lovers' meeting with the priest who will marry them. **Dance** (Suite No. 2) is a very fast, lively dance for five couples near the beginning of Act II, just after the scene between Romeo and his friend Mercutio. **Dance of the Girls from the Antilles** (Suite No. 2) is based on the Act III "Dance of the Girls with Lilies," who fail to awaken Juliet on the day she is to marry Paris after she has taken the potion provided by Friar Laurence to simulate her death. **Romeo at Juliet's Tomb** (Suite No. 2) shows Romeo arriving to find Juliet lifeless and apparently dead, and then taking his own life with poison. Tonight's music concludes with **Juliet's Death**, the only one of the present excerpts drawn from the Suite No. 3.

—Harlow Robinson

GUEST ARTISTS

Gianandrea Noseda



Making his BSO debut this evening, Gianandrea Noseda is principal conductor of the BBC Philharmonic in Manchester, England, having taken up that post in September 2002. In 1997, at the invitation of Valery Gergiev, he became the first foreign principal guest conductor at the Mariinsky Theatre in St. Petersburg, where he also founded the Mariinsky Young Philharmonic Orchestra, of which he is principal conductor. Since 1998 he has been principal conductor of the Orquesta de Cadaqués, and he was principal guest conductor of the Rotterdam Philharmonic Orchestra (1999-2003). Since September 2003 he has been principal guest conductor of the Orchestra Sinfonica Nazionale della RAI. He also serves as artistic director of the Festival Settimane Musicali di Stresa e del Lago Maggiore. Gianandrea Noseda was born in Milan, where he studied piano, composition, and conducting. In 1994 he won the international competitions in Douai (chaired by Georges Prêtre) and Cadaqués (chaired by Gennady Rozhdestvensky). Since making his professional conducting debut in 1994 with the Orchestra Sinfonica di Milano Giuseppe Verdi, he has appeared frequently with major orchestras in Scandinavia and throughout Europe, in Japan, and in North America. In Italy, in addition to his privileged relationship with the Orchestra Sinfonica Nazionale della RAI, he appears regularly with the orchestras of the Maggio Musicale Fiorentino and the Accademia Nazionale di Santa Cecilia. He has conducted the Mariinsky Theatre both on tour and in St. Petersburg in new productions of *Rigoletto* and *Tosca*, *Le nozze di Figaro*, *La traviata*, *La sonnambula*, *Don Carlo*, *Don Giovanni*, *Lucia di Lammermoor*, *Tales of Hoffmann*, and *La bohème*. He pre-

TANGLEWOOD FESTIVAL CHORUS AUDITIONS

Tuesday, September 14, at Symphony Hall

Reservations are currently being taken for the Tanglewood Festival Chorus's September 14th auditions at Symphony Hall in Boston for all voice parts. The 2004-2005 season will include Mahler's Symphony No. 8, Berlioz's *Roméo et Juliette*, and Wagner's *The Flying Dutchman*, all to be conducted by the BSO's new music director James Levine. The Mahler and Berlioz works will be performed at Carnegie Hall in New York as well as in Boston. Additional repertoire will include Brahms's *Nänie*, *Gesang der Parzen*, and *Schicksalslied* as part of an all-Brahms program conducted by Rafael Frühbeck de Burgos. To make a reservation for an audition, please call (617) 638-9461 or e-mail tfc@bso.org.

sented the St. Petersburg premieres of *Così fan tutte* and *Il trittico* and has led new Kirov Ballet productions of *Sleeping Beauty* and Balanchine's *Jewels*. Mr. Noseda made his San Francisco Opera debut in 1998. In 2001 he made his Los Angeles Opera debut with *The Queen of Spades*. For his Metropolitan Opera debut in 2002 he conducted Prokofiev's *War and Peace*, a work he has also led at Covent Garden and La Scala. He returns to the Met in 2006 with *La forza del destino*. During 2003-04 he made his debuts with the Danish Radio Symphony Orchestra, the New York Philharmonic, the Cincinnati Symphony, the Finnish RSO, and the Opéra National de Lyon. Gianandrea Noseda is an exclusive Chandos Records recording artist; his first three recordings were of music of Respighi, Karlowitz, and the first complete recording of Prokofiev's *The Stone Flower*. Further recordings will be dedicated to Liszt and Khachaturian. He has also recorded the first album of Anna Netrebko, with the Vienna Philharmonic Orchestra for Deutsche Grammophon.

Deborah Voigt



Deborah Voigt's 2003-04 season included Isolde in a new production of Wagner's *Tristan und Isolde* with the Vienna State Opera and her return to the Metropolitan Opera for Strauss's *Die Frau ohne Schatten*, Wagner's *Die Walküre*, and Berlioz's *Les Troyens*. She sang Wagner arias at the Théâtre des Champs-Elysées in Paris with the Orchestre National de France under Kurt Masur, hosted a special Christmas concert with the New York Philharmonic, and in February appeared with the Chicago Symphony Orchestra and Daniel Barenboim in Beethoven's Symphony No. 9. Further concerts with orchestra took place in Geneva and Lausanne with the Orchestre de la Suisse Romande under Pinchas Steinberg, and in Charleston, West Virginia, where she sang Strauss's Four Last Songs. Besides her long-awaited Carnegie Hall recital debut this past April, recital appearances brought her to the Caramoor Festival, West Palm Beach (FL), Orange County (CA), Barcelona, Madrid, Bilbao, Berlin, London, San Francisco, Dayton, and Atlanta. She also starred in "Deborah Voigt on Broadway," a benefit concert for Classical Action and Broadway Cares/Equity Fights AIDS. Ms. Voigt has collaborated with such conductors as Claudio Abbado, Myung-Whun Chung, Fabio Luisi, Lorin Maazel, Zubin Mehta, Daniel Oren, Antonio Pappano, Georges Prêtre, Mstislav Rostropovich, Wolfgang Sawallisch, Sir Georg Solti, and Edo de Waart. Her career took flight after her performance in Boston in the title role of Strauss's *Ariadne auf Naxos* little more than ten years ago. She has since sung Ariadne to the delight of audiences in New York, Vienna, Munich, Frankfurt, and elsewhere, and recorded *Ariadne* with conductor Giuseppe Sinopoli for Deutsche Grammophon. Other complete opera recordings include Beethoven's *Fidelio* under Sir Colin Davis, Berlioz's *Les Troyens* with Dutoit, Wagner's *Der fliegende Holländer* with Levine, Weber's *Oberon* with Conlon, and Strauss's *Elektra* and *Friedenstag* with Sinopoli. She has recorded Strauss's Four Last Songs with Kurt Masur and the New York Philharmonic, and several rarities by Zemlinsky, including *Eine florentinische Tragödie* with Conlon and the *Lyrische Sinfonie* with Sinopoli. Her recording of *Die Frau ohne Schatten* with Sinopoli was released by Teldec. Deborah Voigt attended California State University at Fullerton and took part in the San Francisco Opera's Merola Program for young artists. She won first prize at the Luciano Pavarotti Voice Competition in 1988 and the gold medal at Moscow's Tchaikovsky International Competition in 1990. Ms. Voigt was recognized by the French government with the prestigious Chevalier de l'Ordre des Arts et des Lettres. She was *Musical America*'s 2003 Vocalist of the Year. Ms. Voigt made her BSO debut at Symphony Hall in December 1991 as a soloist in Mozart's Requiem, subsequently returning for performances of Verdi's Requiem in February 1992 and in the title role of Strauss's *Salome* under Seiji Ozawa at Tanglewood in 2001.



Saturday, August 14, at 8:30
THE GEORGE AND ROBERTA BERRY SUPPORTING ORGANIZATION CONCERT

BOSTON POPS ORCHESTRA
JOHN WILLIAMS conducting
MARTIN SCORSESE, special guest
MONICA MANCINI and RON RAINES, guest vocalists
BOSTON UNIVERSITY TANGLEWOOD INSTITUTE YOUNG ARTISTS CHORUS

FILM NIGHT AT TANGLEWOOD

CELEBRATING JOHN WILLIAMS'S 25TH YEAR AS A MEMBER OF THE BSO FAMILY

A TRIBUTE TO BERNARD HERRMANN

On Dangerous Ground

THE EARLY YEARS IN HOLLYWOOD

The Inquirer (from *Citizen Kane*)
The Ballad of Springfield Mountain (from *The Devil and Daniel Webster*)
Gallop the Whip (from *Currier and Ives Suite*)

WITH ALFRED HITCHCOCK

Scene d'Amour from *Vertigo*
Psycho Medley: Prelude (Driving Scene)—The Murder (Shower Scene)

Music from *Taxi Driver*: Prelude/Night Prowl—Blues

Prelude from *North by Northwest*

INTERMISSION



A TRIBUTE TO HENRY MANCINI

Overture to a Pops Concert

A Mancini Medley: Peter Gunn—Baby Elephant Walk—The Pink Panther

Strings on Fire

Pennywhistle Jig, from *The Molly Maguires*

Days of Wine and Roses, from *Days of Wine and Roses*
(lyrics by Johnny Mercer, arr. P. Williams)
BUTI YOUNG ARTISTS CHORUS

Whistling Away the Dark, from *Darling Lili*
(lyrics by Johnny Mercer, arr. P. Williams)
RON RAINES

Finale from *Victor/Victoria*

Music on the Way, from a theme from *The Molly McGuires*
(lyrics by Will Jennings)
MONICA MANCINI

Moon River, from *Breakfast at Tiffany's*
(lyrics by Johnny Mercer, arr. P. Williams)
MONICA MANCINI and RON RAINES
BUTI YOUNG ARTISTS CHORUS

Film montages produced by Dick Bartlett and Susan Dangel

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

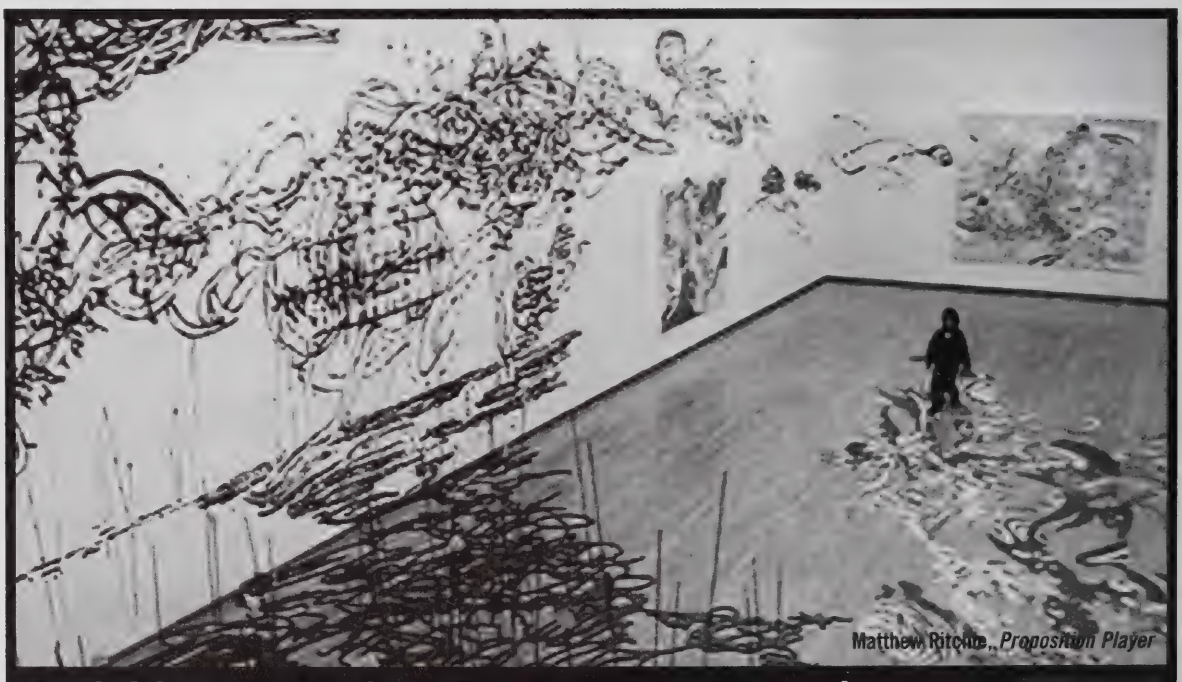
Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

ARTISTS

John Williams



In January 1980 John Williams—who this year celebrates his 25th year as a member of the BSO family—was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to work in television in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 90 films, including the *Harry Potter* movies, *Catch Me If You Can*, the *Star Wars* movies, *A.I. Artificial Intelligence*, *Angela's Ashes*, *Saving Private Ryan*, *Amistad*, *Schindler's List*, *Jurassic Park*, *Born on the Fourth of July*, the Indiana Jones films, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. His most recent film scores are *Harry Potter and the Prisoner of Azkaban* and Steven Spielberg's *The Terminal*. He has received 42 Academy Award nominations, and has been awarded five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and platinum records. Mr. Williams served as Grand Marshal of the 2004 Tournament of Roses parade. Upcoming projects include *Star Wars: Episode III*. This summer at Tanglewood he has led the Boston Symphony Orchestra, the Boston Pops Orchestra, and the Tanglewood Music Center Orchestra, participating in the Seiji Ozawa Hall 10th Anniversary Celebration Gala and Tanglewood on Parade, as well as performances earlier this week of his own arrangement of *My Fair Lady* for vocalists and jazz ensemble.



Exhibitions – Music – Dance – Theater – Film

Galleries open 10 – 6 daily (7/1 – 9/6) 11 – 5 closed Tuesday (rest of year)

Call 413 MoCA111 or visit www.massmoca.org
for complete schedule of events

MASS MoCA
North Adams, MA

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City; the NBC News theme "The Mission"; "Liberty Fanfare," for the rededication of the Statue of Liberty; "We're Lookin' Good!," for the Special Olympics in celebration of the 1987 International Summer Games; the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* on Deutsche Grammophon.

Monica Mancini



The daughter of famed film composer Henry Mancini and the notable studio singer Ginny O'Conner Mancini, Monica Mancini has carved out an impressive career of her own as a concert performer, appearing with major symphony orchestras worldwide, including the Chicago Symphony, Dallas Symphony, Seattle Symphony, and London Metropolitan Orchestra. She began singing early on as a member of the Henry Mancini Chorus, which led to a career in the Los Angeles studios, where she has been heard on countless film scores and recordings with such notable artists as Plácido Domingo, Quincy Jones, and Michael Jackson. Her debut CD, simply titled *Monica Mancini*, paid tribute to her father's musical legacy and was the companion to her PBS television special, *Monica Mancini: On Record.* For her current Concord Records CD, *Cinema Paradiso*, she recorded a collection of theme songs from both new and classic movies. Ms. Mancini keeps a busy touring schedule. Recent appearances include New York's Lincoln Center and Carnegie Hall, the Hollywood Bowl, and Orange County Performing Arts.

Ron Raines



Ron Raines joined the cast of the popular CBS-TV daytime series "Guiding Light" in July 1994. He was nominated for Emmy awards in 2003 and 2004 and has been nominated three times for the *Soap Opera Digest* Award as "Outstanding Villain." Mr. Raines most recently starred on Broadway as Billy Flynn in *Chicago*. He was Gaylord Ravenal in the 1983 Broadway revival of Jerome Kern's *Showboat*. Other productions have included *Teddy and Alice*, *Olympus on my Mind*, *One Touch of Venus* with Susan Lucci, *A Little Night Music*, and, most recently, "Carnegie Hall's Tribute to Lerner and Loewe." He has sung at New York City Opera as Danilo in *The Merry Widow* and in Offenbach's *The Duchess of Gerolstein*, and has played leading roles in virtually every major American musical and operetta, including *South Pacific*, *Annie*, *Kismet*, *Sayonara*, *Kiss Me Kate*, *The King and I*, *Naughty Marietta*, *Brigadoon*, *Rose Marie*, *Oklahoma!*, *Carousel*, *Side by Side by Sondheim*, *Follies*, and *Man of La Mancha* at the country's leading regional theaters and opera companies. As a concert performer, Mr. Raines has appeared as soloist with symphony orchestras throughout the country. He has sung for two of Americas first ladies, Nancy Reagan and Ladybird Johnson. Mr. Raines is currently completing his second solo album, having previously released *Ron Raines: Broadway Passion* (TER Records). Other TER recordings include *Leading Men Don't Dance* and a collection of classic musicals. Upcoming releases include *One Touch of Venus*, *Guys and Dolls* highlights, and *Seven Brides for Seven*

Brothers. He has also recorded on the Varèse-Sarabande label. Mr. Raines has appeared in three of PBS's "Great Performances" broadcasts, including "A Tribute to Richard Rodgers" with Keith Lockhart and the Boston Pops Orchestra. Born in Texas City, Texas, and raised mainly in Nacogdoches, Texas, Ron Raines received his degree in music from Oklahoma City University and joined the graduate program of the American Opera Center at the Juilliard School. His mentor was baritone John Reardon. Mr. Raines is married to director Dona D. Vaughn, with whom he has often worked. They live on New York's Upper West Side with their daughter Charlotte Vaughn Raines.

The Boston University Tanglewood Institute

André de Quadros, *Artistic Director* — Phyllis Hoffman, *Executive Director*
Chung-Un Seo, *Administrative Director* — Adrian Rhodes, *Assistant Administrative Director*

In 1966, Erich Leinsdorf, then music director of the Boston Symphony Orchestra, invited the Boston University College of Fine Arts to create a summer training program for high school musicians as a counterpart to the BSO's Tanglewood Music Center. Envisioned as an educational outreach initiative for the University, this new program would provide young advanced musicians with an unprecedented opportunity for access to the Tanglewood Music Festival. Since then, the students of the Boston University Tanglewood Institute have participated in the unique environment of Tanglewood, sharing rehearsal and performance spaces, and attending a selection of BSO master classes, rehearsals, and activities. Students also enjoy unlimited access to all performances of the Boston Symphony Orchestra and the Tanglewood Music Center.

Offering aspiring young artists an unparalleled, inspiring, and transforming musical experience, this interaction with the Boston Symphony Orchestra and the Tanglewood Music Center makes the Boston University Tanglewood Institute unique among summer music programs. BUTI alumni are prominent in the world of music as performers, composers, conductors, educators, and administrators. Now in its 39th season, the Institute includes Young Artists Programs for students ages 15 to 18 (Instrumental, Vocal, Piano, Harp, and Composition), Institute Workshops (Clarinet, Flute, Oboe, Double Bass, Percussion, Horn, Trumpet, Trombone, and String Quartet), and Adult Music Seminars. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood Grounds, or call (413) 637-1430 or (617) 353-3386.







THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Boston University Tanglewood Institute Young Artists Chorus

Ann Howard Jones, conductor
Ryan Murphy, assistant conductor and pianist
Katie Woolf, choral assistant

Soprano
Tanisha Austin, Bronx, NY
Megan Barrera, Miami, FL
Meagan Campbell, Plaistow, NH
Sara Casey, Wilkes Barre, PA
Kimberly Cauthen, Lapine, AL
Melanie Emig, Chambersburg, PA
Lucy Fitz-Gibbon, Davis, CA
Samantha Geraci-Yee, Freeport, NY
Lauren Goodhue, North Hampton, NH
Alexa Holland, Huntington Beach, CA
Catherine Hancock, Atlanta, GA
Lauren Haymore, Covington, GA
Meredith Lustig, Nashua, NH
Sheena Majdan, New Hope, PA
Kara McCabe, Park Ridge, NJ
Jennifer McCann, Vernon, CT
Amanda Meier, Omaha, NE
Gina Marie Morgano, Pittsburgh, PA
Lauren Nieuwland, Bernardsville, NJ
Rachel Parker, Monroe, GA
Elizabeth Picker, Albany, NY
Jessica Punchatz, Morrisville, PA
Kelly Shoemaker, Springville, CA
Mary Kate vom Lehn, Scotia, NY
Jessica Warren, Bangor, ME
Katie Woolf*

Mezzo-soprano
Rebecca Carden, Huntington, NY
Liana Guberman, Hillsborough, NJ
Anna Lawrence, Arlington, MA
Julia Marquis, Appleton, WI
Margaret McGrath, North Chelmsford, MA
Leslie Moclock, Fogelsville, PA
Beth Morrison*
Christina Murdock, San Francisco, CA
Carrie Reid-Knox, Shrewsbury, MA
Annie Rosen, New Haven, CT
Emily Sanchez, Easton, CT
Victoria Schussler, New York, NY
Tai-Kristin Smedley, Montgomery, AL
Carolyn Sproule, Interlochen, MI
Marjorie Taylor, Novato, CA
Mary Thomas, Auburn, AL
Leigh Tomlinson, Maitland, FL
Anne Turley, Duxbury, MA
Maria Vail, La Canada Flintridge, CA
Allison Seiko Valenta, Indianhead Park, IL
Madelyn Wanner, New Holland, PA

Tenor
Antoine Dolberry, East Elmhurst, NY
Patrick Gagnon*
Chad Grossman, New Hope, PA
Andrew Gustely, Akron, OH
Paul Hansen, Wareham, MA
Sherod Hill, Bronx, NY
Sean Jacobsen, Dedham, MA
Derrence Kellman, New York, NY
Andrew Keltz, New Rochelle, NY
Abdul Barr Khaliq, Bronx, NY
James McNamara, Bedford, MA
Ryan Murphy*
Jordan Ogron, Laguna Beach, CA
Zachary Peterson, New York, NY
Andrew St. Louis, Palm Desert, CA
Nakul Tasker, Weston, MA

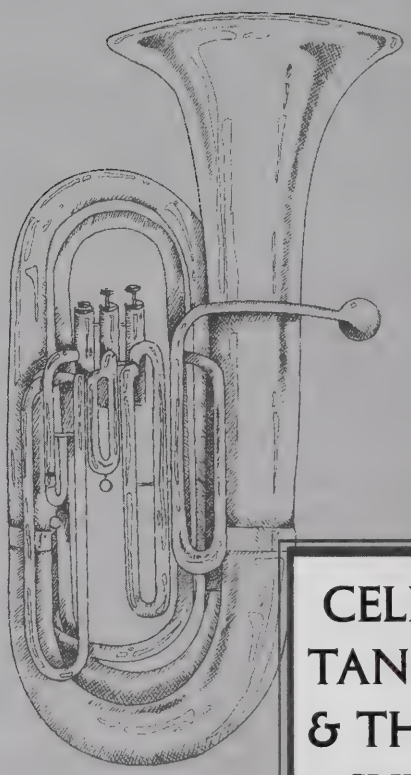
Baritone
Douglas Balkin, Geneseo, NY
Andrew Bennett, Germantown, MD
Jonathan Carlson, Weston, MA
Joseph Carucci, Port Washington, NY
Akira Fukui, Pine Bluff, AR
Robert Henderson, Nassau, Bahamas
Jawan Jenkins, Houston, TX
Gannon Love, Montgomery, AL
Zachary Luchette, Grove City, PA
Jamon Maple, Beaumont, TX
Christian Milde, Wellesley, MA
Sandro Negron, Gorham, ME
Daniel Nickerson, Methuen, MA
Wesley Pinchback, Pike Road, AL
Brian Rosenblum, Roslyn, NY
Andrew Christopher Sparks, Palm Beach Gardens, FL
Rasdia Wilmot, New York, NY
Mijon Zulu, Suffern, NY

*YAVP faculty

YAVP Faculty and Staff
Phyllis Hoffman, director
Ann Howard Jones, conductor
Penelope Bitzas, artist-in-residence
Mark Goodrich, artist-in-residence
Ryan Murphy, assistant conductor
Kylie Sullivan, coordinator

Voice Faculty
Gary Durham, Patrick Gagnon, Angela Gooch, Kendall Lima, Elizabeth Morrison, Chung-Un Seo, Brent Wilson, and Katie Woolf

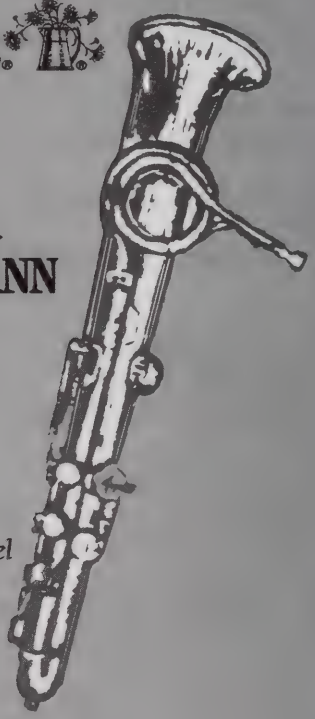
Coaches
Jodi Goble, David Richardson, and Laura Ziegler





CELEBRATING
TANGLEWOOD
& THE BOSTON
SYMPHONY
ORCHESTRA





Country Curtains®

At The Red Lion Inn
Stockbridge, Massachusetts
www.countrycurtains.com

The Red Lion Inn

Food & Lodging since c.1773
Stockbridge, Massachusetts
www.redlioninn.com

Blantyre

An Elegant Country House Hotel
Lenox, Massachusetts
www.blantyre.com

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Sunday, August 15, at 2:30
SPONSORED BY COUNTRY CURTAINS, THE RED LION INN, AND BLANTYRE

THE SERGE AND OLGA KOUSSEVITZKY MEMORIAL CONCERT

ROBERT SPANO conducting

RANDS — *"...body and shadow..."*
(celebrating the composer's 70th birthday year; part of the 2004 Festival of Contemporary Music at Tanglewood)
I.
II. Legatissimo: tranquillo e misterioso

MACDOWELL — Piano Concerto No. 2 in D minor, Opus 23
Larghetto calmato
Presto giocoso
Largo—Molto allegro
ANDRÉ WATTS

INTERMISSION

Program continues...



Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

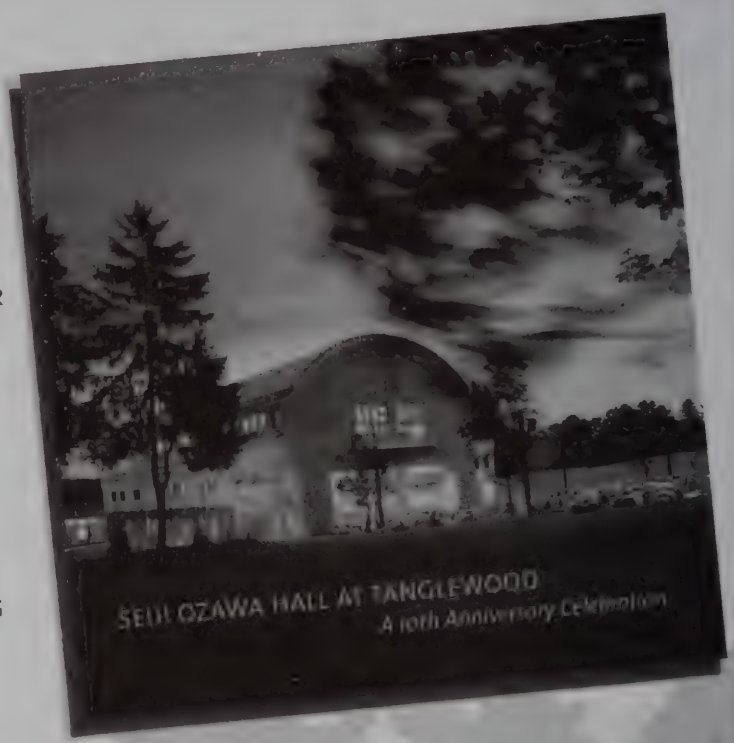
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

TCHAIKOVSKY *The Nutcracker*, Opus 71: Act II

Scene: The Kingdom of Sweets
Scene: Clara and the Prince
Divertissement
 Chocolate (Spanish Dance)
 Coffee (Arabian Dance)
 Tea (Chinese Dance)
 Trepak
 Dance of the Reed Flutes
 The Old Woman Who Lived in a Shoe
 and her Children
Waltz of the Flowers
Pas de deux
 Dance of the Prince and the Sugar-Plum Fairy
 Variation I: Tarantella
 Variation II: Dance of the Sugar-Plum Fairy
 Coda
Final Waltz and Apotheosis

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Bernard Rands (b.1934)
"...body and shadow..."

First performances: February 23, 24, and 25, 1989, Boston Symphony Orchestra, Seiji Ozawa cond. (world premiere; commissioned by the Boston Symphony Orchestra and Boston University to commemorate the 150th anniversary of Boston University). *Today's performance is the first BSO performance since then.*

Berkshire County resident Bernard Rands is established as a major figure in contemporary music. His work *Canti del Sole*, premiered by Paul Sperry, Zubin Mehta, and the New York Philharmonic, won the 1984 Pulitzer Prize in Music. His large orchestral suites, *Le Tambourin*, won the 1986 Kennedy Center Freidheim Award. His music has been programmed by many of the world's leading conductors, including Barenboim, Boulez, Berio, Maderna, Marriner, Mehta, Muti, Ozawa, Rilling, Salonen, Sawallisch, Schiff, Schuller, Schwarz, Silverstein, Sinopoli, Slatkin, Dohnányi, and Zinman, among others.

Bernard Rands was composer-in-residence with the Philadelphia Orchestra for seven years, from 1989 to 1995. The first three years were supported by the Meet the Composer Residency Program, with the final four being funded by the Philadelphia

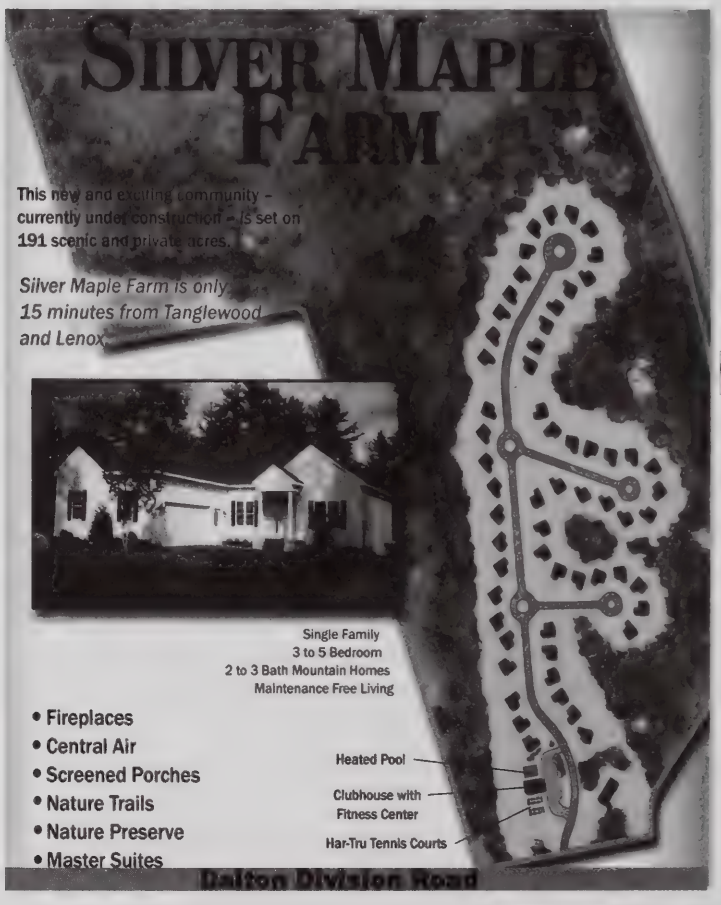
THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away.
But getting help can. One call to Hazelden not only offers help, it offers real hope.
Call us and make tonight's performance the last. HAZELDEN®

Minnesota • Oregon • Florida • New York • Illinois
800-257-7800 • www.hazelden.org

©2004 Hazelden Foundation



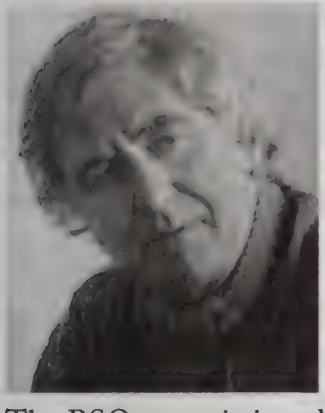
Call For Brochure

1-800-570-0597

Furnished Model Open Daily

Orchestra. He wrote several major works for that orchestra during his residency there. Rands's works are widely performed and recorded. A recording by Chanticleer of his *Canti d'Amor* won a Grammy Award in 2000.

Born in England in 1934, Rands emigrated to the United States in 1975 and became a citizen in 1983. He has been honored by the American Academy and Institute of Arts and Letters; BMI; the Guggenheim Foundation; the National Endowment for the Arts; Meet the Composer, and the Barlow, Fromm, and Koussevitzky foundations, among many others. Recent orchestral commissions have come from the Suntory Concert Hall in Tokyo, the New York Philharmonic, Carnegie Hall, the Cincinnati Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, National Symphony Orchestra, Internationale Bachakademie Stuttgart, the Eastman Wind Ensemble, and the Chicago Symphony Orchestra. He has also written many chamber works to fulfill commissions from major ensembles and festivals around the world.



The BSO commissioned Rands's Cello Concerto for concerts celebrating Mstislav Rostropovich's 70th birthday; Rostropovich was soloist with the BSO and Seiji Ozawa in the work's first performances in April 1997. Rands's chamber opera *Belladonna* was commissioned by the Aspen Festival for its fiftieth anniversary in 1999. This past May, Daniel Barenboim conducted the Chicago Symphony Orchestra and Chorus in the premiere of Rands's latest large-scale work, *apókryphos* for soprano, chorus, and orchestra, a Chicago Symphony commission.

A dedicated and passionate teacher, Rands has been a guest composer at many international festivals and composer-in-residence at the Aspen and Tanglewood festivals. Since 1988 he has taught at Harvard University, where he is the Walter Bigelow Rosen Professor of Music.

"...body and shadow..." was a joint commission from the Boston Symphony Orchestra with Boston University to celebrate that institution's 150th anniversary. It was premiered by the BSO under Seiji Ozawa in February 1989. The title comes from an early poem by Samuel Beckett, whose work has long been a major influence for Rands. At the time of the work's premiere (when he was living in Boston), the composer said of the piece:

> So this particular piece, though it's in two movements of roughly ten minutes each, is a sort of concerto for orchestra. And it's a concerto for *this* orchestra [i.e., the BSO], because this is my hometown orchestra for the last four years, and, unlike many composers, I go regularly to orchestra concerts to hear all kinds of repertoire, because I love it and it's very special.... And so, there are very personal things about this piece that belong to specific faces.

Bernard Rands is a visiting faculty member at the Tanglewood Music Center this summer. Two of his works are being performed this weekend as part of the TMC's Festival of Contemporary Music: the Second String Quartet was played on Friday,

This performance of Bernard Rands's *"...body and shadow..."* is part of the 2004 Festival of Contemporary Music at Tanglewood, sponsored by the Tanglewood Music Center and continuing through August 16. The Festival of Contemporary Music is made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, The Fromm Music Foundation, and The Helen F. Whitaker Fund.

August 13; and the chamber version of *Canti Lunatici* for soprano and ensemble is being performed tonight in Seiji Ozawa Hall at 8:30. Today's Boston Symphony performance of "*...body and shadow...*" is the BSO's contribution to the 2004 Festival of Contemporary Music, and is performed in celebration of Bernard Rand's 70th birthday year.

—Robert Kirzinger

Edward MacDowell (1860-1908)
Piano Concerto No. 2 in D minor, Opus 23

First performance: March 5, 1889, Chickering Hall, New York, Theodore Thomas's Orchestra, Edward MacDowell, piano. *First BSO performance*: April 1889, Wilhelm Gericke cond., Edward MacDowell, piano. *Only previous Tanglewood performances*: July 4, 1976, Seiji Ozawa cond., André Watts, piano; August 10, 1996, Dennis Russell Davies cond., André Watts, piano.

There were American composers of concert music before the twentieth century, and gradually they have been making their way back into the repertory and on to recordings in recent decades. Names like Paine, Chadwick, Foote, Beach, and Loeffler, which were almost entirely forgotten by the mid-20th century, have started coming back into our ken. The one composer of this group (most of whom either came from Boston, or studied there, or lived their adult lives there) who was for a time the most famous of all, and called flatly the "greatest American composer," was Edward MacDowell. This is, to a certain degree, ironic, because MacDowell's music, though warmly imaginative and brilliant, bore virtually no traits of Americanism. That is hardly surprising, since he completed virtually all of his studies in Europe and lived there until 1888, by which time he had already composed his major works for orchestra. (After returning to the United States, he wrote mostly songs and piano pieces.)



MacDowell had piano lessons with the colorful Teresa Carreño, a beautiful Venezuelan opera singer (for a time) and brilliant pianist who was as renowned for her marriages and divorces as for her music-making. Eventually MacDowell went to Germany, where he gradually realized that his calling was to composition rather than piano virtuosity. His teacher was Joachim Raff, the longtime assistant and friend of Franz Liszt, so it can hardly be a surprise that his music is filled with Lisztian thematic transformations, and that his piano concertos are major virtuosic statements. Indeed, it was through Liszt that MacDowell was able to get a performance of his First Piano Concerto in 1882, soon after he had completed it. But almost at once after that, Raff died, thus depriving MacDowell of a warmly supportive influence. (Raff had even predicted—correctly, as it turns out—that MacDowell's music would continue to be performed after his own was forgotten.) For several years MacDowell remained in Germany, though he received a string of visitors from America who reported to him the growing music life in the United States (including an event of signal importance to them all, the founding of the Boston Symphony Orchestra, which had taken place in 1881). Without the Raff-Liszt connection, MacDowell could not get his Second Piano Concerto performed (most concert venues regarded it as too "Lisztian" and thus dangerous), so he finally decided to return to the United States. He settled in Boston for eight years, but it was in New York that he performed the concerto, which has remained his best-known large-scale composition.

MacDowell's later years were a mixture of triumph and tragedy. He was highly regarded as the finest composer America had produced, but was known increasingly for the little piano pieces of his later years (such as "To a Water Lily"). But he was named the first professor of music at Columbia University, which motivated a move to New York City. There, within a few years, he fell victim to mental illness, and ended his days in institutional care. But he remained a well-known composer, and when the United States government issued the very first stamps ever to bear the images of composers—in the 1920s—MacDowell was the only classical composer included in the group, along with Stephen Foster, Victor Herbert, and a few others.

His Piano Concerto No. 2 is a grand Lisztian showpiece, though constructed in an unusual way, with relatively slow movements at beginning and end, and a fleet scherzo in the middle. The slow introduction of the concerto contains a lilting tune that will be turned into the second theme of the main part of the movement. A dramatic cadenza opens that main part, which becomes a powerful competition between piano and orchestra, though the movement ends tranquilly. The middle movement is a highly ingratiating scherzo. The finale recalls themes from the first movement at its outset, but soon embarks on its course with new material, and this is put through its paces in many guises before MacDowell brings out his most brilliant treatment of the piano for the conclusion.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky (1840-1893)
The Nutcracker, Opus 71: Act II

First performance of the ballet: December 18, 1892, Mariinsky Theater, St. Petersburg. *First BSO performance of music from the ballet (Nutcracker Suite)*: December 1908, Max Fiedler cond. *First BSO performance at Tanglewood of music from the ballet (Nutcracker Suite)*: July 7, 1979, Eugene Ormandy cond. *Most recent BSO performance at Tanglewood of music from the ballet (Act II, complete)*: August 15, 1986, Carl St. Clair cond. (replacing Gennady Rozhdestvensky, who was ill).

Tchaikovsky's works are among the imperishable classics of the ballet repertory. His music is loved in the theater by balletomanes and in the concert hall by people who have never been to a ballet in their lives. In his own lifetime, though, Tchaikovsky's success as a ballet composer was distinctly limited, though this did not dissuade him from trying again. At the time Tchaikovsky began writing for the dance, the term "ballet music" was often used in a pejorative sense, since most composers of ballet music officially connected to ballet companies were virtually required to be musical nonentities, churning out yards of tinkly, rhythmic, square, undistinguished stuff for the dancing masters to decorate with movement. Composers who attempted to do something more substantial in their ballet scores—like Delibes in *Sylvia*—were criticized for being "too symphonic."



Tchaikovsky loved the ballet music of Delibes and found it a strong encouragement to his own ballets, in which he created a full-scale dance-drama combining solos, ensembles, dramatic (danced) narrative, and set pieces such as characteristic dances, all in a cohesive structure. As a result, every one of his major ballets—*Swan Lake* (1875-76), *Sleeping Beauty* (1888-89), and *The Nutcracker* (1891-92)—was either an outright failure or, at best, a limited success in its first production. Today, these have long since become

the core of the ballet repertory, though Tchaikovsky himself did not live to see even the beginnings of their worldwide success.

Tchaikovsky composed *Shchelkunchik* (*The Nutcracker*) between February 1891 and April 4, 1892, to a scenario by Marius Petipa after Alexandre Dumas's version of E.T.A. Hoffmann's story "The Nutcracker and the Mouse King." The composer himself regarded *The Nutcracker* as less significant than his two earlier ballets, largely because the scenario that was foisted on him lacked the kind of consistent dramatic story line he preferred. The basic plot came from E.T.A. Hoffmann, whose sometimes macabre tales could be expected to provide exactly the proper grist for Tchaikovsky's mill. But in the scenario proposed by the choreographer Petipa, the plot was drastically simplified, confining the real story (with its "symphonic" music) to Act I. Act II is anti-climactic from the theatrical point of view, though it is just the opposite in a concert performance, where the attention is on the music alone.

The first act, set in a German home on Christmas Eve, is a charming fantasy of a Christmas present—a toy nutcracker—that comes to life and leads the other toys in battle against the Mouse King and his army. When Clara, the girl to whom the Nutcracker has been given, saves the Nutcracker's life in the climactic battle by throwing her slipper at the Mouse King and killing him, the grotesque Nutcracker turns into a handsome prince and takes Clara on a journey to his magical kingdom, "Confiturenbourg," or, as we might call it in this country, the Big Rock Candy Mountain. The entire second act is devoted to divertissements, dances introducing the inhabitants of this land. There is no more plot (though some modern productions attempt to create further story lines); everyone can simply sit back and enjoy the dancing and the music. However upsetting this may be to someone interested in drama, it is a sheer delight musically, for Tchaikovsky's gift in the composition of colorful characteristic dances for such



scenes remains unsurpassed. Indeed, it is precisely these dances that quickly became the most popular part of the score in the form of a concert suite that had its first performance even before the ballet from which it is drawn.

Though Petipa had created the scenario and planned to choreograph the ballet, he became ill (he was then in his seventies) and had to withdraw; the task fell to his assistant, Lev Ivanov, who had already distinguished himself in the two lakeside scenes (Acts II and IV) of *Swan Lake*. The mounting was lavish in the extreme both for *The Nutcracker* and the short opera *Yolanta* that was premiered at the head of the evening's program. Tchaikovsky wrote to his brother Anatoly, "The staging of both [opera and ballet] was splendid, but that of the ballet even too splendid—one's eyes grew tired of this luxuriance." The critics were divided. The *St. Petersburg Gazette* declared, "A more tedious work was never seen." But the *St. Petersburg News-Sheet* proclaimed, "Concerning the music...it is hard to say which number is best, for everything from beginning to end is beautiful, melodious, original, and individual."

Today's performance comprises all of Act II, which is to say most of the music familiar as the "*Nutcracker* Suite" (minus the overture) as well as the numbers that are normally heard only in the theater. The curtain rises to show the palace of **The Kingdom of Sweets** (No. 10, Scene, Andante). A lulling 6/8 theme decorated by swirling harps and later by flute and clarinet scales hints at the elegance of the palace. Soon the Sugar-Plum Fairy appears to welcome the travelers to the delights of her kingdom. Tchaikovsky, while on a visit to Paris, had heard a recently invented keyboard instrument called the "celesta" (for its "heavenly" sound); he knew that it was exactly what he wanted to characterize the delicate other-worldliness of the fairy, and he had an instrument secretly shipped to him in Russia, so that he might be the first composer to use the new effect. The audience was surely enchanted when the Sugar-Plum Fairy appeared with her suite, accompanied by the shimmering sound of celesta, two harps, and the upper strings in harmonics. This music is unthinkable today without the sound of the celesta, but when Tchaikovsky published the score, he allowed the optional substitution of piano, since the newly developed instrument might not be available in some theaters, and he added the admonition, "The artist who performs this part must be a good pianist."

No. 11 (Scene, Andante con moto) depicts the reception of the travelers. **Clara and the Prince** appear, to be welcomed by the Fairy, who is the prince's sister. Celesta and harp combine with fluttertongued flutes (another new technique; Tchaikovsky added a



footnote to the score to explain how the flutists were to produce the effect) and a sinuous clarinet. In a faster tempo (Moderato), twelve pages lead Clara and the Prince forward to tell their tale. In an Allegro agitato (developed from themes first heard in Act I), the Prince mimes the story of his fight with the Mouse King and reveals how Clara saved his life. In stately grandeur the court hails Clara for her bravery (full orchestra). At a sign from the Fairy (oboes and clarinets, then horns and trombones added) a festive table is prepared, and the guests are entertained with a divertissement.

No. 12, the **Divertissement**, is built up of a series of short and very diverse characteristic dances representing particular goodies from the Kingdom of Sweets or episodes from familiar fairy tales. Petipa's scenario not only described the character of each dance, but also its length and meter. Tchaikovsky followed his prescriptions quite closely, finding the discipline a stimulation to his powers of invention, which he feared were on the wane.

First comes No. 12a, "Chocolate," a Spanish dance featuring a difficult trumpet solo and the sound of castanets. For No. 12b, "Coffee," an Arabian dance, Tchaikovsky borrowed a Georgian folk lullaby from a collection of Ippolitov-Ivanov and arranged it in a brilliantly simple but evocative way with a drone ostinato in violas and cellos and just a hint of tambourine. "Tea" is represented by a Chinese dance (No. 12c) with brilliantly skirling flute and piccolo over staccato bassoons and plucked strings. It is cut short suddenly, making way for the vigorous Russian dance, "Trepak" (No. 12d), based on a traditional Russian melodic formula (the same figure appears in the finale of his Violin Concerto) that grows in energy and drive to its Prestissimo conclusion. The "Dance of the Mirlitons" (reed pipes) is gently pastoral rather than the "Tempo di polacca" that Petipa requested; the emphasis on woodwinds (especially flutes) in the outer sections is balanced by the brass interlude in the middle. "The Old Woman Who Lived in a Shoe and her Children" (No. 12f) is derived from a traditional French fairy tale, and Tchai-



22 Walker Street in Lenox, MA 413•637•9875

kovsky quotes old French tunes probably learned from his much-loved French governess and found in a collection of French children's songs in the composer's library. The tune heard at the outset (oboes, clarinets, and bassoons) is "*Que t'as de belles filles, Girofle, girofla!*" A contrasting 6/8 tune is "*Cadet Rousselle.*" This is followed by a return to "*Que t'as de belles filles*" worked up in a faster tempo to bring the Divertissement to an end.

The next number, the **Waltz of the Flowers** (No. 13), is among the greatest of all symphonic waltzes, and a thorough contradiction to Tchaikovsky's fears of failing inventive powers. Its evocative opening presents a hint of melody taken up by the horns as the first tune of the waltz proper. And what a magical touch the diminished-seventh harmony on the fourth note of the tune is, coming unexpectedly after a straightforward melodic arpeggio of the D major triad; it passes in an instant but lingers in the memory with special poignancy. An answering melody is divided between strings on the one hand and flutes and clarinets on the other. Still more tunes follow, varying in range, instrumentation, and phrasing, so that the waltz seems to build and build with its characteristic "lift" to the final coda.

Balletomanes expect a *pas de deux* between the principal male and female dancer. From the plot of *The Nutcracker*, we would expect such a dance to take place between Clara



SURPRISE YOUR EYES

SMITH COLLEGE
MUSEUM OF ART

American and Western European masterworks.

Contemporary gems and art from diverse cultures.

The Cunningham Center for the Study of Prints, Drawings and Photographs.

Artist designed restrooms. Museum Shop and Café.

Hours, exhibitions and admission: 413.585.2760 or **www.smith.edu/artmuseum**

2004 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

Sponsored by the Tanglewood Association of the Boston Symphony Association of Volunteers

Free to the public:
Wednesday at 10:30 a.m. and Saturday at 1:30 p.m.

Free to Sunday ticket-holders:
Sunday at 12:30 p.m.

Tours continue through Sunday, August 29.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

and the Prince. But the original Clara was only twelve years old and scarcely ready for such a demanding dance, so the duet (No. 14, **Pas de deux**) took place instead between the Sugar-Plum Fairy and the Prince. Soon after the original production, though, when the part of Clara began to be taken by more mature dancers, the opening section was given to her. It is built on a descending-scale melody in the cello that builds to a surprisingly passionate climax. Variation I is a vigorous tarantella for the male dancer. Variation II is for the female dancer, who must be the Sugar-Plum Fairy regardless of whether Clara dances the beginning of this number: it is this movement that more than any other established the celesta as an instrument in the orchestra and still represents its most familiar use. The delicacy of the celesta's sound perfectly matches the sweetness of this personification of the Kingdom of Sweets. The *pas de deux* closes with a lively coda.

The entire Court joins in a final tribute to Clara, No. 15 (**Final Waltz and Apotheosis**) which, though not so brilliant as the "Waltz of the Flowers," efficiently and expertly recycles themes from the opening of the act in newly rich scoring.

—Steven Ledbetter

GUEST ARTISTS

Robert Spano



Music Director of the Atlanta Symphony Orchestra and the Brooklyn Philharmonic, Robert Spano is director of Tanglewood's Festival of Contemporary Music this summer, a post he also held in summer 2003. His recent achievements include two 2003 Grammy awards ("Best Classical Album" and "Best Choral Album") for his recording with the Atlanta Symphony Orchestra and Chorus of Vaughan Williams's *A Sea Symphony* on the Telarc label. The Atlanta Symphony Orchestra's 2003-04 season—Mr. Spano's third as its music director—opened with a gala featuring violinist Pinchas Zukerman, and also included an all-American program featuring John Corigliano's Violin Concerto with Joshua Bell; the Berlioz Requiem; Latin music including the Atlanta Symphony's premiere of Piazzolla's Concerto for Bandoneon and Guitar and Golijov's Three Songs with soprano Dawn Upshaw; and Messiaen's *Turangalîla-symphonie* with pianist Jean-Yves Thibaudet. In May, Mr. Spano and the Atlanta Symphony Orchestra and Chorus gave performances of Vaughan Williams's *A Sea Symphony* at Carnegie Hall, the orchestra's first appearance in New York since Mr. Spano's appointment as music director. The 2003-04 season—Mr. Spano's eighth and final year as music director of the Brooklyn Philharmonic—marked that orchestra's 50th anniversary. Mr. Spano helped celebrate this landmark by conducting an interactive semi-staged performance of John Adams's *The Death of Klinghoffer*. Also this season he conducted the world premiere of the orchestral version of Corigliano's *Mr. Tambourine Man* with the Minnesota Orchestra and led Golijov's *Last Round* with the Boston Symphony Orchestra, as well as returning to the Los Angeles Philharmonic, the St. Paul Chamber Orchestra, and the New World Symphony. In Europe, Mr. Spano appeared with the Oslo Philharmonic, the Royal Liverpool Philharmonic, and the Stockholm Philharmonic. Mr. Spano's first recording with the Atlanta Symphony for Telarc was Rimsky-Korsakov's *Scheherazade*, followed by the Grammy-winning *A Sea Symphony*. Also on Telarc are a collection of works by contemporary American composers entitled "Rainbow Body" and an all-Jennifer Higdon disc released in spring 2004. A Telarc recording of Berlioz *Requiem* will be released this fall. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Robert Spano is a graduate of the Oberlin Conservatory of Music, where he studied conducting with Robert Baustian, and the Curtis Institute of Music, where he studied with the late Max Rudolf. He has been featured on CBS's *Late Night with David Letterman* and *CBS Sunday Morning*, A&E's *Breakfast with the Arts*, and PBS's *City Arts*. He lives in Atlanta. Robert Spano made his BSO debut at Symphony Hall in February 1991, at which time he was a

BSO assistant conductor to Seiji Ozawa. His most recent appearances with the BSO were for a subscription-season program of music by Osvaldo Golijov, Oliver Knussen, and Rachmaninoff in March 2004.

André Watts



André Watts burst upon the music world at sixteen, when he made his debut with Leonard Bernstein and the New York Philharmonic in their Young People's Concerts, broadcast nationwide on CBS-TV. Two weeks later, Bernstein asked him to substitute at the last minute for Glenn Gould in Liszt's E-flat piano concerto with the Philharmonic. Mr. Watts makes regular visits to major festivals including Ravinia, Tanglewood, Saratoga, the Mann Music Center, Mostly Mozart, and the Hollywood Bowl. Other recent engagements include appearances with the Los Angeles Philharmonic, the Minnesota Orchestra, and the Chicago, Pittsburgh, National, St. Louis, Atlanta, Cincinnati, and Seattle symphonies; a tour with the Israel Philharmonic; recitals at Lincoln Center and the Kennedy Center; a Carnegie Hall appearance with the Orpheus Chamber Orchestra; a European tour with the Baltimore Symphony, and an appearance at the Proms in London. During the 2004-05 season, Mr. Watts returns to the Philadelphia Orchestra and the symphony orchestras of Houston, Dallas, Indianapolis, and Colorado as well as to Saratoga, and performs recitals in Los Angeles, San Francisco, Philadelphia, Atlanta, the New Jersey Performing Arts Center, and at New York's Metropolitan Museum of Art. Mr. Watts has appeared on numerous television programs; his 1976 New York recital on "Live From Lincoln Center" was the first full-length recital broadcast in the history of television. His performance at the 38th Casals Festival was nominated for an Emmy Award. His most recent television appearances were with the Philadelphia Orchestra for the orchestra's 100th Anniversary Gala and with the Chamber Music Society of Lincoln Center. Mr. Watts's latest recording features both Liszt piano concertos and MacDowell's Concerto No. 2 with the Dallas Symphony on the Telarc label. This followed his acclaimed debut recording for Telarc, Tchaikovsky's Concerto No. 1 and Saint-Saëns' Concerto No. 2 with the Atlanta Symphony. Solo recordings include *The Chopin Recital* and *The Schubert Recital*, both on Angel/EMI. He is also included in the "Great Pianists of the 20th Century" series on Philips. André Watts has played before royalty in Europe and before heads of government in nations all over the world. He won the Avery Fisher Prize in 1988, and was the youngest person, at age twenty-six, ever to receive an honorary doctorate from Yale University. He has since received numerous such honors. The Peabody Conservatory of Johns Hopkins University has honored him with its Distinguished Alumni Award and an honorary doctorate. Previously an artist-in-residence at the University of Maryland, it was announced in May 2004 that he will fill the newly created Jack I. and Dora B. Hamlin Endowed Chair in Music at Indiana University, where he begins in September 2004. André Watts made his BSO debut in January 1969 and his Tanglewood debut that July. He has returned frequently for appearances in Boston and at Tanglewood, most recently in July 2002 as soloist in Brahms's Piano Concerto No. 2.



THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2003, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center Annual Fund, and Tanglewood restricted annual gifts. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and businesses for their annual support of $2,500 or more during the 2003-2004 season. For further information, please contact the Friends Office at (413) 637-5261.

APPASSIONATO $100,000 and up

Anonymous (1)
George and Roberta Berry

VIRTUOSO $50,000 to $99,999

Country Curtains
Dr. Carol Reich and
Mr. Joseph Reich

ENCORE $25,000 to $49,999

Linda J.L. Becker
Gregory Bulger
A Friend of the Tanglewood Music Center
Dorothy and Charles Jenkins
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. Abe Pollin
Stephen and Dorothy Weber

MAESTRO $15,000 to $24,999

Anonymous (1)
Susan Baker and Michael Lynch
Canyon Ranch of the Berkshires
Mr. and Mrs. Joseph L. Cohen
Ginger and George Elvin
Mr. and Mrs. Daniel Freed
The Frelinghuysen Foundation
Mr. and Mrs. Michael L. Gordon
James A. Macdonald Foundation
Stephen B. Kay and Lisbeth Tarlow
Mrs. August R. Meyer
Mrs. Evelyn Nef
Mrs. K. Fred Netter
Olivetti Foundation, Inc.
Annette and Vincent O'Reilly
Red Lion Inn
Mrs. Anson P. Stokes
Mr. and Mrs. Wilmer J. Thomas, Jr.
Loet and Edith Velmans

BENEFACTORS $10,000 to $14,999

Anonymous (1)
Banknorth
Berkshire Bank
Blantyre
Jan Brett and Joseph Hearne
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille
The Fassino Foundation, Inc.
Nancy J. Fitzpatrick and Lincoln Russell
The Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Robert J. Lepofsky
Dr. Raymond and Hannah H. Schneider
Evelyn and Ronald Shapiro
The Studley Press, Inc.

SPONSORS $5,000 to $9,999

Anonymous (3)
Mr. and Mrs. William F. Allen, Jr.
Robert Baum and Elana Carroll
The Berkshires Capital Investors
Ann and Alan H. Bernstein
Mr. and Mrs. Lee N. Blatt
Judy and Simeon Brinberg
Ann Fitzpatrick Brown
James and Tina Collias
Ranny Cooper and David Smith
Mr. and Mrs. Herbert J. Coyne
Crane & Company, Inc.
Mr. and Mrs. William Cruger
Mr. and Mrs. Clive S. Cummis
Ms. Marie V. Feder
Mr. and Mrs. Dale E. Fowler
Mr. Michael Fried
Mr. and Mrs. Belvin Friedson
Mr. Louis R. Gary
Mr. and Mrs. J. Arthur Goldberg
Roberta and Macey Goldman
Mr. and Mrs. Robert A. Goodman
John and Chara Haas
Dr. Lynne B. Harrison
Mr. and Mrs. Francis W. Hatch, Jr.
Mr. and Mrs. Ira Haupt II
Ms. Rhoda Herrick
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. Lawrence S. Horn
Dr. and Mrs. Allen Hyman
Inland Management Corporation
Mr. and Mrs. Everett Jassy
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Michael P. Kahn
Mr. and Mrs. Louis Kaitz
Mrs. Leonard S. Kandell

SPONSORS $5,000 to $9,999 *(continued)*

Natalie and Murray S. Katz
Msgr. Leo A. Kelty
Mr. and Mrs. Michael Kittredge
Koppers Chocolate
Mr. and Mrs. Rudolf M. Kroc
Liz and George Krupp
Roger and Myrna Landay
Legacy Banks
Mrs. Vincent Lesunaitis
Buddy and Nannette Lewis
Mr. and Mrs. Edwin N. London
Jay and Shirley Marks
Mr. and Mrs. Thomas T. McCain
Cynthia and Randolph Nelson
May and Daniel Pierce
Claudio and Penny Pincus
Mr. and Mrs. Millard H. Pryor, Jr.
Lila and Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Barbara and Michael Rosenbaum
Mr. Joseph D. Roxe
David and Sue Rudd
Mr. and Mrs. Alan Sagner
Mr. and Mrs. Ira Sarinsky
Mr. and Mrs. Dan Schusterman
Arlene and Donald Shapiro
Hannah and Walter Shmerler
Mr. Peter Spiegelman and
Ms. Alice Wang
Margery and Lewis Steinberg
Marjorie and Sherwood Sumner
Mr. and Mrs. George A. Suter, Jr.
Mr. Aso Tavitian
Diana Osgood Tottenham
Ms. June Ugelow
Mrs. Cecille Wasserman
Mrs. Charles H. Watts II
Karen and Jery Waxberg
Mrs. John Hazen White
Mr. and Mrs. Ira Yohalem

MEMBERS $2,500 to $4,999

Anonymous (8)
Mrs. Janet Adams and
Mr. James Oberschmidt
Mr. and Mrs. Alan Ades
Drs. Paula Algranati and
Barry Izenstein
Mr. and Mrs. Ronald Altman
Harlan and Lois Anderson
Arthur Appelstein and
Lorraine Becker
Apple Tree Inn and Restaurant
Gideon Argov and Alexandra Fuchs
The Barrington Foundation, Inc.
Mr. John A. Barry, Jr.
Ms. Lucille M. Batal
Helene and Ady Berger
Jerome and Henrietta Berko
Berkshire Life Co. of America
Mr. and Mrs. Allen J. Bernstein
Ms. Joyce S. Bernstein and
Mr. Lawrence M. Rosenthal
Hildi and Walter Black
Ann and Neal Blackmarr
Eleanor and Ed Bloom
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Mark G. and Linda Borden
Arlene and Dr. Stuart H. Brager
Jane and Jay Braus
Broadway Manufacturing Supply
Mr. and Mrs. Richard Brown
Samuel B. and Deborah D. Bruskin
Cain, Hibbard, Myers & Cook
Phyllis H. Carey
Mary Carswell
Iris and Mel Chasen
Barbara Cohen-Hobbs
Mr. and Mrs. Stewart M. Colton
Linda Benedict Colvin
Cornell Inn
Ms. Alice Datlof
Mr. and Dr. Trayton Davis
Dr. and Mrs. Harold L. Deutsch
Mr. and Mrs. Jeff Diamond
Channing and Ursula Dichter
Chester and Joy Douglass
Dresser-Hull Company
Ms. Judith R. Drucker
Terry and Mel Drucker
John and Alix Dunn
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Monroe B. England
Eitan and Malka Evan
Roz and Bob Feldman
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. David Forer
Mr. and Mrs. Herb Franklin
I. Robert and Aviva Freelander
Carolyn and Roger Friedlander
Myra and Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Jill and Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Agostino Galluzzo and Susan Hoag
Mr. and Mrs. Gerald N. Gaston
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
Dr. Donald and Phoebe Giddon
Mr. and Mrs. Stephen A. Gilbert
Cora and Ted Ginsberg
David H. Glaser and
Deborah F. Stone
Sy and Jane Glaser
Dr. Morton Gluck
Mr. and Mrs. Seymour L. Goldman
Dr. and Mrs. Morris Goldsmith
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. and Mrs. Richard Grausman
Mr. Harold Grinspoon and
Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Felda and Dena Hardymon
William Harris and
Jeananne Hauswald
Mr. Gardner C. Hendrie and
Ms. Karen J. Johansen
Mrs. Paul J. Henegan
Mr. and Mrs. Peter Herbst
Mr. & Mrs. Murray Hershman
Mr. and Mrs. Robert I. Hiller
Dr. and Mrs. Ronald Hinds
Mr. Arnold J. and
Helen G. Hoffman
Mr. and Mrs. Charles Hoffman
Dr. Joan O. Hoffman and
Mr. Syd Silverman
Dr. and Mrs. Edwin H. Hopton
Mrs. Ruth W. Houghton
Housatonic Curtain Company
Mr. and Mrs. William R.
Housholder
Stephen and Michele Jackman
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Daniel R. Johnson
Ms. Lauren Joy and
Ms. Elyse Etling
Nedra Kalish
Adrienne and Alan Kane
Mr. and Mrs. Arnold Y. Kapiloff
Leonard Kaplan and
Marcia Simon Kaplan
Martin and Wendy Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Howard Kaufman
Mr. and Mrs. Bruce Kelly

Continued on page 44



Mr. and Mrs. Carleton F. Kilmer
Deko and Harold Klebanoff
Dr. and Mrs. Lester Klein
Dr. and Mrs. David I. Kosowsky
Janet and Earl Kramer
Mr. and Mrs. Ely Krellenstein
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Naomi Kruvant
Norma and Sol D. Kugler
Cary and Beth Lakenbach
Mildred Loria Langsam
William and Marilyn Larkin
Mr. and Mrs. William Lehman
Mr. and Mrs. R. Willis Leith, Jr.
Ms. Lois Lerner
Mr. Arthur J. Levey and Rocio Gell
Marjorie T. Lieberman
Mr. and Mrs. Murray Liebowitz
Geri and Roy Liemer
Mr. and Mrs. A. Michael Lipper
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter F. Loeb
Gerry and Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Gloria and Leonard Luria
Mr. and Mrs. Edward Lustbader
I. Kenneth and Barbara Mahler
Mr. and Mrs. Darryl Mallah
Rev. Cabell B. Marbury
Peg and Bob Marcus
Suzanne and Mort Marvin
Mr. Daniel Mathieu and Tom Potter
Maxymillian Technologies, Inc.
Dr. Robert and Jane B. Mayer
Carol and Thomas McCann
Phyllis and Irv Mendelson
The Messinger Family
Mr. and Mrs. Rollin W. Mettler, Jr.
Vera and Stanley T. Miller
Mr. and Mrs. Michael A. Monts
Mr. and Mrs. Joseph L. Nathan
Jerry and Mary Nelson
Linda and Stuart Nelson
Bobbie and Arthur Newman
Mr. Richard Novik
Mr. Edward G. and
Mrs. Sandra Novotny
Mr. and Mrs. Chet Opalka
Dr. and Mrs. Martin S. Oppenheim
Mr. and Mrs. Michael Orlove
Dr. and Mrs. Simon Parisier
Parnassus Foundation, courtesy of
Jane and Raphael Bernstein
Mr. Lawrence Phillips
Drs. Eduardo and Lina Plantilla
Plastics Technology Laboratories,
Inc.
Dr. and Mrs. Francis Powers, Jr.
Mr. and Mrs. Bruno Quinson
Mr. and Mrs. Mickey Rabina
Charles and Diana Redfern
Mr. and Mrs. Nathan Reiber
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. Stanley Riemer
Mary and Lee Rivollier
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Suzanne and Burton Rubin
Mr. and Mrs. Milton B. Rubin
Carole and Edward I. Rudman
Mr. Bruce Sagan and
Ms. Bette Cerf Hill
Mr. and Mrs. Michael Salke
Malcolm and BJ Salter
Samuel and Susan Samelson
Mr. Robert M. Sanders
Satinwood at Scarnagh, LLC
Dr. and Mrs. Wynn A. Sayman
Mr. Gary S. Schieneman and
Ms. Susan B. Fisher
Marcia and Albert Schmier
Mr. and Mrs. Ernest Schnesel
Pearl and Alvin Schottenfeld
Lois and Alan Schottenstein
Carrie and David Schulman
Mr. and Mrs. Wallace L. Schwartz
Carol and Marvin Schwartzbard
Betsey and Mark Selkowitz
Carol and Richard Seltzer
Mr. and Mrs. Daniel Shapiro
Mr. and Mrs. Howard and
Natalie Shawn
Sheffield Plastics, Inc.
Jackie Sheinberg and
Jay Morganstern
The Richard Shields Family
Hon. George P. Shultz
Robert and Roberta Silman
Richard B. Silverman
Marion and Leonard Simon
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Arthur M. Siskind
Maggie and John Skenyon
Mrs. William F. Sondericker
Harvey and Gabriella Sperry
Mr. and Mrs. Jerry Spiegel
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Lewis Steinberg
Mr. and Mrs. Daniel S. Sterling
Ms. Alice Stephens and
Mr. Kenneth Abrahami
Mr. and Mrs. Henry S. Stone
Stonover Farm Bed and Breakfast
Mrs. Pat Strawgate
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Mr. Wayne Sunday
Mr. and Mrs. I. David Swawite
Talbots Charitable Foundation
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Mr. and Mrs. John L. Thorndike
Mr. Bruce Tierney
The Tilles Family
Mr. and Mrs. Albert J. Togut
Myra and Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. Laughran S. Vaber
Mr. and Mrs. Charles Vail
Viking Fuel Oil Company
Walden Printing Co., Inc.
Mr. and Mrs. William G. Walker
Mr. and Mrs. Harvey Waller
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Robert A. Weinerman
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Milton Weiss
Mr. and Mrs. Robert E. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carol Andrea Whitcomb
Carole White
Peter D. Whitehead
Mr. and Mrs. Richard E. Willett
Mr. Robert G. Wilmers
Mr. Jan Winkler and
Ms. Hermine Drezner
Mr. and Mrs. Robert C. Winters
Bob and Phyllis Yawitt
Mr. and Mrs. Eric K. Zeise
Simon H. and Esther Zimmerman
Mr. Richard M. Ziter, M.D.

Names listed as of June 3, 2004

GREAT BENEFACTORS

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra.

From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra.

For more information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-9275.

Anonymous (9)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Mr. and Mrs. J. P. Barger
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
Shirley and Richard Fennell
Fidelity Investments
Estate of Vera Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
FleetBoston Financial
Germeshausen Foundation
The Ann and Gordon Getty Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Susan Morse Hilles Trust
Estate of Edith C. Howie
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Raytheon Company
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. and Mrs. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Osgood Tottenham
Verizon
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams

BSOvations

Tanglewood corporate sponsors reflect the increasing importance of partnership between business and the arts. The Boston Symphony Orchestra is honored to be associated with the following companies and gratefully acknowledges their contributions at Tanglewood during the 2004 season.

For information regarding Tanglewood, BSO, and/or Boston Pops sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.



Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 122 years and we are excited to be a part of such a rich heritage. We are pleased to announce the opening of our New York office in mid-summer that will further compliment our relationship with the BSO and Tanglewood for many years to come.



The Fitzpatrick Family

Country Curtains
AT THE RED LION INN ~ STOCKBRIDGE ~ MASSACHUSETTS

The Red Lion Inn

Blantyre

Country Curtains, The Red Lion Inn, Blantyre, and the Fitzpatrick family have been a special part of Boston Symphony Orchestra's family for over thirty years. From accompanying the BSO on world tours, to helping build Ozawa Hall, to supporting young upcoming professional musicians at the Tanglewood Music Center, the Fitzpatrick companies have created a unique legacy integral to Tanglewood and the BSO.



Paul Matsen
Senior Vice President and
Chief Marketing Officer

Delta

Delta Air Lines is pleased to support Tanglewood in its first season as the Official Airline of the Boston Symphony Orchestra. We look forward to an outstanding summer with guest appearances by today's most celebrated artists from around the world. At Delta, we have been a longtime supporter of the Boston and New York metropolitan areas, at the airport and beyond. This commitment to the BSO builds upon Delta's global support of the arts.



Robert L. Reynolds
Vice Chairman and
Chief Operating Officer

Fidelity Investments

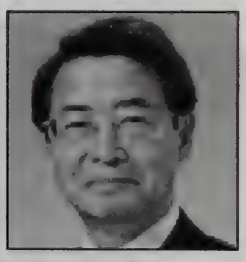
Fidelity Investments is proud to support the Boston Symphony Orchestra's Tanglewood season through sponsorship of the Tanglewood Jazz Festival. We are pleased to play an integral part in this celebrated jazz tradition that features some of the most talented artists in jazz history. Through our ongoing commitment to this program we are able to bring wonderful musical performances to thousands of listeners during this unique music festival. Fidelity Investments will continue its long tradition of investing in our communities with fine organizations such as this.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.



Hajime Sawabe
President and CEO

TDK

As sponsor of the 16th annual Tanglewood Free Lawn Tickets for Children program, TDK is proud to bring the gift of music to thousands of children. Children younger than 12 are granted free admission to Tanglewood when accompanied by a ticket-holding adult. Since 1989 more than 200,000 children and their families have participated in the program. In support of the Tanglewood Music Center's educational efforts, TDK also contributes audio cassettes, CD-R media, and VHS tapes. Furthermore, TDK supports the Boston Symphony Orchestra's music preservation project, giving future generations the opportunity to enjoy historic BSO performances. You can count on TDK to help keep the music alive.

WHEN YOU GIVE,
great music lives on

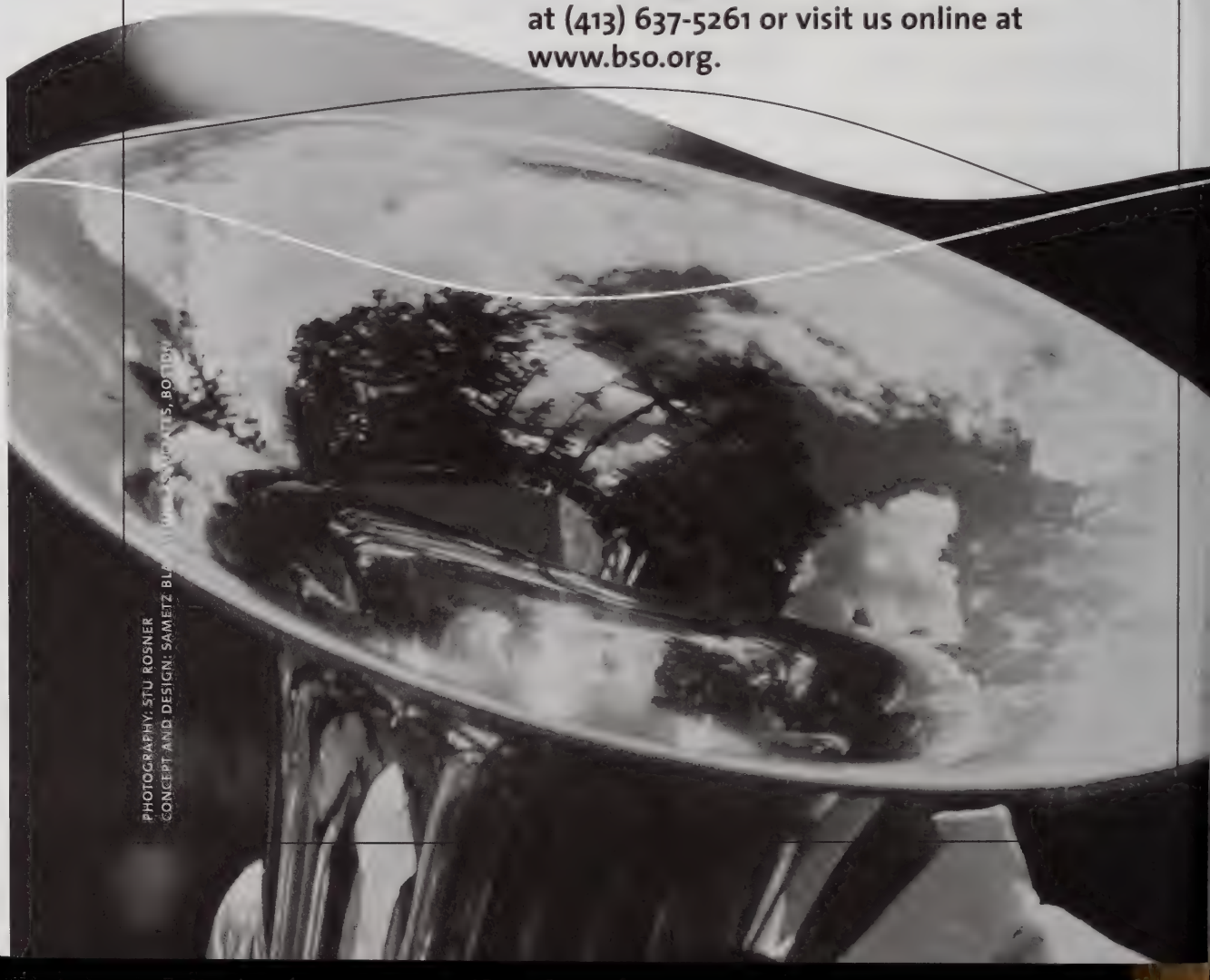
When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMETZ BL

Table of Contents

Prelude Concert of Friday, August 20, at 6 (Ozawa Hall) 3
Members of the Boston Symphony Orchestra; Garrick Ohlsson, piano
MUSIC OF CHAUSSON AND DVOŘÁK

Boston Symphony concert of Friday, August 20, at 8:30 9
Andrey Boreyko conducting; Lars Vogt, piano
MUSIC OF MENDELSSOHN, BEETHOVEN, AND SCHUMANN

Boston Symphony concert of Saturday, August 21, at 8:30 19
Andrey Boreyko conducting; Christian Tetzlaff, violin;
Claudio Bohórquez, cello
ALL-BRAHMS PROGRAM

TMC Orchestra concert of Sunday, August 22, at 2:30 28
James DePreist conducting; Garrick Ohlsson, piano
MUSIC OF BEETHOVEN AND MAHLER

THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and then of the San Francisco Symphony and New York Philharmonic.

Jan Swafford is an award-winning composer and author who teaches in the Tufts University English Department and whose books include biographies of Charles Ives and Johannes Brahms.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 17, 24; August 7, 21 — Marc Mandel, BSO Director of Program Publications
July 10, 31; August 14, 28 — Robert Kirzinger, BSO Publications Associate



WHEN YOU GIVE,
great music lives on

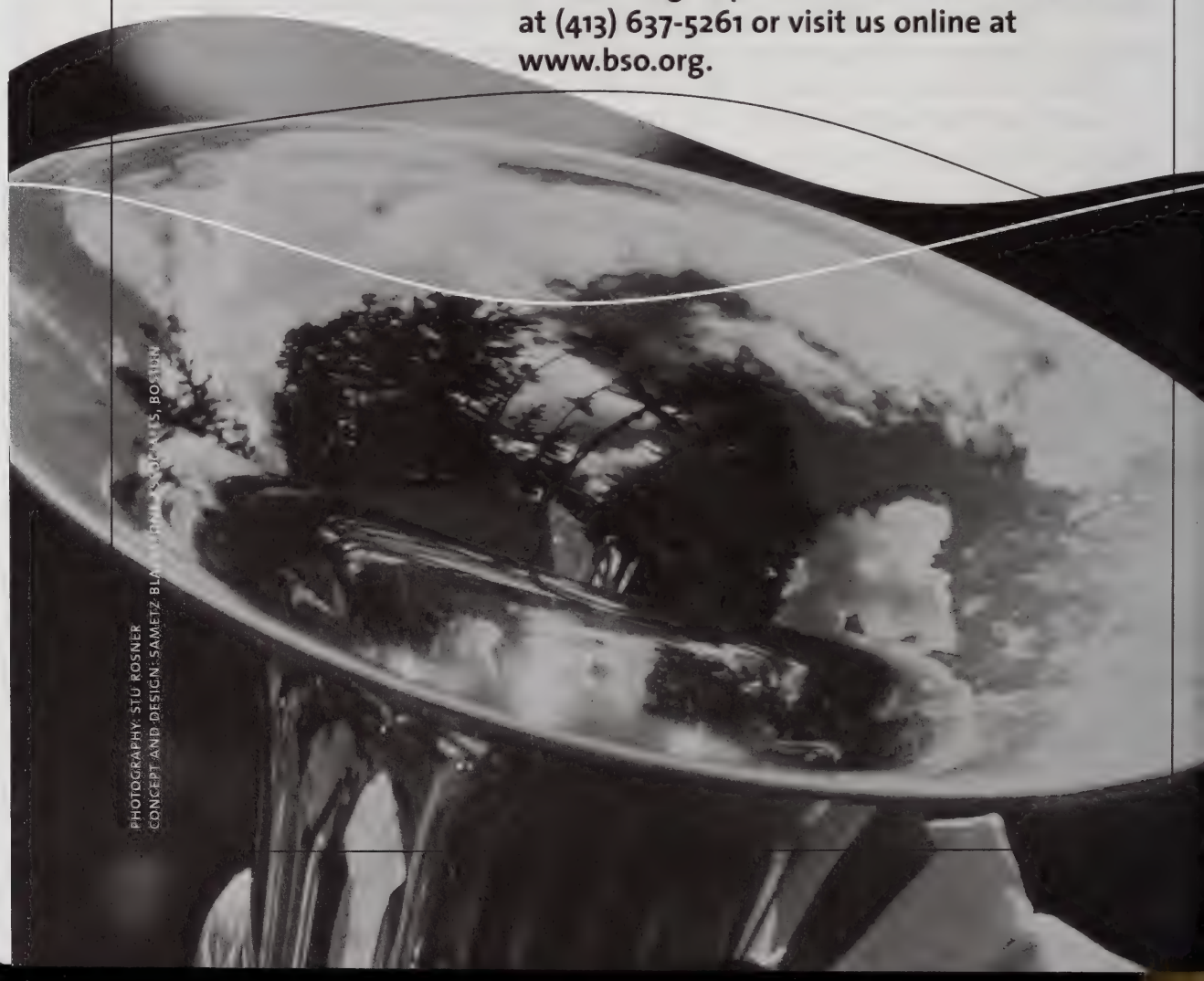
When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMEIT, BLA[illegible], BOSTON

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Prelude Concert

Friday, August 20, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
SHEILA FIEKOWSKY, violin
MARTHA BABCOCK, cello
GARRICK OHLSSON, piano

CHAUSSON — Trio in G minor for piano, violin, and cello

Pas trop lent [Not too slow]
Vite [Quick]
Assez lent [Fairly slow]
Animé [Animated]

DVOŘÁK — Trio in E minor for piano, violin, and cello, Opus 90, *Dumky*
(marking the 100th anniversary of Dvořák's death)

Lento maestoso; Allegro vivace, quasi doppio movimento—
Poco adagio; Vivace non troppo—
Andante; Vivace non troppo—
Andante moderato (quasi tempo di Marcia); Allegretto scherzando
Allegro
Lento maestoso; Vivace quasi doppio Movimento

Steinway and Sons Pianos, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

Notes

Ernest Chausson (1855-1899) was born into the well-to-do family of a Parisian public works contractor and was introduced into the company and intellectual salons of Parisian high culture when he was still quite young. Although at his family's wish he attended school to study law, he was drawn to the artistic life, being (like Mendelssohn) a talented writer and visual artist as well as musician. Finally, having already been sworn in as a practicing lawyer, he turned definitively to music and entered the class of the Conservatoire in 1879. There he studied with perhaps the most successful French composer of his time, the opera composer Jules Massenet, but his temperament led him to César Franck, whose course he attended unofficially.

As a young man Chausson was familiar with many of the great works of the early Romantic period by Schumann and Mendelssohn. Like Franck and, later, Debussy, he was also one of a group of French composers drawn to the revolutionary works of Richard Wagner. Chausson traveled to Germany to hear Wagner's *Ring* cycle and *Tristan und Isolde*, and attended the premiere of *Parsifal* in 1882. Although he traveled extensively, he became more involved in Parisian musical life, becoming in 1886 secretary of the Société Nationale de Musique and moving in the circle of Franck, d'Indy, and Saint-Säens. He knew and encouraged Debussy in the latter's early efforts. Chausson died in 1899 as the result of a cycling accident.

The influence of Franck and Wagner is apparent in Chausson's liking of cyclic structures—that is, works (like Beethoven's Fifth Symphony) in which a thematic germ provides the basic material for an entire composition. His most accomplished (and Wagnerian) work was the opera *Le Roi Arthus* (*King Arthur*, 1886-95). Among other significant works are the *Poème* for violin and orchestra; the occasionally heard Symphony in B-flat (1890), and several important works of chamber music, including the *Concert* for piano, violin, and string quartet, and the Piano Quartet.



The present Piano Trio in G minor is the earliest of Chausson's significant pieces. He wrote it in 1881 as a kind of personal graduation exercise following his departure from the Conservatoire, which he had decided did not provide the education he sought. The work is in four movements in the basic layout of moderate, fast, slow, and fast. Revealing his interest in cyclic melodic development, there are recurring melodic contours among the movements (for example the cello's opening chromatic fall, which features prominently again in the finale), and each is linked by having been written in a triple meter—6/8 for the first, 3/8 (later 4/4), 6/4, and a brisk 3/4 for the finale. Virtually throughout the piece, the violin and cello lines float in an almost stately manner over piano writing that is dense, active, and even virtuosic.

* * * * *

This summer, Tanglewood marks the 100th anniversary of Dvořák's death with performances of the Czech composer's chamber music on Friday-evening Prelude Concerts throughout the season.

Had the young **Antonín Dvořák** (1841-1904) followed in his father's footsteps, he would have been a butcher and innkeeper. Fortunately the boy was supported in his musical inclinations when an understanding uncle offered to support his education after the collapse of a Prague innkeeping venture undertaken by Antonín's father. Ultimately Dvořák was championed by none other than Johannes Brahms. Later, following the growth of his international reputation, came the famous invitation from Jeannette Thurber asking him to head the National Conservatory of Music in New York, which she had founded in 1885, and where he was director for three years, during which time he produced (among other works) his *New World* Symphony, premiered by the New York Philharmonic in December 1893. Those three years were also marked by an increasing nostalgia on the composer's part for his native Bohemia, a sense of deeply felt connection to his homeland evident, too, in so much of the music written throughout his life, including his first set of Slavonic Dances, published 1878, and which set him on the road to international fame.

Among his works for chamber ensemble, the *Dumky* Trio is obviously among the most nationalistic in character. It was completed in 1891, a few months before the composer's fiftieth birthday, with a cello part conceived for Dvořák's friend and chamber music collaborator Hanuš Wihan (who would suggest not long after that Dvořák write a cello concerto). As explained in the introduction to the authorized score, "*dumka*" (plural "*dumky*") was the name for a Ukrainian folk song of narrative character. As understood by Dvořák, and as suggested by the musical works in which he used it, the term may well have derived from the verb "*dumati*," meaning "to meditate" or "reflect." This aspect of the word's meaning seems embodied in Dvořák's music by the alternation between reflective, even melancholy thematic elements and more energetically lively ones.

In fact, the *Dumky* Trio—the fourth of Dvořák's four published works for piano, violin, and cello—is not a "typical" piano trio at all. There are six movements rather than the

SATURDAY-NIGHT PRELUDE CONCERTS AT TANGLEWOOD

We call to your attention that, in addition to the Friday-night Prelude Concerts performed each week by members of the Boston Symphony Orchestra and guest artists, there are also Saturday-night Prelude Concerts offered by the Tanglewood Music Center at 6 p.m. in Seiji Ozawa Hall each Saturday during the Tanglewood season. As for the Friday-night Prelude Concerts, admission to the Saturday-night TMC Prelude Concerts is free of charge to those holding a ticket for that evening's Boston Symphony concert, with seating available on a first-come, first-served basis.

usual four, and none conforms to the "standard" musical forms. Instead, each movement effectively represents a complete "*dumka*" in and of itself, with contrasting "reflective" and "lively" themes alternating with each other. Since the score instructs the players to move directly ("*attaca subito*"—"attack quickly") from the first movement into the second, and then from the second into the third, some commentators have seen fit to impose a four-movement scheme on the work as a whole by viewing those first three movements as a single unit, with the fourth following as slow movement, the fifth as scherzo, and the sixth as finale. But the composer has also marked a "*lunga pausa*" ("long pause") at the end of the fourth movement and specifically dated the start of the fifth ("23.I.1891"), allowing for still further analytical speculation.

Surely what matters most is Dvořák's striking ability to repeat what is essentially the same formal scheme from one movement to the next, with a basic alternation between the major and minor modes, in a way that consistently holds the attention. Throughout, the composer's musical ideas are not just suitably native-rooted and folkish (as, for example, in the occasional bardic, harp-like touches in the second and third movements, or the suggestion of a well-known folk song—of non-Bohemian nationality!—that starts the fourth), but strikingly varied in mood, instrumental color, atmosphere, and tone, all in service to a unified whole.

—Notes by Robert Kirzinger (Chausson)
and Marc Mandel (Dvořák)



ARTISTS

To read about **Garrick Ohlsson,** see page 36.

A member of the BSO since 1975, **Sheila Fiekowsky** was born in Detroit and began studying the violin at nine when she was offered a violin through a public school program. Her musical studies quickly progressed when her teacher, a bass player, insisted she begin lessons with Emily Mutter Austin, a violinist in the Detroit Symphony. Her summers were spent at the Meadowmount School of Music, where she studied violin with Ivan Galamian and chamber music with Joseph Gingold. She appeared as soloist with the Detroit Symphony at sixteen and that same year won the National Federation of Music Clubs Biennial Award. Ms. Fiekowsky attended the Curtis Institute of Music, where she studied with Ivan Galamian and Jaime Laredo. In chamber music classes she worked with Felix Galimir and members of the Guarneri Quartet. She holds a master's degree in music from Yale University, where her teacher was Joseph Silverstein. Her chamber music experience includes performances at the Marlboro Music Festival, the Norfolk Festival, and the Aspen Festival. Ms. Fiekowsky performs regularly in the BSO's chamber music concerts at Symphony Hall and Tanglewood, and has been heard in numerous chamber and solo performances in the Boston area. Her solo appearances include concerts with the Newton Symphony, the North Shore Symphony, the Mystic Valley Orchestra, and the Boston Pops Orchestra. Ms. Fiekowsky lives in Newton with her husband and two children. She plays a Hieronymus Amati violin made ca. 1670 in Cremona, Italy.

Martha Babcock is assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra. Ms. Babcock joined the BSO in 1973 and was appointed to her current position in 1982. Born in Freeport, Illinois, Ms. Babcock began her musical studies at six; at age ten she chose to study the cello, making her solo debut with orchestra at fourteen. She is a *cum laude* graduate of Harvard University; her cello teachers included Lowell Creitz, Aldo Parisot, and George Neikrug. Winner of the Piatigorsky Prize at the Tanglewood Music Center, she began her professional career as a cellist at nineteen, when she became the youngest member of the Montreal Symphony Orchestra. She has been soloist with the Pops on many occasions, collaborating with conductors Keith Lockhart, John Williams, Ronald Feldman, and Erich Kunzel in concertos by Dvořák, Boccherini, Elgar, and Schumann. Active in solo and chamber music performances in the Boston area and at Tanglewood, Ms. Babcock has been a frequent guest artist with the Boston Symphony Chamber Players and has recorded the Dvořák String Sextet with the group for Nonesuch, as well as contemporary works for CRI, and chamber music of Rebecca Clarke for Northeastern Records. Her recording of Saint-Saëns's *The Swan* appears on the Boston Pops CD "Pops in Love" conducted by John Williams; her recording of Yannatos's Sonata for Solo Cello was released by Albany Records. Ms. Babcock's cello, the "ex-Feuermann," was made in Rome in 1741 by David Tecchler.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.





Corot

Delacroix

Ingres

Courbet

Géricault

Cabanel

Millet

Rousseau

The French Connection

"Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier
includes some 70 masterpieces by Courbet and leading French artists of the period.

June 27-September 6, Daily 10:00am -5:00pm

Organized by the Musée Fabre, Montpellier, France; the Virginia Museum of Fine Arts, Richmond (March 26 – June 13, 2004); and the Sterling and Francine Clark Art Institute, with the Dallas Museum of Art (October 17, 2004 – January 2, 2005) and the Fine Arts Museums of San Francisco (January 22 – April 4, 2005) under the auspices of FRAME (French Regional and American Museum Exchange).

Discover the CLARK

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267 413-458-2303 WWW.CLARKART.EDU

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Friday, August 20, at 8:30
BERKSHIRE NIGHT
SPONSORED BY BERKSHIRE BANK

ANDREY BOREYKO conducting

Please note that Emmanuel Krivine, originally scheduled to conduct this concert, is unable to be here because of an illness in his family. The originally scheduled program remains unchanged.

MENDELSSOHN — Overture, *The Fair Melusine*, Opus 32

BEETHOVEN — Piano Concerto No. 1 in C, Opus 15
Allegro con brio
Largo
Rondo: Allegro scherzando
LARS VOGT, piano

INTERMISSION

SCHUMANN — Symphony No. 4 in D minor, Opus 120
Ziemlich langsam [Rather slow]—Lebhaft [Lively]
Romanze. Ziemlich langsam
Scherzo. Lebhaft; Trio
Langsam—Lebhaft—Schneller [Faster]—Presto

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Felix Mendelssohn (1809-1847)
Overture, *The Fair Melusine*, Opus 32

First public performance: April 7, 1834, Philharmonic Society of London, Ignaz Moscheles cond. *First performance of revised version*: November 23, 1835, Gewandhaus Orchestra, Leipzig, Christian Gottlieb Müller cond. (Mendelssohn having left for Berlin due to his father's death). *First BSO performance*: February 1885, Wilhelm Gericke cond. *Only previous Tanglewood performance*: July 30, 2000, Ilan Volkov cond.

Mendelssohn composed his overture *The Fair Melusine* in 1833, completing the autograph on November 14 (his sister Fanny's twenty-eighth birthday), dedicating it to Fanny, and subsequently offering the work to the Philharmonic Society of London along with several others commissioned from him for the Society's 1833 season. The work was held for the following year, however, so *The Fair Melusine* (the "Ouvertüre zum Märchen von der schönen Melusine"—"Overture to the Fairy Tale of the Fair Melusine") had its first public performance on April 7, 1834, on the third Society concert of that year. Ultimately Mendelssohn reworked the piece, the revised (final) version being premiered by the Gewandhaus Orchestra of Leipzig on November 23, 1835.



In the German version of the fairy tale that was known to Mendelssohn, Melusine, cursed by her mother, must spend her Saturdays as a mermaid, for which reason she forbids her mortal husband Raimond ever to see her on that day of each week. Of course his suspicions of Melusine's Saturday activities get the better of him, and he looks in on her to find her, in mermaid form, in her bath. She leaves him and returns to the sea. (In some versions of the story, she forever after haunts Raimond's family castle as a ghost.)

Mendelssohn decided to write his overture after seeing a performance of Conradin Kreutzer's romantic opera *Melusine* in February 1833, in Berlin. Recounting the event to his sister Fanny in a letter of April 1834, he wrote that he had found himself specifically unhappy with Kreutzer's overture, which was encored, as well as more generally with the opera itself (though he did like the leading soprano, Hähnel, who "was very





engaging, especially in one scene where she appeared in her fish-form and combed her hair"). Thus he "wanted to create an overture that people would not encore, but which they would feel more inwardly. So I took what I liked of the subject (which agreed exactly with the legend) and, in short, the overture came into the world."

Donald Francis Tovey wryly notes that the whole unfortunate affair between Melusine and Raimond was typical "of the kind of family quarrel that is to be expected with mixed marriages between fairies and mortals," and that Melusine's condition on Saturdays "was temporary and remedial by suitable bathing." In any event, even if we did not know that Mendelssohn had the mermaid version of the story in mind (other versions find Melusine spending her Saturdays as half woman and half serpent), the piece would lead us to think so. Melusine's music—the overture's opening material—takes the form of "water music" familiar to us also from Wagner's Rhine River and Smetana's Moldau. The clarinets and flutes are given lovely things to do from the very start. A plaintive oboe tune, heard midway through the piece, serves as harbinger of Raimond's doubts as to just what Melusine might be doing each Saturday. Raimond's music is martial in character, suggesting music the composer would write (and originally label "*guerriero*"—"warlike") in the finale to his *Scottish* Symphony. Raimond's appearance is presaged early on, during Melusine's music (at measure 18, to be specific), by distant trumpet tones just several moments into the piece—a detail Robert Schumann particularly admired, likening it to "a tone out of the distant past."

Mendelssohn's *Fair Melusine* ends quietly, leaving the audience to its own thoughts —presumably his antidote to whatever it was that peeved him in the Kreutzer overture encored by those Berlin opera-goers. The immediately engaging musical flow, the interplay of light and dark, major and minor, the interaction of contrasting thematic materials, the mastery of instrumental detail—in sum, "the sharp bright distinctions and fine mixtures of sound" his friend Karl Klingemann described so favorably by letter during rehearsals for the London premiere—all of this imbues his overture with the fairy tale magic that is uniquely Mendelssohn's own.

—Marc Mandel

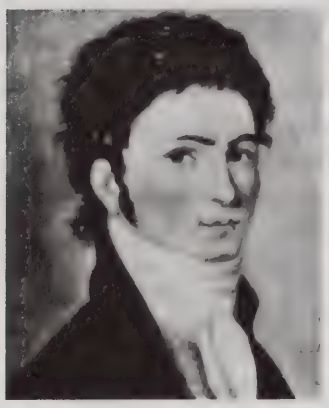
Ludwig van Beethoven (1770-1827)
Piano Concerto No. 1 in C, Opus 15

First performance: Possibly December 18, 1795, with Beethoven as soloist, in a Vienna concert organized by his teacher Joseph Haydn, the work very likely being revised by Beethoven before its publication in 1801. *First BSO performance*: December 1895, Emil Paur cond., Marie Geselschap, piano. *First Tanglewood performance*: July 4, 1965, Erich Leinsdorf cond., Claude Frank, piano. *Most recent Tanglewood performance*: August 28, 1999, Alan Gilbert cond., André Watts, piano.

A composer who was also a virtuoso performer in the Classical era was much more likely to make a satisfactory income from concertos that he wrote for himself to play than from any other musical genre (unless perhaps he had the good fortune to be a successful opera composer). In the early part of his career Beethoven composed more concertos than symphonies and became well-known to the musical public as a superbly dramatic and expressive pianist. If he had not lost his hearing and thus been forced to forego playing in public, he might well have continued writing piano concertos all his life; there is an unfinished draft for much of the first movement of what would have been the Sixth Concerto, written after the completion of the *Emperor*, but Beethoven lost interest and dropped it.

Actually Beethoven had already written at least two piano concertos before writing

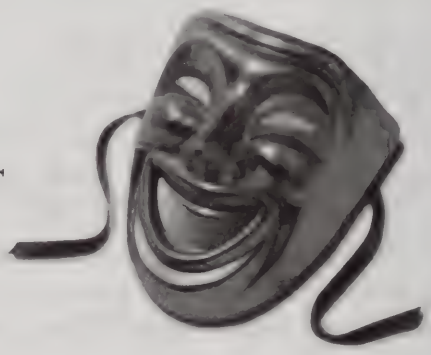
"Number 1." The first was composed in 1784 while he was still in Bonn and was never published. Around 1790 in Vienna he composed the B-flat concerto. Probably because performances were a reasonable source of income, and perhaps also because he was not totally satisfied with the work—he revised it substantially before publication—Beethoven withheld that concerto from the publishers for a number of years. As a result it finally came out as his Second Concerto, Opus 19, although there is no doubt that it was composed some years before the so-called First Concerto, Opus 15.



The First Concerto, in C major, also proved financially remunerative to Beethoven. Though its early history is somewhat obscure, it nevertheless marks a significant advance over its predecessor. Perhaps it was the success of the C major concerto that induced Beethoven to rework the earlier B-flat concerto and make it publishable, although even after doing so he referred to it as an early work which "is not one of my best compositions." Beethoven felt—and critics have agreed with him—that he made significant progress between the B-flat and the C major concertos, and he was concerned that the higher opus number attached to the earlier work would give the public an unfavorable impression of his music.

The Opus 15 concerto follows closely in the classical mold with an extended orchestral exposition that remains in the tonic key, though with surprising feints to foreign tonalities, the first of which is E-flat. The soloist enters and dominates the conversation, moving to the dominant for the first full statement of the lyrical second theme, which had been little more than hinted at in the orchestral statement. The development starts with a sudden upward sideslipping that leads to an extended passage in E-flat, an echo

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away.
But getting help can. One call to Hazelden not only offers help, it offers real hope.
Call us and make tonight's performance the last. HAZELDEN®

Minnesota • Oregon • Florida • New York • Illinois
800-257-7800 • www.hazelden.org

©2004 Hazelden Foundation

of the unexpected earlier appearance of that key. The concerto opened with an unusual quiet statement of the main theme; when time comes for the recapitulation, the element of surprise is no longer relevant, so Beethoven hammers out the theme *fortissimo* in the full orchestra, after which the recapitulation deals mostly with the secondary material. Beethoven himself wrote no fewer than three cadenzas for the first movement, each more elaborate than the one that preceded it. All of them were written some years after the completion of the concerto; this is indicated by the fact that they were intended to be played on a piano of larger size than the one Beethoven had when he wrote the rest of the piece. (The piano was a developing instrument at the turn of the eighteenth to nineteenth century, and, in particular, keyboards were not yet standardized for the number of keys.)

The Largo is the longest slow movement of any Beethoven concerto, an extended lyrical song-form with increasingly elaborate ornamentation. The rondo, built on a witty, bouncy tune that goes on just a bit longer than you think it will, is filled with all the standard rondo tricks: the suggestion of modulations to distant keys when it is in fact just about to settle on the tonic for a restatement, offbeat *sforzandos* and syncopations, rushing scales and a breakneck pace. Though the movement is long in number of measures, the music doesn't lose its smile for an instant.

—Steven Ledbetter

Robert Schumann (1810-1856)
Symphony No. 4 in D minor, Opus 120

First performance of 1841 original version (as Schumann's "Symphony No. 2"): December 6, 1841, Gewandhaus Orchestra, Leipzig, Ferdinand David cond. *First performance of 1851 revised version (Symphony No. 4, Opus 120)*: March 3, 1853, Düsseldorf Municipal Orchestra, Robert Schumann cond. *First BSO performance of revised version*: November 1882, Georg Henschel cond.; *of original version*: March 1892, Arthur Nikisch cond. *First Tanglewood performance of revised version*: August 13, 1939, Serge Koussevitzky cond.; *of original version*: August 7, 1988, Jésus López-Cobos cond. *Most recent Tanglewood performance of revised version*: July 16, 1995, Thomas Dausgaard cond.; *of original version*: August 14, 1999, Ilan Volkov cond.



It is well known that Robert Schumann, in the first flush of happiness at his impending marriage to Clara Wieck, after many obstacles thrown in their path by the girl's father, embarked on his "year of song," 1840, during which he produced nearly 150 songs. The same singlemindedness appeared the following year when, with the enthusiastic encouragement of his new bride, he set out wholeheartedly on the new field of orchestral composition, which he had already expressed his desire to do upon discovering the manuscript of the *Great* C major symphony of Schubert and hearing the rehearsal for the first performance, in 1839 (long after Schubert's death).

Schumann actually did write his first symphony early in 1841: his symphony in B-flat (*Spring*), which was performed at the end of March and proved an instant success. Thus encouraged, he composed the first movement of what later grew into the piano concerto, as well as a biological sport that was in essence a symphony *sans* slow movement (which he first called "Suite," then "Symphonette," and later published as *Overture, Scherzo, and Finale*), and a second symphony, in D minor. This received its first performance in December with disastrous results. Schumann withdrew the score and

held it, unperformed and unpublished, for ten years. In the meantime he wrote what we now know as his Second and Third symphonies. Thus, when he returned to the D minor symphony in 1851 to undertake a complete revision, he called it the Symphony No. 4.

Actually, in its first form, Schumann had hesitated to call the work a symphony at all. The close-knit interlocking of thematic material from movement to movement, and the fact that the movements were intended to be played one after the other without pause (it was common in those days for the audience to applaud after each movement), made him hesitate to link the work with the mighty nine of Beethoven, so he first called it a "Symphonic fantasy," possibly with the intention of recalling Schubert's *Wanderer Fantasy*, which likewise rings the changes on a few musical ideas throughout several movements.

By the time Schumann decided to rework the symphony for performance, in 1851, he was determined to express himself as a German composer, so he first of all changed all the tempo designations from their original Italian to German equivalents. At that time he was living in Düsseldorf, where he conducted the orchestra that was to give the first performance of the revised piece. Appallingly ineffective as a conductor, he had learned not to trust his players with exposed solos, so in his revision he rewrote the orchestration totally. So thoroughly did he do this, in fact, that there is only one brief passage in the entire symphony in which a wind instrument (the flute) plays without the support of some other instrument. The result, though its performance finally established the success of the symphony, has raised questions for modern professional orchestras, since changes to the instruments result in a thicker-sounding instrumentation than what Schumann himself would have heard. Many conductors—Gustav Mahler among them—have simply made changes to Schumann's score, cutting out instruments they deemed to be superfluous. Some play the final score as written, adjusting instrumental balances as necessary. And some conductors, beginning with Johannes Brahms, frankly prefer the earlier version of 1841. Brahms had that score published in 1891—against the desire of his close friend Clara Schumann, who could not bring herself to believe that Robert's revision was not a complete improvement. (In March 1892, Arthur Nikisch performed the interesting experiment of leading the two different versions of Schumann's symphony on two successive weeks at Boston Symphony Orchestra concerts.)

The decision to get back to the earlier score is not entirely an unmixed blessing, however much one may prefer the 1841 orchestration, since in 1851 Schumann made some structural improvements in the music as well. These may be slight, but they are quite significant in tying the work together. Most important of these is the transition from the slow introduction to the fast main section of the first movement, and a similar transition from the third movement to the fourth. Today the general view is to accept Schumann's two scores as they stand, choosing either one or the other. In the present performance, Andrey Boreyko uses the revised score of 1851.

All of this is preliminary to the important fact that Schumann's D minor symphony is one of the most ingenious and successful experiments in formal continuity produced in the nineteenth century. The principal musical ideas—three of them, all told—recur throughout the entire work, creating a sense of unity rare in a mid-nineteenth century symphony. At the same time, Schumann's fresh and imaginative reworkings of these ideas never pall, though we hear them many times in the course of the four movements. The first of these themes, the somber opening idea first heard in strings and bassoons at the very beginning, fills most of the slow introduction until the violins introduce a new figure that gradually speeds up and suddenly turns into the main theme of the fast section. This rhythmic and melodic gesture dominates the movement, continuing into the development section, where it accompanies a martial fanfare figure that constitutes the

third of the recurring ideas. It is followed by the welcome relief of a fresh lyrical melody introduced, unexpectedly, in the development section, when it was beginning to look as if the faster rhythmic figure would overwhelm everything.

The slow movement begins with the oboe and cello singing a lyrical ballad, but no sooner is it stated than the introductory theme of the first movement finds an opportunity to return. It soon develops into a lush, major-key passage enriched by a lavish ornamentation on the solo violin, after which the oboe melody recurs.

The stormy and energetic scherzo is built primarily of the opening theme (turned upside down) and the martial figure from the first movement, alternating with a section of languishing and drooping melodies that brings back the violin solo of the *Romanze*, now sung by the entire violin section. The movement is about to end, it seems, when string tremolos and a version of the first movement's main theme lead directly, without break, into the finale, whose rhythmic theme is compounded of yet another version of the martial figure and the first-movement theme. The richness of this finale and the power of its conclusion make it one of the most fully satisfying climaxes of any large-scale Schumann work. Thus, despite the years of concern and work it gave him, and despite the problems it presents us in choosing between two versions of the score, the Schumann Fourth remains one of the great touchstones of Romantic sensibility.

—Steven Ledbetter

GUEST ARTISTS

Andrey Boreyko



Making his Boston Symphony debut at Tanglewood this weekend, the Russian conductor Andrey Boreyko is currently music director of the Winnipeg Symphony Orchestra and chief conductor designate of the Hamburg Symphony Orchestra, a position he assumes in 2004. He was music director of the Jena Philharmonic from 1998 to 2003. Mr. Boreyko's first position as music director was with the Ural Philharmonic Orchestra in Jekaterinburg, Russia, at age thirty-two. He was music director of the Poznan Philharmonic in Poland for four years, associate principal conductor of the Russian National Orchestra (1998-2001), and principal guest conductor of the Vancouver Symphony Orchestra (2000-03). Born in St. Petersburg, Mr. Boreyko studied conducting at the Rimsky-Korsakov Conservatory with Elisabeta Kudriavtseva and Alexander Dmitriev, graduating *summa cum laude*. He won diplomas and prizes at the Grzegorz Fitelberg Conductors Competition in Katowice in 1987 and at the Kiril Kondrashin Conductors Competition in Amsterdam in 1989. With the Jena Philharmonic, he received awards from the German Music Critics (Deutscher Musikverleger-Verband) for innovative programming. In recent seasons he has made debuts with the Royal Concertgebouw, Amsterdam, with Mstislav Rostropovich; the Berlin Philharmonic; the Chicago Symphony Orchestra as part of Yo-Yo Ma's "Silk Road Project"; the Munich Philharmonic, and the Philharmonia Orchestra. He has also led many of the major orchestras throughout Europe, as well as the Sydney and Melbourne symphony orchestras. Festival appearances have included Salzburg, Dresden, Flanders, St. Gallen, Ars Musica (Belgium), Ravenna, Colmar, Gstaad, and Lockenhaus. Future and recent engagements include the Munich Philharmonic, Chicago Symphony, the Philharmonia, the London Symphony, the City of Birmingham Symphony, the Oslo Philharmonic, and the Swedish Radio, Detroit, Dallas, Pittsburgh, Toronto, Helsinki, Montreal, Maggio Musicale Fiorentino, RAI Turin, Hallé, NHK, and Tokyo symphony orchestras. In spring 2004 Andrey Boreyko toured the U.S. with the Czech Philharmonic, culminating in a concert at Carnegie Hall. An advocate of contemporary music, he has a special relationship with such composers as Brett Dean, Leonid Desyatnikov, Bernd Franke, Henryk Górecki, Sofia Gubaidulina, Giya Kancheli, Arvo Pärt, Alexander Raskatov, and Valentin



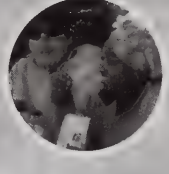
2004 season

Days in the Arts

Through the Boston Symphony Orchestra's Days in the Arts (DARTS) program, students spend a week immersed in the arts. In the morning, students participate in hands-on workshops. In the afternoon, they travel to Tanglewood, the BSO's summer home, and other cultural institutions such as Jacob's Pillow, the Norman Rockwell Museum, and Shakespeare & Co.

Financial support is essential to the continued success of DARTS. Please consider making a generous contribution to DARTS this summer and help more than 400 children explore how the arts can enrich their lives.

For more information, contact Alexandra Fuchs, Director of Tanglewood Annual Funds, at (413) 637-5298, or Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5260.







The BSO gratefully acknowledges the following donors*:

ANNUAL OPERATING GIFTS TO DARTS

$50,000 and above
Dr. Carol Reich and Mr. Joseph Reich

$10,000 - $49,999
Anonymous (1)
Associated Grantmakers of Massachusetts Summer Fund
The Connors Family
Irene E. and George A. Davis Foundation
Mr. and Mrs. Daniel Freed
Stephen B. Kay and Lisbeth Tarlow
The Richard A. and Helene H. Monaghan Family Foundation
National Endowment for the Arts
New Balance Foundation
Thomas A. Pappas Charitable Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Mary Ann Pesce
The William E. and Bertha E. Schrafft Charitable Trust

$5,000 - $9,999
Sydelle and Lee Blatt
Fairmont Hotels & Resorts Charitable Foundation
The Roger and Myrna Landay Charitable Foundation

$2,500 - $4,999
Boston Concessions Group, Inc.
Jonathan and Seana Crellin
The Hoche-Scofield Foundation
Valet Park of New England

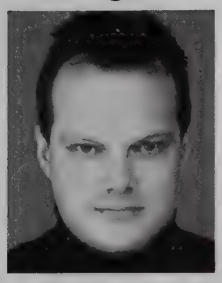
$2,000 - $2,499
The Kingsbury Road Charitable Foundation
Tom Stemberg

DARTS Endowment Funds
Elizabeth A. Baldwin DARTS Fund
George and Kathleen Clear DARTS CRT
Paul D. and Lori A. Deninger DARTS Scholarship Fund
Gordon/Rousmaniere/Roberts Fund
Renee Rapaporte DARTS Scholarship Fund
Miriam and Sidney Stoneman Fund of The Boston Foundation

** as of April 30, 2004*

Silvestrov. In spring 2000 he gave a *Eugene Onegin* opera course at the Musikhochschule Weimar as well as two master classes within the framework of the "Dirigentenforum des Deutschen Musikrates." His work with young artists also includes an Asian tour with the Jeunesses Musicales World Orchestra in 1998, a tour of Germany and the Netherlands with the Bundesjugendorchester in March 2002, and a New Year's course with the Irish National Youth Orchestra in 2001. His discography includes works by Ginastera, Bloch, Silvestrov, and Takemitsu. His most recent release was for Teldec, with the young virtuoso trumpet player Sergei Nakariakov.

Lars Vogt



Lars Vogt has rapidly established himself as one of the leading pianists of his generation. Born in the German town of Düren, he first came to international attention by winning second prize at the 1990 Leeds International Competition. Since then he has pursued an active career comprising major concerto and recital performances throughout Europe, Asia, and North America. An exclusive EMI recording artist, Mr. Vogt has made fifteen discs for that label, including the Schumann and Grieg piano concertos and the first two Beethoven concertos with the City of Birmingham Symphony and Sir Simon Rattle, as well as solo recordings of works by Beethoven, Brahms, Haydn, Mussorgsky, Schubert, Schumann, and Tchaikovsky. His most recent concerto release is Hindemith's *Kammermusik* No. 2 with the Berlin Philharmonic and Claudio Abbado. Mr. Vogt's 2003-04 season in North America included his debut with the New York Philharmonic, a recital at Carnegie Hall's Zankel Hall, and a collaboration with Christian Tetzlaff in a series of Bartók/Janáček programs at Lincoln Center and the Kimmel Center in Philadelphia. Lars Vogt is renowned as a chamber musician; in 1998 he founded his own festival, "Spannungen," in Heimbach, Germany; the success of this festival has been marked by four EMI CDs of live recordings. Mr. Vogt enjoys regular partnerships with such colleagues as Christian Tetzlaff, Boris Pergamenschikov, Heinrich Schiff, and Truls Mørk. In spring 2003 he toured the United States and Europe with violinist Sarah Chang. He also collaborates with actor Klaus-Maria Brandauer and comedian Konrad Beikircher. Lars Vogt studied with Ruth Weiss and Prof. Karl-Heinz Kämmerling. Mr. Vogt lives near Cologne with his wife, the Russian composer Tatjana Komarova, and their young daughter, Isabelle. He makes his Boston Symphony Orchestra debut this evening, having collaborated with violinist Christian Tetzlaff in Ozawa Hall last night performing the three Brahms violin sonatas.

For rates and
information on
advertising in the
Boston Symphony,
Boston Pops,
and
Tanglewood program books
please contact:

STEVE GANAK AD REPS
51 CHURCH STREET

BOSTON
SYMPHONY
ORCHESTRA

(617) 542-6913

Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

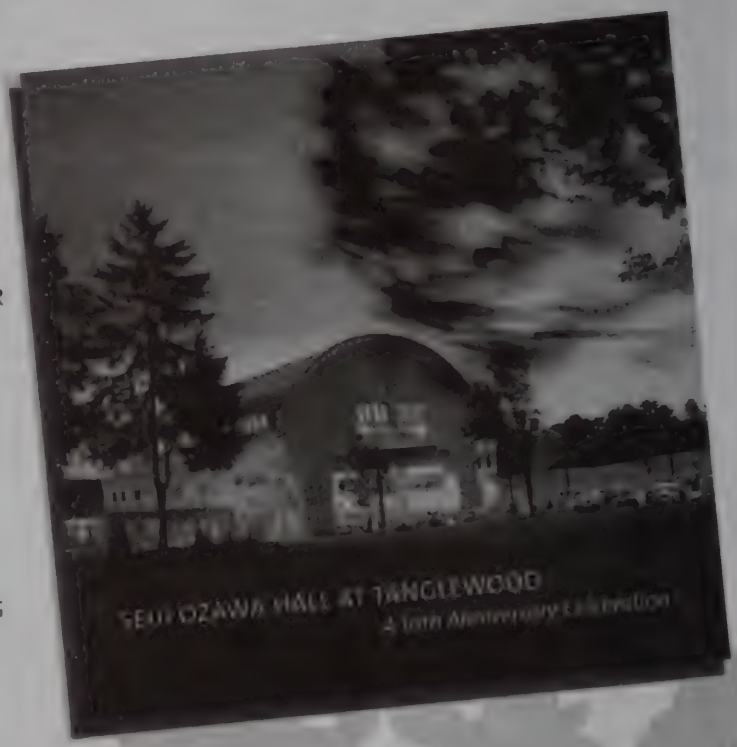
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Saturday, August 21, at 8:30

ANDREY BOREYKO conducting

Please note that Emmanuel Krivine, originally scheduled to conduct this concert, is unable to be here because of an illness in his family. Also please note that this all-Brahms program will begin with the Variations on a Theme by Haydn rather than the originally scheduled *Tragic* Overture.

ALL-BRAHMS PROGRAM

Variations on a Theme by Haydn, Opus 56a

Concerto in A minor for Violin, Cello, and Orchestra, Opus 102

Allegro
Andante
Vivace non troppo

CHRISTIAN TETZLAFF, violin
CLAUDIO BOHÓRQUEZ, cello

INTERMISSION

Symphony No. 2 in D, Opus 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Johannes Brahms (1833-1897)
Variations on a Theme by Haydn, Opus 56a

First performance: November 2, 1873, Vienna, Brahms cond. *First BSO performance*: December 1884, Wilhelm Gericke cond. *First Tanglewood performance*: August 4, 1946, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 18, 1999, Seiji Ozawa cond.

This century has seen an ongoing debate about the aesthetic alignment of Johannes Brahms: was he conservative or progressive? In his own day it seemed a simpler matter.



Brahms wrote sonatas, rondos, fugues, and variations; the opposite camp, under the "Music of the Future" banner (notably Wagner and Liszt), wrote operas, tone poems, and other works untraditional in form and usually based on literary models. Wagner excoriated Brahms in print for his "Handelian hallelujah periwig"; Liszt wrote sardonically of "the 'posthumous' party" of composers. So Brahms the Conservative was a settled question until Arnold Schoenberg, in his celebrated 1947 article "Brahms the Progressive," claimed his predecessor as a central Modernist inspiration. The waters have been muddied ever since.

The best riposte is that Brahms's contemporaries and Schoenberg were both right and wrong. In his art as in his life, Brahms did not submit to categories. He worshiped the giants of the past, largely stuck to their genres, and despised the futurists' idea of basing music on words. At the same time, he took it for granted that he would add something new to his tradition.

The Variations on a Theme by Haydn are a prime demonstration of Brahms's singular historical eclecticism. In these relatively light character variations one finds him sporting his periwig, and being no less the innovator Schoenberg wanted to make of him. In 1870, musicologist C.F. Pohl showed Brahms a newly discovered piece called "Chorale St. Antoni," supposedly by Haydn. Brahms copied out this jaunty miniature and three years later wrote a set of variations on it for two pianos. Soon he decided to make them into an orchestral piece, his first in fourteen years. Here is the first innovation: this work that begins with Haydn, written in a Haydnesque genre, is also the first

TANGLEWOOD FESTIVAL CHORUS AUDITIONS

Tuesday, September 14, at Symphony Hall

Reservations are currently being taken for the Tanglewood Festival Chorus's September 14th auditions at Symphony Hall in Boston for all voice parts. The 2004-2005 season will include Mahler's Symphony No. 8, Berlioz's *Roméo et Juliette*, and Wagner's *The Flying Dutchman*, all to be conducted by the BSO's new music director James Levine. The Mahler and Berlioz works will be performed at Carnegie Hall in New York as well as in Boston. Additional repertoire will include Brahms's *Nänie*, *Gesang der Parzen*, and *Schicksalslied* as part of an all-Brahms program conducted by Rafael Frühbeck de Burgos. To make a reservation for an audition, please call (617) 638-9461 or e-mail tfc@bso.org.

freestanding set of orchestral variations in history. (Later scholarly heads decided that the "St. Antoni" is not really by Haydn, but that does not change the point.) Scholar Donald McCorkle calls the variations "the most distilled essence...of the compositional craft and musical aesthetics of Brahms, as well as a phenomenal artistic amalgam of Baroque, Classical, and Romantic formal and stylistic components."

One adds that it is a marvelously engaging piece, and from its first hearing one of the composer's most popular. It begins with the "Haydn" theme in its Classical wind scoring. With the sweeping lyrical lines of the first variation, we are in a Romantic sound world, with lush string scoring. If the rhythmically driving second variation recalls Brahms's orchestral Serenades of the 1850s, another thumbprint turns up in the wistful and flowing third variation, which moves from full scoring to delicate effects of instruments used soloistically, like chamber music.

The liquid lines of Variation IV are a contrapuntal tour de force; the Vivace of V echoes Brahms's youthful scherzos; VI revels in the robust peal of hunting horns; VII is another contrapuntal extravaganza in the form of a lilting *siciliano*. For the finale, Brahms gives us at once the most backward-looking and most inventive of the movements. He fashions elements of the theme's harmony and melody into a five-bar bass pattern repeated over and over, as foundation of an unfolding development that finally brings a recollection of the "Haydn" theme. While this movement recalls Baroque "ground bass" pieces, it also marks the first time that a ground bass finale concludes a set of variations.

Thus Brahms: atavistic, innovative, eclectic, and through it all inimitably himself.

—Jan Swafford

Johannes Brahms
Concerto in A minor for Violin, Cello, and Orchestra, Opus 102

First performance: October 18, 1887, Cologne, Brahms cond., Joseph Joachim, violin, Robert Hausmann, cello. *First BSO performance*: November 1893, Emil Paur cond., Franz Kneisel, violin, Alwin Schroeder, cello. *First Tanglewood performance*: August 4, 1946, Serge Koussevitzky cond., Erica Morini, violin, Gregor Piatigorsky, cello. *Most recent BSO performance at Tanglewood*: July 23, 1995, Seiji Ozawa cond., Itzhak Perlman, violin, Yo-Yo Ma, cello. *Most recent Tanglewood performance*: July 20, 2002, New York Philharmonic, Kurt Masur cond., Glenn Dicterow, violin, Carter Brey, cello.

Robert Hausmann, the cellist of the Joachim Quartet, liked to recount how Brahms, hearing him play Dvořák's Cello Concerto shortly before his death, had said with some chagrin that had he known it was possible to write such a good cello concerto, he himself would have done it long ago. In 1884 Hausmann had in fact urged Brahms to do just that, "or at least [to come up with] a companion piece" to the composer's E minor cello sonata. Brahms did not write a concerto for Hausmann, but in 1886 he offered some consolation in the form of the F major sonata. The Double Concerto for him and Joachim came along a year later.



To be sure, for both musical and personal reasons Joachim was the more urgent cause behind this project. Brahms and Joachim had become friends in 1853; as a young man, Brahms had relied heavily on Joachim's advice in compositional questions. Even the middle-aged composer of the greatest of violin concertos submitted happily to his friend's violinistic expertise: more than just a few notes in the solo part of that work are Joachim's. And, albeit to a smaller extent, Joachim would also contribute some of the violinistic

detail in the Double Concerto. Not least, over the years Joachim had given the first performances of the Violin Concerto and about half of Brahms's chamber works.

But the long friendship was clouded in 1884 by the divorce proceedings between Joachim and his wife, the contralto Amalie Weiss. Joachim had always been madly jealous, even though his wife's behavior gave him no reason to be, and now he suspected her of having an affair with Brahms's publisher, Fritz Simrock. Brahms, sure of Amalie's innocence, sympathized with her and wrote her a long letter to say so. Amalie produced this letter in court, and it proved crucial in convincing the judge of her innocence. Joachim, hurt and enraged by what he regarded as Brahms's treachery, broke off relations.

Brahms worked hard at repairing the friendship, and the most significant of his efforts was to tender this Double Concerto as a peace offering. It is of course odd that a composer should write a double concerto as an irenicon for a violinist while making the cello part the more prominent and rewarding. In any event, he wrote Joachim that he had been unable to resist composing the work, that nothing about it really mattered to him except Joachim's attitude toward it, and he urged him simply to write the two words "I decline" on a postcard if that was what he felt like doing. "If not," Brahms went on, "my questions begin. Would you like to see a sample? I am now copying the solo parts. Do you feel like getting together with Hausmann to check them for playability? Could





you think about trying the piece with Hausmann and with me at the piano, and eventually with the three of us with orchestra in some town or other? I won't say out loud and specifically what I quietly hope and wish...." Joachim accepted the musical apology; the friendship was at least functionally restored, but the old closeness was gone for good. As for the concerto itself, it met with only a *succès d'estime* at its early performances, and even many members of Brahms's circle were markedly reserved in their response to what turned out to be the composer's last orchestral work. Musicians love it, and audiences can be persuaded by the right performance.

With its muscular, sometimes stern first movement, tender and subtly lyric Andante, and flavorful finale, the Double Concerto offers rich rewards. The orchestra begins forcefully but on an odd harmonic slant, and it stops very quickly, as though choked off in mid-phrase. The four bars with which the orchestra begins the concerto pose a conflict between the basic duple meter (the first two measures) and rhythmically dissonant triplets (the next two), a tension that runs throughout the work. In the double cadenza, triplets gradually give way to multiples of two, and this emergence from rhythmic dissonance into clarity is a crucial part of what gives this page its energy. Urged in by a series of thrusting chords in multiple-stops, the orchestra returns, playing the same phrase with which it had begun but now firmly placed in A minor. This is our first sense of an unmistakable downbeat. Introductory gestures are over.

The development is active indeed, virtuosic, with wide-ranging arpeggiated passages and a sequence of the maddest trills since Beethoven's *Hammerklavier* Sonata. The recapitulation, too, is heralded by a series of hugely sonorous seven- and eight-note chords for the two soloists, and is full of new inventions and perspectives.

After the storms of the Allegro, the slow movement—in D major—is gentle. A romantic horn call and its woodwind echo cue a glorious, subtly limned melody, first played by the two soloists in octaves and, much of the way, with the orchestra joining in as well. The refinement with which Brahms maneuvers the orchestra in and out of that melody is one of this movement's loveliest features.

The finale is one of many in Brahms's gypsy vein. It is also full of humor—for instance, in the violin's inclination to disrupt the cello's attempt to bring back the opening tune. Toward the end, with the tempo momentarily slowed, the music becomes surprisingly delicate and lyrical, with closely worked filigree passages for the soloists, but the final page is all strength and energy.

—Michael Steinberg

Johannes Brahms
Symphony No. 2 in D, Opus 73

First performance: December 30, 1877, Vienna, Hans Richter cond. *First BSO performance*: February 1882, Georg Henschel cond. *First BSO Berkshire Festival performance*: August 15, 1936, Serge Koussevitzky cond. *First Tanglewood performance*: August 14, 1938, Serge Koussevitzky cond. *Most recent BSO performance at Tanglewood*: August 12, 2001, Bernard Haitink cond. *Most recent Tanglewood performance*: August 17, 2003 (Leonard Bernstein Memorial Concert), Tanglewood Music Center Orchestra, James Conlon cond.

Brahms's Second Symphony was new when the Boston Symphony Orchestra was founded. True, it had already been played twice in Boston, but it was counted as a fearfully modern composition, and when the BSO's first music director, Georg Henschel, led a performance of the piece in the orchestra's inaugural season, people listened with respect, at least, if not enthusiasm (after all, Henschel was a friend of the composer

himself); years later he wrote a book entitled *Personal Recollections of Johannes Brahms*. The reviewers found the symphony a tough nut to crack. The *Boston Traveler* ran a review that was as typical of its day as it is atypical of ours:

> It would appear as though Brahms might afford occasionally to put a little more melody into his work—just a little now and then for a change. His Second Symphony gave the impression that the composer was either endeavoring all the while to get as near as possible to harmonic sounds without reaching them, or that he was unable to find any whatever.



We can only gape in astonishment. During the intervening century we have come to recognize the Second above all as the most pastoral of Brahms's four essays in the symphonic medium, the lush and sensuous foil to his more austere C minor symphony composed only the preceding year.

It is well known that Brahms delayed until his forty-third year before actually allowing a symphony of his to be brought to performance. The First, completed in 1876, was not the first he had ever attempted. At least one abortive earlier effort had served as raw material for his First Piano Concerto and the *German Requiem*. Others may well have been sketched, even substantially composed, then destroyed. Part of the problem was his concern with the fact that the mantle of Beethoven had been placed implicitly on his shoulders, a responsibility that Brahms neither wanted nor needed. Already more self-critical than most composers ever become, he was increasingly leery of the interest with which the musical world awaited his first contribution to the field that Beethoven had made so thoroughly his own.

Once having broken the ice with the First Symphony, however, Brahms did not hesitate to try again. His Second Symphony was written the following year during his summer vacation on the Wörthersee (Lake Wörth) near Pörtschach in Carinthia (southern Austria). He spent three summers, from 1877 to 1879, in that resort, and each one was musically productive. The successive years saw the composition of the Second Symphony, the Violin Concerto, and the G major violin sonata. The new symphony was an enormous success when Hans Richter conducted the first performance in Vienna; it was no less well received two weeks later in Leipzig. These two cities were, of course, centers of Brahms aficionados (the critic Eduard Hanslick especially in Vienna,



National Yiddish Book Center

Discover a *lebedike velt* – a lively world –
of Jewish books, music, film, and art!

EXHIBITIONS • BOOKSTORE • PROGRAMS & TOURS

On the Hampshire College campus in Amherst, MA
Mon – Fri 10–3:30; Sun 11–4 / 413-256-4900 / www.yiddishbookcenter.org

and Clara Schumann in Leipzig). Further afield the symphony attracted mixed notices, but always respect at the very least.

The music pulses with sounds of nature. The opening horn melody conjures up the freshness of the outdoors. The composer's friend and longtime correspondent Dr. Theodor Billroth wrote to him after hearing the symphony, "How beautiful it must be on the Wörthersee!" What strikes the listener first is the apparent relaxation of mood, especially of the Second Symphony as compared with the tense opening of its predecessor. What is not so immediately apparent is the fact that the Second is, if anything, even more precision-ground than the First. The parts fit as in a fine watch. This was certainly noticed even by the negative early critics, who grudgingly admitted the composer's skill. W.F. Apthorp, later the BSO's program annotator, wrote in the *Boston Courier* following the first performance in Boston:

> It would take a year to really fathom the Second Symphony, and a year of severe intellectual work, too. One would only like to be a little more sure that such labor would be repaid.

How times change! From the distance of a century, we are prepared to enjoy the spontaneity, the sensuous richness of this most "Viennese" of the Brahms symphonies—to such an extent, in fact, that many listeners blithely forgo the "intellectual work" that Apthorp mentions and allow themselves simply to wallow in the sound.

The miracle of this symphony remains the fact that it sounds so easy and immediate and yet turns out to be so elaborately shaped. I have a secret hope that at some point, after he had had a chance to hear the piece a few more times, old Apthorp really did put in his "year of severe intellectual work"—or perhaps simply listened with open ears—and realized what he had been missing.

—Steven Ledbetter

GUEST ARTISTS

For a biography on **Andrey Boreyko**, see page 15.

Christian Tetzlaff



Christian Tetzlaff, internationally recognized as one of the most important violinists of his generation, has performed and recorded a broad spectrum of the repertoire, ranging from Bach's unaccompanied sonatas and partitas and 19th-century masterworks by Mendelssohn, Beethoven, and Brahms to 20th-century concertos by Bartók, Berg, and Stravinsky and world premieres of contemporary works. Dedicated to chamber music, Mr. Tetzlaff frequently collaborates with distinguished artists including Lars Vogt, Leif Ove Andsnes, Sabine Meyer, Heinrich Schiff, and Tabea Zimmermann. In North America he has appeared with the orchestras of Cleveland, Boston, Minnesota, New York, Houston, Los Angeles, Philadelphia, San Francisco, and Toronto, among many others; he performs in Europe with ensembles including the Berlin Philharmonic, the London Symphony Orchestra, the Royal Concertgebouw, and the Vienna Philharmonic. Highlights of Mr. Tetzlaff's 2003-04 season in the U.S. included return engagements with the Los Angeles Philharmonic, Philadelphia Orchestra, and the Toronto Symphony Orchestra, as well as concerts at Lincoln Center featuring the music of Bartók and Janáček with pianist Lars Vogt. He also made his debut with the Metropolitan Opera Orchestra under James Levine, performing the Berg Violin Concerto. In Europe, Mr. Tetzlaff performed the Bach solo sonatas and partitas in recital at the Louvre in Paris, and at the Bach Academy in Stuttgart, and appeared as soloist with orchestras including the Orchestre de Paris and the Rotterdam Philharmonic, among others. Summer performances included the complete Bach solo sonatas and partitas, and a concert with Tabea Zimmermann at

BOSTON SYMPHONY ORCHESTRA

Tanglewood Jazz Festival 2004



September 3–5

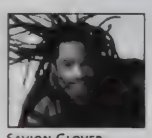
SEPTEMBER 3 FRIDAY

8pm *Ozawa Hall*
Eliane Elias
Eddie Palmieri and La Perfecta II
Live WGBH Broadcast


ELIANE ELIAS

SEPTEMBER 4 SATURDAY

1pm *Theatre*
Savion Glover and Jimmy Slyde
An all-jazz tap program with jazz quintet


SAVION GLOVER

3pm *Ozawa Hall*
Marian McPartland with guest Taylor Eigsti
Piano Jazz
Live Broadcast


MARION MCPARTLAND

8pm *Shed*
Harry Connick, Jr. and Orchestra
"Only You" Tour


HARRY CONNICK,JR.

SEPTEMBER 5 SUNDAY

2pm *Ozawa Hall*
Marsalis Music Presents:
Branford Marsalis Quartet
Harry Connick, Jr. Quartet (no vocals)
Doug Wamble Quartet
Miguel Zenón


BRANFORD MARSALIS

8pm *Ozawa Hall*
Dave Brubeck with Symphonette and Quartet


DAVE BRUBECK

TICKETS: $16–$80

To order, call SymphonyCharge at (888) 266-1200 or order online at *www.bso.org*.

TDD/TTY (617) 638-9289 For services, ticketing, and information for persons with disabilities call (617) 638-9431.

All programs and artists are subject to change. Each ticket ordered by phone/internet is subject to a $5 handling fee. Please note, no refunds or exchanges.

Fidelity INVESTMENTS
Sponsor of the Tanglewood Jazz Festival

JazzTimes.com ...more than a magazine
The Exclusive Music Magazine of the Tanglewood Jazz Festival

Lincoln Center's Mostly Mozart Festival. Mr. Tetzlaff's most recent recordings include Sibelius's complete works for violin and orchestra with the Danish National Radio Orchestra and Thomas Dausgaard on Virgin Classics, which won the prestigious Diapason d'or, and the Brahms sonatas for violin and piano on EMI Classics with Lars Vogt, part of a three-disc set of the complete Brahms duo-sonatas with Sabine Meyer and Boris Pergamenschikov, which won the Deutsche Schallplattenpreis. Mr. Tetzlaff plays a violin by the German maker Peter Greiner. He lives in Hamburg with his wife, who is a clarinetist with the Frankfurt Opera, and their three children. Mr. Tetzlaff made his Boston Symphony debut in November 1990 with Schumann's Violin Concerto, and has since returned to Symphony Hall for BSO performances of the Berg, Ligeti, and Sibelius concertos, and, for his most recent appearance in March 2003, Szymanowski's Violin Concerto No. 2. In recital at Seiji Ozawa Hall he performed J.S. Bach's complete sonatas and partitas for unaccompanied violin last summer, and, with pianist Lars Vogt, the three Brahms violin sonatas this past Thursday night.

Claudio Bohórquez



Cellist Claudio Bohórquez has received attention from conductors, fellow musicians, audiences, concert presenters, and critics for his concerto appearances with an impressive array of international orchestras and conductors, as well as for his solo recitals, various chamber music projects and festivals, and collaborations with visual and performing artists in special projects. Among his many competition awards, Mr. Bohórquez won first prizes at the 1995 Geneva International Music and the first International Casals competitions in Germany in 2000. He received a special award for chamber music at the Casals Competition and, as part of the award, was allowed to perform on Maestro Casals's famed Gofriller cello for several years. Mr. Bohórquez has recently appeared with the Boston, Chicago, Detroit, and National symphony orchestras, the Los Angeles Philharmonic, and the Philadelphia Orchestra. In Europe he has performed with the Orchestre de Paris, the Deutsches Symphonie-Orchester Berlin, the Frankfurt Radio, Tonhalle, NDR-Hamburg, and Munich orchestras, the Dresden Staatskapelle, the Orchestre de la Suisse Romande, and the Orchestre Philharmonique de Radio-France. In Japan he has appeared with the NHK Symphony (including two nationally televised concerts) and the Tokyo Philharmonic. He works with such conductors as Eschenbach, Barenboim, Marriner, Slatkin, Zinman, Neeme Järvi, and Andreas Delfs. Festival appearances in 2003 included the Hollywood Bowl, the Ravinia, Meadowbrook, and Lockenhaus festivals, Gidon Kremer's "les museiques" in Basel, Alte Oper Frankfurt with Yuri Bashmet, the Casals Festival in Puerto Rico, and the City of London and Jerusalem International Chamber Music festivals. Highlights of Mr. Bohórquez's 2003-04 season included debuts with the Vienna and the BBC symphonies, both under Krzysztof Penderecki, and with the Leipzig Gewandhaus Orchestra led by Herbert Blomstedt, as well as a reinvitation to the NDR Hamburg conducted by Christoph Eschenbach. He was also featured in the BBC NOW recital series in London and on tour, in a trio with violinist Julia Fisher and pianist Markus Groh. Among other television and media appearances, Mr. Bohórquez performed the music of Paul Englishby on the soundtrack to the film "Ten Minutes Older—The Cello," released in 2002. He has developed with the German painter Klaus-Peter Kirchner a performance/art presentation titled "Room for Pablo Casals." Claudio Bohórquez is of Peruvian and Uruguayan parentage but was born and raised in Germany. He lives in Berlin. He made his BSO debut at Tanglewood in August 2002, appearing subsequently in November 2003 for his subscription series debut at Symphony Hall. This is his second Tanglewood appearance this summer; last month he performed Dvořák's Cello Concerto with the BSO under the direction of Hans Graf.



2004 Tanglewood

Sunday, August 22, at 2:30
THE LEONARD BERNSTEIN MEMORIAL CONCERT

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES DEPREIST conducting

BEETHOVEN — Piano Concerto No. 4 in G, Opus 58

Allegro moderato
Andante con moto
Rondo: Vivace

GARRICK OHLSSON

INTERMISSION

MAHLER — Symphony No. 1 in D

Langsam. Schleppend. [Slow. Dragging]
Kräftig bewegt, doch nicht zu schnell
[With powerful motion, but not too fast];
Trio: Recht gemächlich [Pretty easygoing]
Feierlich und gemessen, ohne zu schleppen
[Solemn and measured, without dragging]
Stürmisch bewegt [With tempestuous motion]

The Leonard Bernstein Memorial Concert is supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.

Steinway and Sons Pianos, selected exclusively at Tanglewood
Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Piano Concerto No. 4 in G, Opus 58

First performances: March 1807, home of Prince Lobkowitz (private performance); December 22, 1808, Vienna, with Beethoven as soloist (public premiere). *First BSO performances*: December 1881, Georg Henschel, cond., George W. Sumner, piano. *First Tanglewood performance*: August 3, 1947, Serge Koussevitzky cond., Joseph Battista, piano. *Most recent Tanglewood performance*: July 20, 2001, Boston Symphony Orchestra, Sir Andrew Davis cond., Emanuel Ax, piano.

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on several pieces at a time during this fruitful period and assigned opus numbers as they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806 Beethoven was deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57), the Triple Concerto (Opus 56), the Fourth Piano Concerto (Opus 58), and the *Razumovsky* string quartets (Opus 59). By the end of 1806 he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of extraordinary music!



The opening of the Fourth Concerto's first movement went through some development before achieving its very striking final form, one of the most memorable beginnings of any concerto. Rather than allowing the orchestra to have its extended say unimpeded during a lengthy ritornello, Beethoven chose to establish the presence of the soloist at once—not with brilliant self-assertion (he was to do that in his next piano concerto), but rather with gentle insinuation, singing a quiet phrase ending on a half-cadence, which requires some sort of response from the orchestra. This response—quiet, but startling in the choice of harmony—produces a moment of rich poetry that echoes in the mind through the rest of the movement.

Having established his presence in the opening phrase, the soloist lapses into his customary silence while the orchestra completes the ritornello. This is the first orchestral ritornello in a Beethoven concerto that shows complete understanding of the symphonic ritornello as perfected by Mozart: though constantly feinting at distant keys, the music never really moves away from the tonic until the soloist enters; and the material presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long period of suspenseful preparation—scales, trills, and the like—before actually plunging into the heart of the material already heard. The solo exposition is a reworking of the orchestral ritornello, but it conveys a sense of the greatest breadth and freedom as Beethoven expands on familiar ideas and modulates to the dominant for an entirely new theme (heard first in the strings, then in a chuckling variation on the piano). Surprises

abound as the soloist works up to an extended trill, from which conditioning leads us to expect a *fortissimo* orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering. The soloist leads off the development on an unexpected pitch, reiterating the ubiquitous rhythmic pattern of the three eighth-note pick-up and a downbeat that this concerto shares with the Fifth Symphony. The woodwinds continue the motive almost throughout the development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's *fortissimo* restatement of what had been poetic lyricism at the very opening.

The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand explanation. Professor Owen Jander of Wellesley College has suggested that the movement as a whole is Beethoven's translation into sound of the story of Orpheus and Euridice. (Vienna at that time was enjoying a sudden spurt of interest in Ovid's *Metamorphoses*, one of the principal classical sources of the Orpheus legend, which had long been popular with composers given its demonstration of the power of music over even the forces of death.)

The second movement ends in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the "wrong" key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation not of the home G, but of the "off-key" beginning of C. This movement, too, is spacious and rich in ideas, many of them developed from four tiny melodic and rhythmic

Frelinghuysen Morris
House & Studio



Enjoy a slice of the '30s and '40s at the house & studio of a glamorous artistic couple, Suzy Frelinghuysen and George L.K. Morris. Their works, as well as their contemporaries, including Picasso, Braque, Léger and Gris, are on display.

FRESH OFFERINGS
Previously Unseen Masterpieces by Shaw, Klee and Brancusi
Thursday through Sunday.
Hourly guided tours:
10am to 3pm

92 Hawthorne Street, Lenox, MA 01240 Tel: 413.637.0166 www.frelinghuysen.org

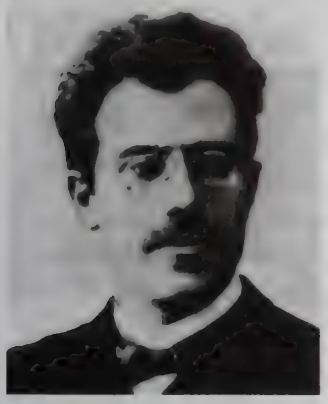
figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize what is happening. But this same smooth version of the crisp rondo theme recurs in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the piano's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.

—Steven Ledbetter

Gustav Mahler (1860-1911)
Symphony No. 1 in D minor

First performance: November 20, 1889, Budapest Philharmonic, Mahler cond. (original five-movement version); December 16, 1909, New York Philharmonic, Mahler cond. (final, four-movement version). *First Tanglewood performance*: July 29, 1956, Richard Burgin cond. *Most recent BSO performance at Tanglewood*: August 11, 2001, Roberto Abbado cond. *Most recent Tanglewood performance*: July 20, 2002, New York Philharmonic, Kurt Masur cond.

Mahler's first contribution to the genre of the symphony, which he was to dominate and change drastically, took an unusually long gestation period to reach its final form.



His first two symphonies seem to have changed character in the composer's mind over a period of years and several performances. He may have begun active composition on the First Symphony as early as 1884. A review of the premiere in 1889 actually claimed that he had *finished* the symphony five years earlier, but this is patently incorrect; probably the critic misunderstood some comment about his having completed some aspect of the work at that early date. Or perhaps the critic simply confused the composition of the *Songs of a Wayfarer*, written in response to his unhappy affair with the soprano Johanna Richter, with the composition of the symphony, which uses some of the same thematic material.

Much of the concentrated work of shaping the score in its first version took place under the impetus of a troubling involvement with a married woman, Marion Mathilda von Weber, the wife of a German soldier, Captain Carl von Weber, who was the grandson of the composer of *Der Freischütz*. Mahler had become involved with the Weber family late in 1886, when the Leipzig Opera revived a number of Weber's works for the centennial of the composer's birth, many of them conducted by Mahler. He continued in close contact with the family while working to complete Weber's unfinished opera *Die drei Pintos*. It was at their house that he first imagined the opening sonority of the First Symphony, the extraordinary sound of the dominant note, A, spanning seven octaves; after conceiving this sound, Mahler took a place at the Webers' piano while they sat on either side of him, playing the note in the octaves his hands were unable to reach. Before he knew it, he found himself in love with Marion, and she with him. They planned to run away together, but in the end, Mahler did not show up at the appointed rendezvous.

He poured the emotional energies thus released into compositional activity, complet-

ing the work that we now call the First Symphony and writing the first movement of what we now call the Second Symphony. But Mahler was not prepared to call either piece a symphony; in his mind, both of them were symphonic poems, that is, program music with some kind of story to tell (whether made explicit or not). It took him several versions to work his way to a recognition that he was in fact making a contribution to the most prestigious of all orchestral forms, the traditional symphony.

At the premiere in Budapest on November 20, 1889, Mahler listed the work in the program like this:

> Mahler. "Symphonic Poem" in two parts.
> Part I: 1. Introduction and Allegro comodo. 2. Andante. 3. Scherzo.
> Part II: 4. *A la pompes funèbres*; *attacca*. 5. Molto appassionato.

There were five movements (not the present four), arranged into two large parts. And, though he indicated that the work was a "symphonic poem," he gave no hint as to its nature or subject matter. Moreover, when he did offer some clue to the music, the music was often ironic in a way that virtually guaranteed the public would not understand his hints. The title of the fourth movement signals that it is some kind of funeral march; but in fact, Mahler produced a parody of a funeral march, with no explanation. It can

Barrington Stage Company

SWEET CHARITY
June 24 - July 17
Book by Neil Simon
Lyrics by Dorothy Fields
Music by Cy Coleman

THE GOD COMMITTEE
July 22 - August 7
By Mark St. Germain

CYRANO DE BERGERAC
August 12 - 28
By Edmond Rostand
Original music by Ray Leslee
Adapted by Julianne Boyd

bsc
barrington stage company
Julianne Boyd, Artistic Director
413 528-8888
www.barringtonstageco.org

3rd Annual
Brandeis in the Berkshires
Lecture Series
Shakespeare and Company, Founder's Theatre


Ann W. Richards

July 12, 2004
An Evening with Former Texas Governor, The Honorable Ann W. Richards
Former Governor of Texas


Rabbi Irwin Kula

July 27, 2004
Post-Denominational Judaism: In An Age of Freedom, Affluence and Power
President, National Center for Jewish Leadership and Learning *(CLAL)*


Alice Hoffman

August 9, 2004
The Power of Gender: Women's Voices, Women's Stories Special Reading with Q&A and Book Signing
New York Times Best-Selling Novelist and Oprah Book Choice Award Winner

Lectures begin at 8 p.m. and are open to the public.
Tickets are $8
To order tickets, phone Shakespeare & Co Box Office.
#413-637-3353
Brandeis in the Berkshires was founded in 2002 through the generous support and vision of
Harold Grinspoon and the Harold Grinspoon Foundation.

scarcely be surprising that the critics, though recognizing Mahler's "profound sensitivity and genuine musical gifts, combining a wealth of lively imagination with highly developed powers of organization," still found the work to overstep "artistic moderation" and to "lack a unifying underlying note." Unfortunately, this first version of the work is now lost; the earliest surviving manuscript of the symphony (now at Yale) already incorporates significant revisions that Mahler made for the second performance four years after the first.

Evidently Mahler decided that he needed to offer more guidance to his listeners, though in his next performances—in Hamburg and Weimar, 1893 and 1894, respectively—he went rather overboard with programmatic description. Now the work itself had a title ("Titan, a tone-poem in symphonic form"), as did each of the two parts and five movements, while the fourth movement was treated to a virtual essay.

Part I. "From the days of youth," Flower-, Fruit-, and Thorn-pieces.

1. "Spring without End" (Introduction and Allegro comodo). The Introduction depicts Nature's awakening from the long sleep of winter.
2. "Blumine" (Andante).
3. "In full sail" (Scherzo).

Part II. "Commedia humana."

4. "Aground" (Funeral march "in the manner of Callot"). The following may serve as explanation: The external stimulus for this piece of music came to the composer from the parodistic picture, known to all children in Austria, "The Hunter's Funeral Procession," from an old book of children's fairy tales: the beasts of the forest accompany the dead woodsman's coffin to the grave, with hares carrying a small banner, with a band of Bohemian musicians, in front, and the procession escorted by music-making cats, toads, crows, etc., with stags, roes, foxes and other four-legged and feathered creatures of the forest in comic postures. At this point the piece is conceived as an expression of a mood now ironically merry, now weirdly brooding, which is then promptly followed by:
5. "Dall'Inferno" (Allegro furioso), the sudden eruption of a heart wounded to the quick.

This was clearly overkill. When Mahler performed the work in Berlin in 1896, he gave it a form substantially like that in which we know it. No longer is it a tone poem, but a "Symphony in D for large orchestra." He deleted the division into two parts, removed the original second movement ("Blumine"),* and deleted the programmatic titles. In 1896 Mahler explained to the critic Max Marschalk why he had made these changes:

> ...[M]y friends persuaded me to provide a kind of program for the D major symphony in order to make it easier to understand. Therefore, I had thought up this title and explanatory material after the actual composition. I left them out for this per-

*When the "Blumine" movement was rediscovered upon the recovery of the manuscript now at Yale, there was natural interest in hearing the symphony with that movement. Unfortunately, most recordings that were made including the deleted movement combined "Blumine" with the other four movements in Mahler's final version, which had been considerably reworked. While it is worthwhile hearing the original version of the symphony (or, rather, the oldest version for which the score survives), it only has integrity as a work of art if all five movements are played in the 1893 version. And, of course, one must remember that in the end Mahler made a conscious and serious decision to eliminate "Blumine" from the symphony. He did not take this decision simply to reduce the work to the standard four movements of a symphony; rather, he came to realize that the musical material for "Blumine," derived from incidental music he had composed for J.V. Scheffel's play *Der Trompeter von Säckingen*, simply was not part of the sound-world of the First Symphony.

formance, not only because I think they are inadequate and do not even characterize the music accurately, but also because I have learned through past experiences how the public has been misled by them.

Mahler had drawn his discarded programmatic ideas from the works of a favorite German romantic author, Jean Paul (the pen name of Johann Paul Friedrich Richter [1763-1825]), whose best-known novel, a massive work in four volumes called "Titan" (completed in 1803), dealt with a heaven-storming idealist whom Mahler clearly sought to emulate in choosing him as the title for his symphony. And the odd title "Flower-, Fruit-, and Thorn-pieces" that Mahler gave to Part I in 1893 derives from another Jean Paul book, the eccentrically titled "Flower-, Fruit-, and Thorn-pieces, or The Marital Condition, Death, and Wedding of the Advocate for the Poor F. St. Siebenkäs" (1796-97). But since Mahler himself insisted that he had invented all the explanations for his piece only after the fact, we can conveniently ignore them when considering the symphony as a work of art.

There, for all practical purposes, the situation stands: we have a symphony in the "traditional" four movements—though very untraditional in so many aspects of its content and expressive quality. Mahler's introduction takes its cue, in his own way, from Beethoven, growing gradually from almost nothing ("like a sound of nature," he says of the opening bars, containing but the single pitch, the dominant A, spread over seven octaves), followed by fragments of melody—bird calls, fanfares, a horn melody. The "cuckoo call" that appears so frequently is a descending fourth (Audubon never heard such a cuckoo!), an interval that forms one of the most constant musical ideas of the symphony. Gradually all of this takes coherent shape and picks up tempo, suddenly presenting us with a melody familiar from the *Songs of a Wayfarer*: "Ging heut' morgen über's Feld," which becomes the principal material of the first movement, reappearing several times with its emotional quality affected by the character of the linking materials, particularly of the single powerful climax of the movement.

The A major scherzo, a comfortable Austrian Ländler straightforward enough to assure that even the first audiences would like it, conjures up the vigor of a peasant dance, with reference to Mahler's own song "Hans und Grete," composed in 1880. The Trio, in F, is far more nostalgic and delicate by contrast.

TANGLEWOOD 2004
TALKS & WALKS

A series of informal conversations presented by guest artists and members of the Tanglewood family in the Tent Club near the Shed on Thursdays. Doors open at noon. The talks begin at 1 p.m. and are followed at 1:45 p.m. by walking tours of the Tanglewood grounds led by Tanglewood volunteer tour guides. Individual tickets are sold on the day of the talk for $10 at the Tent Club between 12:30 and 1 p.m., subject to availability. Please bring a picnic lunch; beverages and dessert are available for purchase.

July 15	Kurt Masur, Conductor
July 22	James Sommerville, BSO Principal Horn
July 29	David Kneuss, Director, TMC Opera (*A Midsummer Night's Dream*)
August 5	Tan Dun, Composer and Conductor
August 12	Deborah Voigt, Soprano
August 19	James DePreist, Conductor
August 26	Marc Mandel, BSO Director of Program Publications

The third movement unsettled most early listeners. Mahler's ironic treatment of death was too new and too disturbing. Timpani softly play a march beat, reiterating the descending fourths that are so frequent a motif in this symphony; over the rhythmic pattern, a solo double bass eerily intones the melody we have all sung as "Frère Jacques" —only in the minor key! The hushed stillness, the muffled drums, and the use of a children's tune in this context all contribute to the uncanny mood of the movement. By contrast a strain of what listeners today may well recognize as "klezmer music" overlays the march with an unexplained mood of parody. A turn to a consoling passage in G major (the closing strains of the *Wayfarer* Songs, representing a gentle acceptance of death) does not last; the opening materials return to emphasize death as a fearsome specter.

Mahler once described the finale as "the cry of a wounded heart," a description that is particularly apropos for the opening gesture of the movement. This finale aims to move from doubt and tragedy to triumph, and it does so first of all through a violent struggle to regain the home key of the symphony, D major, not heard since the first movement. Mahler first does so with an extraordinary theatrical stroke: a violent, gear-wrenching shift from C minor directly to D major in the full orchestra, triple-*forte*. But this "triumph" has been dishonestly won; it is completely unmotivated, in harmonic terms, too jarring, too unsatisfactory. So even though this passage seems at first to be the victorious conclusion, it ends in a return to the inchoate music of the symphony's very opening, this time building gradually to the truly jubilant conclusion, for which Mahler requests that all the horns, playing the "chorale resounding over everything," stand up so that the melody may make its proper effect and, if possible, drown out everything else with the song of joyous triumph.

—Steven Ledbetter

GUEST ARTISTS

James DePreist



One of America's most highly esteemed conductors, James DePreist during the past three decades has served as music director of l'Orchestre Symphonique de Québec, Sweden's Malmo Symphony, l'Orchestre Philharmonique de Monte Carlo, and the Oregon Symphony; he toured and recorded extensively during his tenure with each orchestra. Mr. DePreist is currently laureate music director of the Oregon Symphony and principal artistic advisor of the Phoenix Symphony. In addition, he was recently appointed Director of Conducting and Orchestral Studies at the Juilliard School, beginning in September 2004. As a guest conductor, Mr. DePreist has appeared with every major North American orchestra and the leading orchestras of Amsterdam, Berlin, Budapest, Copenhagen, Helsinki, Manchester, Melbourne, Munich, Prague, Rome, Seoul, Stockholm, Stuttgart, Sydney, Tel Aviv, Tokyo, and Vienna. He will make his London debut with the London Symphony at the Barbican in April 2005. He appears regularly at the Aspen Music Festival, with the Boston Symphony at Tanglewood, and with the Philadelphia Orchestra at the Mann Music Center. With more than fifty recordings to his credit, he has a substantial discography. His broad range of recorded repertoire includes a celebrated Shostakovich series with the Helsinki Philharmonic and fifteen recordings with the Oregon Symphony, which have helped establish that orchestra as one of America's finest. In December 2003 he and the orchestra received their first Grammy nomination, for their recording of Tomas Svoboda's Concerto for Marimba and Orchestra with Niel DePonte. A champion of new music, Mr. DePreist has also recorded works by composers including Zwilich, Schuller, Guibaidulina, Kancheli, Menotti, Sallinen, Schnittke, Schwantner, and Tsontakis. Born in Philadelphia in 1936, James DePreist studied composition with Vincent Persichetti at the Philadelphia Conservatory of Music and earned bachelor's and master's degrees from the

University of Pennsylvania. In 1962, while on a State Department tour in Bangkok, he contracted polio but recovered sufficiently to win a first prize in the Dimitri Mitropoulous International Conducting Competition. He was selected by Leonard Bernstein to be an assistant conductor of the New York Philharmonic for the 1965-66 season, and in 1969 made his highly acclaimed European debut with the Rotterdam Philharmonic. In 1971 Antal Dorati appointed him associate conductor of the National Symphony in Washington, D.C. Mr. DePreist has been awarded thirteen honorary doctorates and is the author of two published books of poetry. He is an elected fellow of the American Academy of Arts and Sciences and the Royal Swedish Academy of Music; he is a recipient of the Insignia of Commander of the Order of the Lion of Finland and the Medal of the City of Québec; and he is an Officer of the Order of Cultural Merit of Monaco. The nephew of the legendary contralto Marian Anderson, Mr. DePreist made his BSO debut at Tanglewood in 1973 and has been a frequent guest with the BSO in Boston and at Tanglewood (most recently in July 2003) since his subscription series debut in November 1997. Today's appearance is his second Leonard Bernstein Memorial Concert with the Tanglewood Music Center Orchestra, the first having been in July 2000. Visit www.JamesDePreist.com for more information about Mr. DePreist.

Garrick Ohlsson



Since his triumph as winner of the 1970 Chopin International Piano Competition, pianist Garrick Ohlsson has established himself worldwide. Although he has long been regarded as one of the world's leading exponents of the music of Frédéric Chopin, Mr. Ohlsson commands an enormous repertoire, which ranges over the entire piano literature. A student of the late Claudio Arrau, Mr. Ohlsson has come to be noted for his masterly performances of the works of Mozart, Beethoven, and Schubert as well as the Romantic repertoire. His concerto repertoire alone is unusually wide and eclectic, ranging from Haydn and Mozart to 21st-century works. As a chamber musician, Mr. Ohlsson has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. In recent seasons Mr. Ohlsson has performed recital series devoted to the original music and transcriptions of Liszt, Rachmaninoff, and Busoni; he has also commissioned and premiered a new work for solo piano, *American Berserk* by John Adams, and a piano concerto by the noted young composer Michael Hersch. Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics labels. He is currently recording the complete Beethoven sonatas, of which several installments are available. He recorded the complete solo works of Chopin for Arabesque, the last volume of which comprised the composer's chamber pieces performed with violinist Leila Josefowicz and cellist Carter Brey. Arabesque released his recording of Bach's *Goldberg* Variations in October 2003. A native of White Plains, New York, Mr. Ohlsson began his piano studies at the age of eight. He won first prizes at the 1966 Busoni Competition in Italy and the 1968 Montreal Piano Competition; these were followed by his 1970 triumph at the Chopin Competition in Warsaw. He was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Michigan. He makes his home in San Francisco. Garrick Ohlsson has appeared frequently with the Boston Symphony Orchestra since his debut at Tanglewood in August 1971. His most recent Tanglewood appearance was in July 2003, performing Mozart's E-flat piano concerto, K.482; his most recent subscription appearances were in March 2004, when he performed Rachmaninoff's Piano Concerto No. 3.

FELLOWS OF THE 2004 TANGLEWOOD MUSIC CENTER

Violin

Gulrukh Abdikadirova, Tashkent, Uzbekistan
Miriam H. and S. Sidney Stoneman Fellowship
Andréa Armijo Fortin, Quebec City, QC, Canada
Annette and Vincent O'Reilly Fellowship
Amanda Chamberlain, South Jordan, UT
Lucy Lowell Fellowship/
Edward G. Shufro Fund Fellowship
Rebecca Corruccini, Davis, CA
Rapaporte Foundation Fellowship
Anne Donaldson, Birmingham, AL
Stokes Fellowship
Jory Fankuchen, Oakland, CA
Gerald Gelbloom Memorial Fellowship/
TMC Fellowship
Sonja Harasim, Houston, TX
Miriam Ann Kenner Memorial Scholarship/
Robert Baum and Elana Carroll Fellowship
Alessandra Jennings, Ann Arbor, MI
Haskell and Ina Gordon Fellowship
Jill Jermyn, Stony Brook, NY
Charles E. Culpeper Foundation Fellowship
Carrie Kennedy, Houston, TX
Merwin Geffen, M.D. and Norman Solomon, M.D.
Fellowship
Beatrice Kohlloeffel, Erlangen, Germany
Dr. Marshall N. Fulton Memorial Fellowship/
TMC Fellowship
Eva Kozma, Targu Mures, Romania
Helene R. and Norman L. Cahners Fellowship/
TMC Fellowship
Sunyoung Lee, Little Ferry, NJ
Caroline Grosvenor Congdon Memorial Fellowship
Jeff Leigh, Charleston, IL
Ethel Barber Eno Scholarship/
Philip and Bernice Krupp Fellowship
Cristian Macelaru, Timisoara, Romania
Rita Meyer Fellowship
Gregory Maytan, Chapel Hill, NC
Frelinghuysen Foundation Fellowship
Yuki Numata, Vancouver, BC, Canada
Frederic and Juliette Brandi Fellowship
Joel Pargman, Bremerton, WA
Anonymous Fellowship/TMC Fellowship
Markus Placci, Bologna, Italy
Richard Smith Memorial Fellowship/
TMC Fellowship
Benjamin Russell, San Diego, CA
Velmans Foundation Fellowship
Yin Shen, Zhoushan, Zhejiang, China
Stephen and Persis Morris Fellowship/
TMC Fellowship
Daniela Georgieva Shtereva, Plovdiv, Bulgaria
Mr. and Mrs. David B. Arnold, Jr. Fellowship/
TMC Fellowship
Simeon Simeonov, Plovdiv, Bulgaria
Evelyn S. Nef Fellowship
Arnaud Sussmann, Nice, France
Florence Gould Foundation Fellowship
Alexis Sykes, Brooklyn, NY
Harold G. Colt, Jr. Memorial Fellowship
Benjamin Ullery, St. Paul, MN
Claire and Millard Pryor Fellowship
Martha Walvoord, Holland, MI
Edward H. and Joyce Linde Fellowship/
TMC Fellowship
Annie Yano, New York, NY
Max Winder Memorial Fellowship

Viola

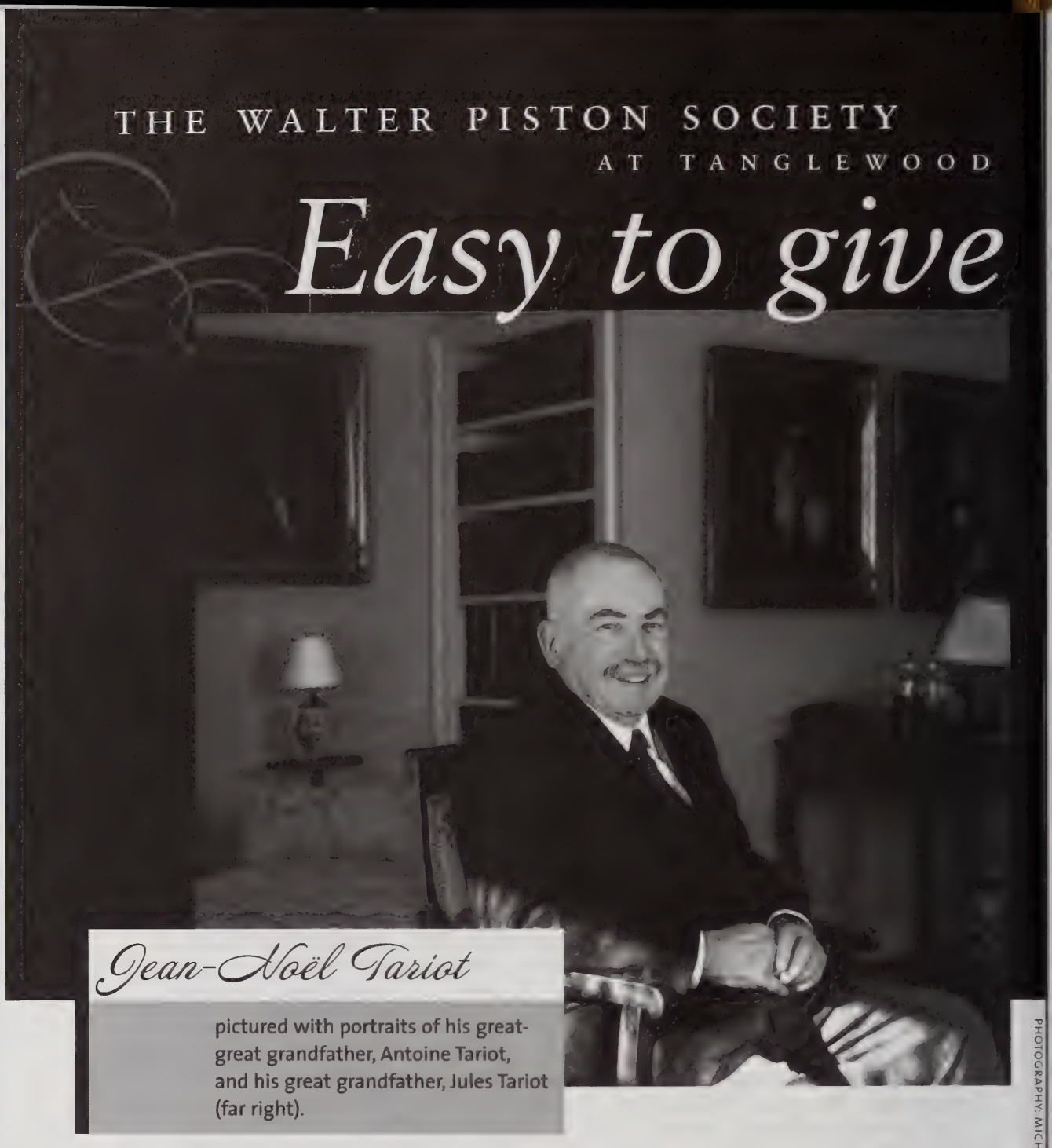
Megan Fergusson, North Easton, MA
Brookline Youth Concerts Awards Committee
Fellowship/Harry and Marion Dubbs Fellowship
Stephanie Fong, Oakland, CA
Luke B. Hancock Foundation Fellowship
Jill Fratianne-Tinkham, Cincinnati, OH
Athena and James Garivaltis Fellowship
Allison Kanter, Deerfield, IL
K. Fred Netter Memorial Fellowship
Cindy Mong, San Diego, CA
Northern California Fellowship
Ryan Mooney, Seattle, WA
Ann and Gordon Getty Foundation Fellowship
John Posadas, Henderson, KY
Marie Morrison Memorial Fellowship
Laura Routt, Edmonds, WA
Judy Gardiner Fellowship
Karina Schmitz, Lansdale, PA
Stanley Chapple Fellowship
Miranda Sielaff, St. Paul, MN
James A. Macdonald Foundation Fellowship
Nadia Sirota, Boston, MA
Theodore Edson Parker Foundation Fellowship
Francois Vallieres, Montréal, QC, Canada
William F. and Juliana W. Thompson Fellowship
Emily Yaffe, West Hartford, CT
Linda J.L. Becker Fellowship
Landon Yaple, Capistrano Beach, CA
Morris A. Schapiro Fellowship

Cello

Peter Lorenzo Anderegg,
West Stockbridge, MA
Bay Bank/BankBoston Fellowship
Marieve Bock, Montréal, QC, Canada
Mr. and Mrs. Jay Marks Fellowship/
TMC Fellowship
Christine Christensen, Hilleroed, Denmark
Wilmer and Douglas Thomas Fund Fellowship
Christine Chu, Berkeley, CA
Carolyn and George R. Rowland Fellowship
Semiramis C.S. Costa, Paraiba, Brazil
Saville Ryan/Omar Del Carlo Fellowship
Holgen Gjoni, Korca, Albania
Friends of Armenian Culture Society Fellowship
Christopher Hopkins, Fairbanks, AK
Bill and Barbara Leith Fellowship
Ryan Murphy, St. Louis, MO
Fassino Family Fellowship
Daniel Oliver, Atlanta, GA
Robert and Luise Kleinberg Fellowship
Elise Pittenger, Baltimore, MD
Darling Family Fellowship

THE WALTER PISTON SOCIETY
AT TANGLEWOOD

Easy to give



Jean-Noël Tariot

pictured with portraits of his great-great grandfather, Antoine Tariot, and his great grandfather, Jules Tariot (far right).

PHOTOGRAPHY: MICHAEL LUTCH

Jean-Noël Tariot's musical heritage is impressive. His great-great grandfather, great grandfather, and great uncle, Alexandre Tariot, were accomplished French musicians and acquainted with the great composers of their time. Mr. Tariot and his wife Mona felt compelled to create a lasting legacy at the Boston Symphony Orchestra by endowing a French horn term-chair as a tribute to the music they love so much. The Tariot's charitable gift annuity makes it possible to enjoy this family legacy NOW, and will give them an income for life.

Tanglewood

To learn more about giving opportunities that pay YOU to give, please call (413) 637-5275 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

Sally Pollard, Canberra, ACT, Australia
Harry and Mildred Remis Fellowship
Alan Rafferty, Albuquerque, NM
The Stephen and Dorothy Weber Fellowship
Sara Sitzer, Saint Louis, MO
James and Caroline Taylor Fellowship
Clara Yang, State College, PA
Edward S. Brackett, Jr. Fellowship

Bass
Edward Botsford, Bethesda, MD
Pokross/Fiedler/Wasserman Fellowship
Logan Coale, West Linn, OR
Albert L. and Elizabeth P. Nickerson Fellowship
Zachary Cohen, New York, NY
Surdna Foundation Fellowship
Alexander Hanna, Bowling Green, OH
Steve and Nan Kay Fellowship
Jory Herman, Spring, TX
Rosamund Sturgis Brooks Memorial Fellowship
Eric Thompson III, Decatur, GA
Jan Brett and Joe Hearne Fellowship
Thomas Van Dyck, Philadelphia, PA
George and Ginger Elvin Fellowship

Flute
Jennifer Bleick, New Ulm, MN
Daphne Brooks Prout Fellowship
Sarah Frisof, Cleveland, OH
Juliet Esselborn Geier Memorial Fellowship
Elizabeth Landon, Canton, PA
Country Curtains Fellowship
Mercedes Smith, Houston, TX
Merrill Lynch Fellowship

Oboe
Stefan Farkas, Freeport, NY
Fernand Gillet Memorial Fellowship
Nicholas Masterson, Ringgold, GA
Kingsbury Road Charitable Foundation Fellowship
Brent Ross, Canfield, OH
Daniel and Shirlee Cohen Freed Fellowship/
Augustus Thorndike Fellowship
Courtney Secoy, Fort Worth, TX
Ushers/Programmers Instrumental Fellowship
in honor of Bob Rosenblatt

Clarinet
Timothy Carter, Southwest Harbor, ME
Marion Callanan Memorial Fellowship/
Mr. and Mrs. Belvin Friedson Fellowship
Erin Simmons, Lincolnton, NC
Sydelle and Lee Blatt Fellowship/
Aso O. Tavitian Fellowship
Erin Svoboda, Melrose, MA
Edwin and Elaine London Family Fellowship
Robert Woolfrey, Toronto, ON, Canada
Starr Foundation Fellowship

Bass Clarinet
Amy Advocat, Brooklyn, NY
Dr. Raymond and Hannah H. Schneider
Fellowship/TMC Fellowship

Bassoon
Brooke Bartels, Jacksonville, NC
Sherman Walt Memorial Fellowship/Honorable and
Mrs. Peter H.B. Frelinghuysen Fellowship
Stevi Caufield, Louisville, KY
Denis and Diana Osgood Tottenham Fellowship/
TMC Fellowship
Carin Miller, New York, NY
Red Lion Inn/Blantyre Fellowship
Karl Vilcins, Long Beach, NY
Robert G. McClellan, Jr. &
IBM Matching Grants Fellowship

Horn
Roslyn Black, Regina, SK, Canada
Ruth S. Morse Fellowship
Linda Campos, Grand Prairie, TX
Jane W. Bancroft Fellowship
Matthew Muehl-Miller, Charleston, IL
John F. Cogan, Jr. Fellowship/TMC Fellowship
Alex Rosenfeld, Philadelphia, PA
William Randolph Hearst Foundation Fellowship
Kelly Schurr, Evanston, IL
Tappan Dixey Brooks Memorial Fellowship
Anneka Zuehlke, Vienna, VA
Susan Kaplan Fellowship

Trumpet
Ryan Barwise, Katy, TX
Armando A. Ghitalla Fellowship
John Freeman, Charlotte, NC
Andre M. Côme Memorial Fellowship
Paul Jeffrey, Toronto, ON, Canada
Messinger Family Fellowship
Matthew Muckey, Sacramento, CA
Arthur and Barbara Kravitz Fellowship/
Mr. and Mrs. Daniel Pierce Fellowship
Christopher Scanlon, South Windsor, CT
Morningstar Family Fellowship/TMC Fellowship

Trombone
Brian Logan, Pearland, TX
Dr. John Knowles Fellowship
Tom Otto, Boston, MA
Annette and Vincent O'Reilly Fellowships
Bron Wright, Bolton, MA
Alfred E. Chase Fellowship

Bass Trombone
Angel Subero, Pto. Ordaz, Venezuela
Omar Del Carlo Fellowship

Tuba
Alexander Lapins, McLean, VA
Donald Law Fellowship

Timpani/Percussion

Keith Carrick, Mt. Airy, MD
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship

Robert Dillon, West Bloomfield, MI
Anna Sternberg and Clara J. Marum Fellowship

Matthew Grubbs, Germantown, TN
BSAV/Carrie L. Peace Fellowship

John Kulevich, Scituate, MA
Barbara Lee/Raymond E. Lee Foundation Fellowship

Timur Rubinshteyn, Derry, NH
Miriam H. and S. Sidney Stoneman Fellowship

Karl Williams, Montréal, QC, Canada
Edward G. Shufro Fund Fellowship

Harp

Barbara Poeschl-Edrich, Boston, MA
John and Susanne Grandin Fellowship

Ina Zdorovetchi, Chisinau, Moldova
Kathleen Hall Banks Fellowship/ TMC Fellowship

Piano

Ji-Hye Chang, Wonjoo-city, Korea
R. Amory Thorndike Fellowship/ Felicia Montealegre Bernstein Fellowship

Kimball Gallagher, Boston, MA
Billy Joel Keyboard Fellowship

Elizabeth Morgan, Oakland, CA
Wilhelmina C. Sandwen Memorial Fellowship

Elizabeth Pridgen, Atlanta, GA
Mr. and Mrs. Joseph L. Cohen Fellowship

Berenika Zakrzewski, Sault Ste. Marie, ON, Canada
Leonard Bernstein Fellowship

Voice

Jason Abrams, Auburn, NY
Valerie A. Hyman Fellowship/ June Ugelow Fellowship

Randall Bills, Fresno, CA
Renee D. Sanft Fellowship Fund for the TMC/Bernice and Lizbeth Krupp Fellowship

Anne-Carolyn Bird, Seattle, WA
Pearl and Alvin Schottenfeld Fellowship/ TMC Fellowship

Charles Blandy, Troy, NY
Nat Cole Memorial Fellowship/TMC Fellowship

Sarah Blaskowsky, New York, NY
Catherine and Paul Buttenwieser Fellowship/ Mary H. Smith Scholarship

Benjamin de la Fuente, Evanston, IL
Mr. and Mrs. Robert E. Remis Fellowship/ Leah Jansizian Memorial Scholarship

Kyle Ferrill, Greenwood, IN
Clowes Fund Fellowship

Lexa Ferrill, Rochester, MI
Kandell Family Fellowship/TMC Fellowship

Ryan Harper, Toronto, ON, Canada
Kingsbury Road Charitable Foundation Fellowship

Alexander Hurd, New Canaan, CT
Dorothy and Montgomery Crane Scholarship/ Richard F. Gold Memorial Scholarship

Kathryn Leemhuis, Columbus, OH
Naomi and Philip Kruvant Family Fellowship

José Lemos, Boston, MA
Eugene Cook Scholarship/TMC Fellowship

Peter McGillivray, Prince Albert, SK, Canada
Andrall and Joanne Pearson Scholarship/ TMC Fellowship

Paula Murrihy, Tralee, Ireland
Lola and Edwin Jaffe Fellowship

Benoit Pitre, Montréal, QC, Canada
Lia and William Poorvu Fellowship

Erika Rauer, Dover, DE
Jerome Zipkin Fellowship

Stefan Reed, Lynchburg, VA
Ruth and Jerome Sherman Memorial Fellowship/ Cynthia L. Spark Scholarship

Robert Stafford, San Francisco, CA
The Everett and Margery Jassy Fellowship/ TMC Fellowship

Charles Temkey, Patchogue, NY
Dr. Raymond and Hannah H. Schneider Fellowship/Taco Inc. Fellowship

Max Wier, San Antonio, TX
The Ushers and Programmers' Harry Stedman Vocal Fellowship

Lawrence Wiliford, Toronto, ON, Canada
William E. Crofut Family Scholarship/ Tisch Foundation Scholarship

Vocal Piano

Kristin Ditlow, Harleysville, PA
Peggy Rockefeller Memorial Fellowship

Jocelyn Dueck, Kleefeld, MB, Canada
Marie Gillet Fellowship

Hee-Kyung Juhn, Santa Barbara, CA
Stephanie Morris Marryott & Franklin J. Marryott Fellowship

Christine McLeavey, West Kingston, RI
Leonard Bernstein Fellowship

Casey Jo Ahn Robards, Highland, IL
Paul Jacobs Memorial Fellowship

Composition

Marcin Bela, Krakow, Poland
Patricia Plum Wylde Fellowship/TMC Fellowship

Grace Choi, Seoul, Korea
Margaret Lee Crofts Fellowship

Joshua Feltman, Oakland, CA
ASCAP Foundation Leonard Bernstein Composer Fellowship

Judd Samuels Greenstein, New York, NY
William and Mary Greve Foundation– John J. Tommaney Memorial Fellowship

Emily Hall, Brighton, England
Otto Eckstein Family Fellowship

Joshua Penman, Brookline, MA
Wallace-Reader's Digest Fund Fellowship

Conducting

Hélène Bouchez, Lyon, France
Maurice Abravanel Scholarship/ Mrs. Vincent Lesunaitis Fellowship

Alan Pierson, Chicago, IL
Dan and Gloria Schusterman Fellowship/ Evelyn and Phil Spitalny Fellowship

Joseph Wolfe, London, England
Seiji Ozawa Fellowship

Library
Colleen Hood, Baltimore, MD
C.D. Jackson Fellowship

Audio Engineering
Anne Matthews, Miami, FL
Leo L. Beranek Fellowship/TMC Fellowship

***The New Fromm Players** is an ensemble of young musicians drawn from recent TMC alumni who have distinguished themselves in the performance of new music. During the TMC season these artists will concentrate almost exclusively on this literature, performing works by the TMC composition Fellows and works demanding lengthy and intensive preparation during the Festival of Contemporary Music. The New Fromm Players ensemble has been funded by a generous grant from the Fromm Music Foundation.*

The New Fromm Players
Elizabeth Mahler, violin, Amherst, NY
Marc Rovetti, violin, Hartford, CT
Mark Berger, viola, Gibbon, MN
Guy Fishman, cello, Haifa, Israel
Louis DeMartino, clarinet, Staten Island, NY
Molly Morkoski, piano, New York, NY



SMITH COLLEGE
MUSEUM OF ART

SURPRISE YOUR EYES

American and Western European masterworks.

Contemporary gems and art from diverse cultures.

The Cunningham Center for the Study of Prints, Drawings and Photographs.

Artist designed restrooms. Museum Shop and Café.

Hours, exhibitions and admission: 413.585.2760 or **www.smith.edu/artmuseum**

2004 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

Sponsored by the
Tanglewood Association
of the Boston Symphony Association
of Volunteers

Free to the public:
Wednesday at 10:30 a.m. and
Saturday at 1:30 p.m.

Free to Sunday ticket-holders:
Sunday at 12:30 p.m.

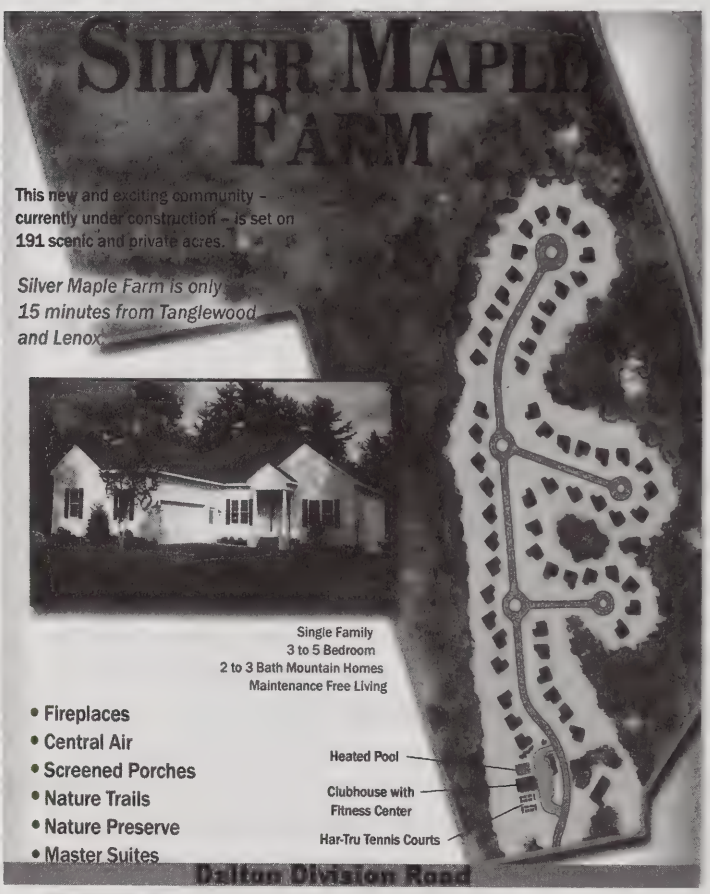
Tours continue through
Sunday, August 29.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.



22 Walker Street in Lenox, MA 413•637•9875



Call For Brochure

1-800-570-0597

Furnished Model Open Daily



THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2003, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center Annual Fund, and Tanglewood restricted annual gifts. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and businesses for their annual support of $2,500 or more during the 2003-2004 season. For further information, please contact the Friends Office at (413) 637-5261.

APPASSIONATO $100,000 and up

Anonymous (1)
George and Roberta Berry

VIRTUOSO $50,000 to $99,999

Country Curtains
Dr. Carol Reich and Mr. Joseph Reich

ENCORE $25,000 to $49,999

Linda J.L. Becker
Gregory Bulger
A Friend of the Tanglewood Music Center
Dorothy and Charles Jenkins
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. Abe Pollin
Stephen and Dorothy Weber

MAESTRO $15,000 to $24,999

Anonymous (1)
Susan Baker and Michael Lynch
Canyon Ranch of the Berkshires
Mr. and Mrs. Joseph L. Cohen
Ginger and George Elvin
Mr. and Mrs. Daniel Freed
The Frelinghuysen Foundation
Mr. and Mrs. Michael L. Gordon
James A. Macdonald Foundation
Stephen B. Kay and Lisbeth Tarlow
Mrs. August R. Meyer
Mrs. Evelyn Nef
Mrs. K. Fred Netter
Olivetti Foundation, Inc.
Annette and Vincent O'Reilly
Red Lion Inn
Mrs. Anson P. Stokes
Mr. and Mrs. Wilmer J. Thomas, Jr.
Loet and Edith Velmans

BENEFACTORS $10,000 to $14,999

Anonymous (1)
Banknorth
Berkshire Bank
Blantyre
Jan Brett and Joseph Hearne
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille
The Fassino Foundation, Inc.
Nancy J. Fitzpatrick and Lincoln Russell
The Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Robert J. Lepofsky
Dr. Raymond and Hannah H. Schneider
Evelyn and Ronald Shapiro
The Studley Press, Inc.

SPONSORS $5,000 to $9,999

Anonymous (3)
Mr. and Mrs. William F. Allen, Jr.
Robert Baum and Elana Carroll
The Berkshires Capital Investors
Ann and Alan H. Bernstein
Mr. and Mrs. Lee N. Blatt
Judy and Simeon Brinberg
Ann Fitzpatrick Brown
James and Tina Collias
Ranny Cooper and David Smith
Mr. and Mrs. Herbert J. Coyne
Crane & Company, Inc.
Mr. and Mrs. William Cruger
Mr. and Mrs. Clive S. Cummis
Ms. Marie V. Feder
Mr. and Mrs. Dale E. Fowler
Mr. Michael Fried
Mr. and Mrs. Belvin Friedson
Mr. Louis R. Gary
Mr. and Mrs. J. Arthur Goldberg
Roberta and Macey Goldman
Mr. and Mrs. Robert A. Goodman
John and Chara Haas
Dr. Lynne B. Harrison
Mr. and Mrs. Francis W. Hatch, Jr.
Mr. and Mrs. Ira Haupt II
Ms. Rhoda Herrick
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. Lawrence S. Horn
Dr. and Mrs. Allen Hyman
Inland Management Corporation
Mr. and Mrs. Everett Jassy
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Michael P. Kahn
Mr. and Mrs. Louis Kaitz
Mrs. Leonard S. Kandell

Continued on next page

SPONSORS $5,000 to $9,999 *(continued)*

Natalie and Murray S. Katz
Msgr. Leo A. Kelty
Mr. and Mrs. Michael Kittredge
Koppers Chocolate
Mr. and Mrs. Rudolf M. Kroc
Liz and George Krupp
Roger and Myrna Landay
Legacy Banks
Mrs. Vincent Lesunaitis
Buddy and Nannette Lewis
Mr. and Mrs. Edwin N. London
Jay and Shirley Marks
Mr. and Mrs. Thomas T. McCain
Cynthia and Randolph Nelson
May and Daniel Pierce
Claudio and Penny Pincus
Mr. and Mrs. Millard H. Pryor, Jr.
Lila and Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Barbara and Michael Rosenbaum
Mr. Joseph D. Roxe
David and Sue Rudd
Mr. and Mrs. Alan Sagner
Mr. and Mrs. Ira Sarinsky
Mr. and Mrs. Dan Schusterman
Arlene and Donald Shapiro
Hannah and Walter Shmerler
Mr. Peter Spiegelman and
Ms. Alice Wang
Margery and Lewis Steinberg
Marjorie and Sherwood Sumner
Mr. and Mrs. George A. Suter, Jr.
Mr. Aso Tavitian
Diana Osgood Tottenham
Ms. June Ugelow
Mrs. Cecille Wasserman
Mrs. Charles H. Watts II
Karen and Jery Waxberg
Mrs. John Hazen White
Mr. and Mrs. Ira Yohalem

MEMBERS $2,500 to $4,999

Anonymous (8)
Mrs. Janet Adams and
Mr. James Oberschmidt
Mr. and Mrs. Alan Ades
Drs. Paula Algranati and
Barry Izenstein
Mr. and Mrs. Ronald Altman
Harlan and Lois Anderson
Arthur Appelstein and
Lorraine Becker
Apple Tree Inn and Restaurant
Gideon Argov and Alexandra Fuchs
The Barrington Foundation, Inc.
Mr. John A. Barry, Jr.
Ms. Lucille M. Batal
Helene and Ady Berger
Jerome and Henrietta Berko
Berkshire Life Co. of America
Mr. and Mrs. Allen J. Bernstein
Ms. Joyce S. Bernstein and
Mr. Lawrence M. Rosenthal
Hildi and Walter Black
Ann and Neal Blackmarr
Eleanor and Ed Bloom
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Mark G. and Linda Borden
Arlene and Dr. Stuart H. Brager
Jane and Jay Braus
Broadway Manufacturing Supply
Mr. and Mrs. Richard Brown
Samuel B. and Deborah D. Bruskin
Cain, Hibbard, Myers & Cook
Phyllis H. Carey
Mary Carswell
Iris and Mel Chasen
Barbara Cohen-Hobbs
Mr. and Mrs. Stewart M. Colton
Linda Benedict Colvin
Cornell Inn
Ms. Alice Datlof
Mr. and Dr. Trayton Davis
Dr. and Mrs. Harold L. Deutsch
Mr. and Mrs. Jeff Diamond
Channing and Ursula Dichter
Chester and Joy Douglass
Dresser-Hull Company
Ms. Judith R. Drucker
Terry and Mel Drucker
John and Alix Dunn
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Monroe B. England
Eitan and Malka Evan
Roz and Bob Feldman
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. David Forer
Mr. and Mrs. Herb Franklin
I. Robert and Aviva Freelander
Carolyn and Roger Friedlander
Myra and Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Jill and Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Agostino Galluzzo and Susan Hoag
Mr. and Mrs. Gerald N. Gaston
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
Dr. Donald and Phoebe Giddon
Mr. and Mrs. Stephen A. Gilbert
Cora and Ted Ginsberg
David H. Glaser and
Deborah F. Stone
Sy and Jane Glaser
Dr. Morton Gluck
Mr. and Mrs. Seymour L. Goldman
Dr. and Mrs. Morris Goldsmith
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. and Mrs. Richard Grausman
Mr. Harold Grinspoon and
Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Felda and Dena Hardymon
William Harris and
Jeananne Hauswald
Mr. Gardner C. Hendrie and
Ms. Karen J. Johansen
Mrs. Paul J. Henegan
Mr. and Mrs. Peter Herbst
Mr. & Mrs. Murray Hershman
Mr. and Mrs. Robert I. Hiller
Dr. and Mrs. Ronald Hinds
Mr. Arnold J. and
Helen G. Hoffman
Mr. and Mrs. Charles Hoffman
Dr. Joan O. Hoffman and
Mr. Syd Silverman
Dr. and Mrs. Edwin H. Hopton
Mrs. Ruth W. Houghton
Housatonic Curtain Company
Mr. and Mrs. William R.
Housholder
Stephen and Michele Jackman
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Daniel R. Johnson
Ms. Lauren Joy and
Ms. Elyse Etling
Nedra Kalish
Adrienne and Alan Kane
Mr. and Mrs. Arnold Y. Kapiloff
Leonard Kaplan and
Marcia Simon Kaplan
Martin and Wendy Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Howard Kaufman
Mr. and Mrs. Bruce Kelly

Mr. and Mrs. Carleton F. Kilmer
Deko and Harold Klebanoff
Dr. and Mrs. Lester Klein
Dr. and Mrs. David I. Kosowsky
Janet and Earl Kramer
Mr. and Mrs. Ely Krellenstein
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Naomi Kruvant
Norma and Sol D. Kugler
Cary and Beth Lakenbach
Mildred Loria Langsam
William and Marilyn Larkin
Mr. and Mrs. William Lehman
Mr. and Mrs. R. Willis Leith, Jr.
Ms. Lois Lerner
Mr. Arthur J. Levey and Rocio Gell
Marjorie T. Lieberman
Mr. and Mrs. Murray Liebowitz
Geri and Roy Liemer
Mr. and Mrs. A. Michael Lipper
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter F. Loeb
Gerry and Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Gloria and Leonard Luria
Mr. and Mrs. Edward Lustbader
I. Kenneth and Barbara Mahler
Mr. and Mrs. Darryl Mallah
Rev. Cabell B. Marbury
Peg and Bob Marcus
Suzanne and Mort Marvin
Mr. Daniel Mathieu and Tom Potter
Maxymillian Technologies, Inc.
Dr. Robert and Jane B. Mayer
Carol and Thomas McCann
Phyllis and Irv Mendelson
The Messinger Family
Mr. and Mrs. Rollin W. Mettler, Jr.
Vera and Stanley T. Miller
Mr. and Mrs. Michael A. Monts
Mr. and Mrs. Joseph L. Nathan
Jerry and Mary Nelson
Linda and Stuart Nelson
Bobbie and Arthur Newman
Mr. Richard Novik
Mr. Edward G. and
Mrs. Sandra Novotny
Mr. and Mrs. Chet Opalka
Dr. and Mrs. Martin S. Oppenheim
Mr. and Mrs. Michael Orlove
Dr. and Mrs. Simon Parisier
Parnassus Foundation, courtesy of
Jane and Raphael Bernstein
Mr. Lawrence Phillips
Drs. Eduardo and Lina Plantilla
Plastics Technology Laboratories,
Inc.
Dr. and Mrs. Francis Powers, Jr.
Mr. and Mrs. Bruno Quinson
Mr. and Mrs. Mickey Rabina
Charles and Diana Redfern
Mr. and Mrs. Nathan Reiber
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. Stanley Riemer
Mary and Lee Rivollier
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Suzanne and Burton Rubin
Mr. and Mrs. Milton B. Rubin
Carole and Edward I. Rudman
Mr. Bruce Sagan and
Ms. Bette Cerf Hill
Mr. and Mrs. Michael Salke
Malcolm and BJ Salter
Samuel and Susan Samelson
Mr. Robert M. Sanders
Satinwood at Scarnagh, LLC
Dr. and Mrs. Wynn A. Sayman
Mr. Gary S. Schieneman and
Ms. Susan B. Fisher
Marcia and Albert Schmier
Mr. and Mrs. Ernest Schnesel
Pearl and Alvin Schottenfeld
Lois and Alan Schottenstein
Carrie and David Schulman
Mr. and Mrs. Wallace L. Schwartz
Carol and Marvin Schwartzbard
Betsey and Mark Selkowitz
Carol and Richard Seltzer
Mr. and Mrs. Daniel Shapiro
Mr. and Mrs. Howard and
Natalie Shawn
Sheffield Plastics, Inc.
Jackie Sheinberg and
Jay Morganstern
The Richard Shields Family
Hon. George P. Shultz
Robert and Roberta Silman
Richard B. Silverman
Marion and Leonard Simon
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Arthur M. Siskind
Maggie and John Skenyon
Mrs. William F. Sondericker
Harvey and Gabriella Sperry
Mr. and Mrs. Jerry Spiegel
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Lewis Steinberg
Mr. and Mrs. Daniel S. Sterling
Ms. Alice Stephens and
Mr. Kenneth Abrahami
Mr. and Mrs. Henry S. Stone
Stonover Farm Bed and Breakfast
Mrs. Pat Strawgate
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Mr. Wayne Sunday
Mr. and Mrs. I. David Swawite
Talbots Charitable Foundation
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Mr. and Mrs. John L. Thorndike
Mr. Bruce Tierney
The Tilles Family
Mr. and Mrs. Albert J. Togut
Myra and Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. Laughran S. Vaber
Mr. and Mrs. Charles Vail
Viking Fuel Oil Company
Walden Printing Co., Inc.
Mr. and Mrs. William G. Walker
Mr. and Mrs. Harvey Waller
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Robert A. Weinerman
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Milton Weiss
Mr. and Mrs. Robert E. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carol Andrea Whitcomb
Carole White
Peter D. Whitehead
Mr. and Mrs. Richard E. Willett
Mr. Robert G. Wilmers
Mr. Jan Winkler and
Ms. Hermine Drezner
Mr. and Mrs. Robert C. Winters
Bob and Phyllis Yawitt
Mr. and Mrs. Eric K. Zeise
Simon H. and Esther Zimmerman
Mr. Richard M. Ziter, M.D.

Names listed as of June 3, 2004

Boston Symphony Orchestra 2003-2004
K-12 Education and Community Programs

The Boston Symphony Orchestra offers a broad spectrum of highly regarded education programs to more than 60,000 students each year. These programs bring music and the arts to students in grades K-12 in the Berkshires, in Metropolitan Boston, and throughout the Commonwealth. Each year, the BSO's education programs include:

- 17 Youth and Family Concerts in Symphony Hall attended by Boston Public School and Berkshire-area school students;
- A "Musicians in the Schools" Program, which makes BSO musicians available as visitors and teachers at Boston and Berkshire-area schools;.
- Days in the Arts (DARTS), a summer residential arts immersion program. During the summer of 2004, 50 students from Berkshire area public schools are participating in this inspiring program;
- Arts Education Resource Centers at the Berkshire Community Music School and the Boston Arts Academy.

The BSO gratefully acknowledges the following donors for their new gifts or pledges of $2,500 or more to BSO Youth Education and Community Programs since September 1, 2003, as well as the following permanent funds in the BSO endowment. For more information, please contact Judi Cantor, Director of Major and Planned Giving, at Tanglewood in July and August 2004, at 413-637-5275.

Annual Gifts

The Abbey Group
David R. Epstein
Associated Grantmakers of Massachusetts
The Paul and Edith Babson Foundation
L.G. Balfour Foundation
Mr. and Mrs. Lee N. Blatt
Dr. and Mrs. Paul A. Buttenwieser
Brookline Youth Concerts Fund
Mrs. Marion Dubbs
Boston Concessions Group, Inc.
Boston Red Sox Foundation
Cambridge Community Foundation
Citizens Bank Foundation
Clipper Ship Foundation, Inc.
Mr. Eric D. Collins
Mr. and Mrs. Jonathan Crellin
Irene E. and George A. Davis Foundation
Fleet Charitable Gift Fund
Mr. and Mrs. Daniel Freed
Estate of Alma Grew
John Hancock Financial Services, Inc.
David F. D'Alessandro
Helen G. Hauben Foundation
The Hoche-Scofield Foundation
Stephen B. Kay and Lisbeth L. Tarlow
Roger and Myrna Landay
Mr. and Mrs. Robert J. Lepofsky
The Lowell Institute
MetLife Foundation
The Millipore Foundation
C. William Zadel
The Richard A. and Helene H. Monaghan Family Foundation
National Endowment for the Arts

Annual Gifts

The Abbey Group
David R. Epstein
Associated Grantmakers of Massachusetts
The Paul and Edith Babson Foundation
L.G. Balfour Foundation
Mr. and Mrs. Lee N. Blatt
Dr. and Mrs. Paul A. Buttenwieser
Brookline Youth Concerts Fund
Mrs. Marion Dubbs
Boston Concessions Group, Inc.
Boston Red Sox Foundation
Cambridge Community Foundation
Citizens Bank Foundation
Clipper Ship Foundation, Inc.
Mr. Eric D. Collins
Mr. and Mrs. Jonathan Crellin
Irene E. and George A. Davis Foundation

Endowment Funds

Helaine B. Allen and Berenson Foundation Youth Concerts Fund
Azrack Family Fund for Education and Outreach
Elizabeth A. Baldwin DARTS Fund
Elizabeth A. Baldwin Metropolitan Youth Concert Fund
Charles D. Berry Fund for Youth and Education Outreach
Helene R. Cahners & Carol R. Goldberg Fund for Music Education
Gregory and Kathleen Clear DARTS Scholarship Fund
Paul F. and Lori A. Deninger DARTS Scholarship Fund
Harry Ellis Dickson Fund for Youth Concerts
Raymond J. Dulye Berkshire Music Education Fund
Charles F. and Elizabeth Y. Eaton Fund
Erna V. Fisher Trust Youth Concert Fund
Dr. and Mrs. Kenneth J. Germeshausen Youth Concert Fund
Germeshausen Family Youth Concerts Conductors Chair Fund
Gordon/Rousmaniere/Roberts Fund
Major Henry Lee Higginson Fund
Miriam Little Kenly Youth Fund
Keyspan Energy Delivery Fund for Youth Activities
Allen Z. and Elizabeth Kluchman Fund for Youth Activities
Arthur and Barbara Kravitz Youth Education Fund
Lacy Youth Activities Fund
Lepofsky Family Educational Initiative Fund
Edward MacCrone Youth Fund
John A. and Sarah C.C. MacLeod Youth Programs Fund
Morse Family Youth Concert Fund
Hamilton Osgood Fund for Metropolitan Youth Concerts
Charlotte and Irving Rabb Youth Concert Fund
Renee Rapaporte DARTS Scholarship Fund
Angelica Lloyd Russell Youth Concert Fund
Richard and Susan Smith Family Foundation Fund
Miriam H. and S. Sidney Stoneman Fund for Youth Activities
Frederick B. Taylor Fund
Cornelius A. and Muriel P. Wood Fund
Maurice L. and Kate Zigmond Metropolitan Youth Concerts Fund



GREAT BENEFACTORS

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra.

From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra.

For more information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-9275.

Anonymous (9)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Mr. and Mrs. J. P. Barger
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
Shirley and Richard Fennell
Fidelity Investments
Estate of Vera Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
FleetBoston Financial
Germeshausen Foundation
The Ann and Gordon Getty Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Susan Morse Hilles Trust
Estate of Edith C. Howie
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Raytheon Company
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. and Mrs. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Osgood Tottenham
Verizon
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams



BOSTON POPS

The Boston Pops Esplanade Orchestra
Keith Lockhart conducting

Monday evening, August 23, 2004, at 8:30
Koussevitzky Music Shed
Tanglewood

2004 SEASON

Keith Lockhart, Conductor
John Williams, Laureate Conductor
Bruce Hangen, Principal Pops Guest Conductor

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Monday evening, August 23, 2004, at 8:30

BOSTON POPS

KEITH LOCKHART conducting
with special guest
KRISTIN CHENOWETH
and
David Elder and Sean Martin Hingston, dancers
Mary-Mitchell Campbell, piano

There's No Business Like Show Business, from *Annie Get Your Gun* — Berlin-Besterman

Let Yourself Go — Berlin-Burns-Coughlin
I'll Tell the Man in the Street, from *I Married an Angel* — Rodgers/Hart-Burns
KRISTIN CHENOWETH

Overture to *Babes in Arms* — Rodgers-Spialek/Troob

Kern Medley — Kern/Hammerstein
Bill—Why Was I Born?—Nobody Else But Me
MS. CHENOWETH

42nd Street — Warren-Sebesky

Leonard Bernstein's Broadway — arr. Ramin
Wrong Note Rag, from *Wonderful Town*
Times Square: 1944, from *On the Town*
Glitter and Be Gay, from *Candide*
MS. CHENOWETH

INTERMISSION

Gotta Dance—A Tribute to Jerome Robbins — arr. Ramin
Gotta Dance—Papa, Won't You Dance with Me—
Tonight Quintet—Comedy Tonight—
Small World—Rose's Turn—Sunrise, Sunset—I'm Flying

Goin' to the Dance with You — Dworsky-Burns
Apartment 14G — Tesori/Scanlan-Burns
MS. CHENOWETH

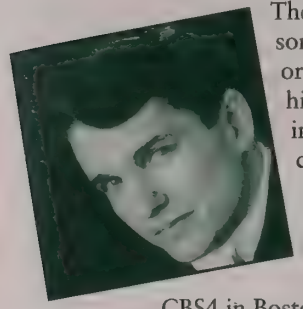
No One Is Alone, from *Into the Woods* — Sondheim

Just An Ordinary Guy — Gordon/Hughes-Coughlin
If — Styne/Comden/Green-Coughlin
MS. CHENOWETH

Selections from *Chicago* — Kander/Ebb-Besterman
Hot Honey Rag—All That Jazz

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

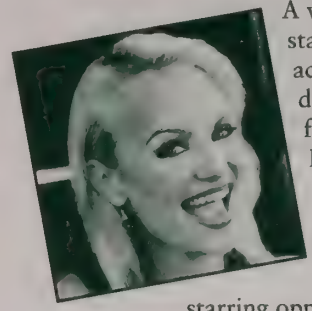
KEITH LOCKHART



The 2004 Boston Pops season marks Keith Lockhart's tenth season as Boston Pops Conductor. During his near decade with the orchestra, Mr. Lockhart has honored the Boston Pops' proud history while breaking new ground at this venerable American institution. In February 1995 Keith Lockhart was named 20th conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has maintained a busy schedule. He has conducted more than 750 concerts and made 60 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 22 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall. Under Mr. Lockhart's direction, the orchestra has dramatically broadened its touring activities, performing to enthusiastic audiences in concert halls and sports arenas across the country. In February 2002 he led the Boston Pops in the pregame show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In February 2004 he led the orchestra in its first concert at New York's Radio City Music Hall since the Fiedler era, featuring Broadway star Linda Eder as special guest. Since 1996 Keith Lockhart and the Boston Pops Orchestra have recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller* (1996), *American Visions* (1997), the Grammy-nominated *The Celtic Album* (February 1998), *Holiday Pops* (September 1998), *A Splash of Pops* (1999), the Latin Grammy-nominated *The Latin Album* (2000), *Encore!* (March 2000), and *My Favorite Things–A Richard Rodgers Celebration* (April 2002).

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and will return to Saint Louis during the 2004-05 season; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002 and the Concertgebouw Orchestra of Amsterdam in June 2003. Recent engagements include successful appearances with the Baltimore, Edmonton, Toronto, and Columbus symphonies, and his Boston Lyric Opera debut with Puccini's *Tosca* in spring 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.

KRISTIN CHENOWETH



A versatile singer, classically trained but equally at home in pop, standards, and Broadway musicals, Tony Award-winning actress Kristin Chenoweth recently made her solo recording debut with the release of *Let Yourself Go* (Sony Classical), featuring songs by Irving Berlin, the Gershwins, Rodgers and Hart, Kern, Youmans, Ellington, and others, plus new numbers by Jeanine Tesori, Ricky Ian Gordon, and Richard Dworsky. Ms. Chenoweth's next Sony recording, a country music album with a slant towards inspirational songs, will be released next year. She recently wrapped production on *The Pink Panther*, starring opposite Steve Martin, Kevin Kline, and Beyoncé Knowles, and will soon start production opposite Nicole Kidman in the feature film adaptation of TV's *Bewitched*. She will then film the lead in the independent movie-musical *Asphalt Beach*, written and directed by Peter Spears. Ms. Chenoweth recently departed from the hit Broadway production of *Wicked*, the back-story to *The Wizard of Oz*, in which she played Glinda, the Good Witch of the North. On September 10, 2004, she will give a one-night-only concert at Carnegie Hall. In May 2004, Ms. Chenoweth garnered rave reviews performing with the New York Philharmonic in Bernstein's *Candide*. The following month she made her debut with Keith Lockhart and the Boston Pops Orchestra, a performance taped for PBS's *Evening at Pops*. During the 2006 season, she will star in LA Opera's original production of *Alice in Wonderland*.

Kristin Chenoweth has appeared in PBS's live broadcast of "A Capitol Fourth Concert," and portrayed Marian in the ABC movie version of *The Music Man* opposite Matthew Broderick. She can be seen on *Sesame Street* as Ms. Noodle and in the video/DVD *Elmo's World: Happy Holidays*! Ms. Chenoweth received rave reviews for Lincoln Center's *5thAmerican Songbook* and in *City Center Encores! 10th Anniversary Bash*. Following her triumph in London in a theater production of *Divas at Donmar* for director Sam Mendes, Ms. Chenoweth appeared at the highly anticipated Actor's Fund Benefit Concert of the musical *Funny Girl* in New York City, and at New York's Village Theater for a one-night-only presentation of *Earth Girls Are Easy*, a new musical based on the original film script. She was a part of ABC's *An American Celebration at Ford's Theater* with Kelsey Grammer, NBC's *Salute to the Olympic Winners*, *The Kennedy Center Gala* honoring Julie Andrews, and an episode of *Frasier* on NBC. In addition, she has performed with the Kansas City Symphony, the Virginia Symphony, the National Symphony Orchestra, the Tulsa Symphony, the Washington

Symphony, and the Boca Raton Symphony as well as at the Hollywood Bowl and Mohegan Sun. Acclaimed for her distinctive comedic gifts as well as her wide-ranging musical abilities, Kristin Chenoweth made her Broadway debut in a production of Moliere's *Scapin* starring Bill Irwin, followed in 1997 by the Kander and Ebb musical *Steel Pier*, for which she won a Theatre World award. The next season, she appeared in the City Center Encores! production of *Strike Up the Band* and the Lincoln Center Theater production of *A New Brain*. During the 1998-99 season, she created the role of Sally in the first Broadway production of *You're a Good Man, Charlie Brown*, sweeping the Tony, Drama Desk and Outer Critics Circle awards as the season's Best Featured Actress in a Musical. Next, she starred in the Broadway comedy *Epic Proportions*, followed by acclaimed appearances in the ABC television adaptation of the musical *Annie* (as Lily St. Regis) and in the leading role of the City Center Encores! production of *On a Clear Day You Can See Forever*. Ms. Chenoweth has also performed leading roles at the Goodspeed Opera House and the Guthrie Theatre, and she was chosen by the late Jerome Robbins as the guest soloist in his *West Side Story Suite of Dances* at New York City Ballet. She also starred in her own television series, *Kristin,* for NBC. A native of Broken Arrow, Oklahoma, Kristin Chenoweth studied at Oklahoma City University, earning a bachelor's degree in musical theater and a master's degree in opera performance. She performed in the stage revue at Opryland and won a "most talented up-and-coming singer" award in the Metropolitan Opera National Council auditions, which resulted in a full scholarship to Philadelphia's Academy of Vocal Arts. En route to Philadelphia, she auditioned for an Off-Broadway show and got the part. She decided to forgo her scholarship to pursue a career on Broadway; a short time later, she was accepting a Tony Award.



THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

BRUCE HANGEN
Principal Pops Guest Conductor

First Violins
Tamara Smirnova
Elita Kang
Bo Youp Hwang
Amnon Levy
Nancy Bracken
Aza Raykhtsaum
Bonnie Bewick
Tatiana Dimitriades
James Cooke
Catherine French
Kelly Barr
Wendy Putnam
Xin Ding
Alexander Velinzon

Second Violins
Vyacheslav Uritsky
Joseph McGauley
Ronan Lefkowitz
Gerald Elias
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Frank Powdermaker
Kristina Nilsson
John Holland

Violas
Cathy Basrak
Robert Barnes
Michael Zaretsky
Mark Ludwig
Rachel Fagerburg
Susan Culpo
Lisa Suslowicz
Joan Ellersick

Cellos
Sato Knudsen
Mihail Jojatu
Jerome Patterson
Owen Young
Ronald Lowry
David Finch
Theresa Borsodi
William Rounds

Basses
Todd Seeber
Benjamin Levy
John Salkowski
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Robert Caplin

Flutes
Renee Krimsier
Kathy Boyd

Piccolo
Linda Toote

Oboes
Mark McEwen
Chikao Inomata

English Horn
Robert Sheena

Clarinets
Scott Andrews
Ian Greitzer

Bass Clarinet
Gary Gorczyca

Saxophones
David Chapman
Michael Monaghan
Thomas Ferrante
Sil D'urbano
Mark Phaneuf

Bassoons
Richard Svoboda
Ronald Haroutunian

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Jonathan Menkis
Jay Wadenpfuhl
Richard Mackey
Neil Deland

Trumpets
Thomas Rolfs
Bruce Hall
Benjamin Wright
Steven Emery
Anthony Kadleck

Trombones
Norman Bolter
Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Mike Roylance

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
James Gwin

Harp
Ann Hobson Pilot

Piano
Bob Winter

Keyboards
Brad Hatfield

Electric Bass
Mark Henry

Guitar
Jonathan Finn

Librarian
William Shisler

Personnel Manager
Lynn G. Larsen

Stage Manager
John Demick

2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Prelude Concert

Friday, August 27, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor
with
FRANK CORLISS and MARTIN AMLIN, pianists
FENWICK SMITH, flute
ANN HOBSON PILOT, harp

Texts and Translations
Translations by Laura Mennill and Michal Kohout

LEOŠ JANÁČEK (1854-1928)
Three Mixed Choruses

Píseň v jeseni
Nuž vzhůru k vyšinám!
Čím jsou mi vazby těla?
Já neznám zhynutí.
Já neznám smrti chlad,
Mně jest, jak hudba sfér
by nad mou hlavou zněla,
Já letím hvězdám vstříc na bílé peruti.
Má duše na vlnách jak květ bují,
z ní vůně, láska má se vznáší výš a výš,

kol moje myšlenky se točí, poletují,
jak pestří motýli,
ku hvězdám blíž a blíž!
Má duše paprsek,
se v modrém vzduchu houpá,
vidí, co sní květ
na dně v svém kalichu,
čím třtina zasténá,
když bře hu vlna skoupá
ji ústy vlhkými chce zlíbat potichu.
Má duše réva jest,
po kmenu lidst va se vine,
proplítá svým svěžím lupením

Song of Autumn
Then up at heights!
Whose is my textured body?
I don't know death.
I don't know cold death,
I feel like a sphere of music
sounds above my head.
I fly to meet the star on white wings.
My soul on waves as flowers grow wild,
from its odor, my love floats higher and higher,

how much my thoughts roll, fly,
like a colorful butterfly,
towards the star nearer and nearer!
My soul beams,
in the blue air sways,
see, what dreams flower
at the bottom of its goblet,
what reeds shield,
as the waves hit the shores
her moist mouth wants a quiet kiss.
My soul is a vine,
winding itself around the trunk of humanity,
it winds its fresh leaves

Please turn the page quietly.

a roste výš a výš až nebes do azuru,

svět blaží chladem svým
a hvězdy nadsěním!
A všecky písně mé, jež posud v nitru spaly,
jak hrozny bohaté se lesknou v ní,
a vyzpívané již se ptačím křídlem vzpjaly
a krouží ve výši a jejich hymnus zní!
Jsem tvým, ó přírodo!
V tvůj éter květ můj spje!
Ó země, v hrudi tvé tkví moje kořeny!
A slunce z číše své déšť blesků namne leje
a měsíc tichými mne zlatí plameny,

na tvém lůně bez žalů, naděje,
bez tuch a rozmarů,
chci spáti věčný sen,
má duše letí ze květů jen jak vůně ať,

a jak blesk z pohárů

—Jaroslav Vrchlický

and grows higher and higher until heavens azure,
it pleasures the world with its coolness
and the stars with its enthusiasm!
And all my songs, sleeping within,

like rich grapes shine inside it,
and sing out when the wings of a bird unfold
and circles high and their hymn sounds!
I am yours, o nature!
In your ether my flower binds itself!
Oh earth, in your breast rests my root!
And sun from its glass rains lightning onto me
and the moon is making me golden with its flame
on your bosom without grief, hope,
without suspicion and mood,
I want to sleep eternal dreams,
my soul only as odor from the summer blooms,
and as lightning from goblets.

Kačena divoká

Kačena divoká letěla s vysoka,
šohaj, dobrý střelec střelil ji do boka,
do boka levého pod pravú nožičku.
Ona zaplakala sedňa na vodičku;
hořko zaplakala, na Boha zvolala;
Ach Bože, rozbože, už jsem dolétala!
Ubohá kačica,
už jsem svá kačátka už jsem dochovala,
Moje drobné děti nedělajú škody;
sednú Dunaju, kalnú vodu pijú,
tvrdý písek jedá.
Vy drobná kačátka, poleťte vy za mnou!
Šak my poletíme k velkému Dunaju.

—Traditional

Wild Duck

Wild duck flies high,
a lad, a good shot, shot her in her side,
in her left side below her right foot.
She cried and sat on the water;
bitterly she cried and cried to God;
Oh God, dear God, now I am finished!
Poor duck,
I already raised my baby ducks,
my tiny kids don't do any harm;
they sit by the Danube drinking muddy water,
eating hard sand.
You tiny ducklings, you fly to me!
We will fly to the great Danube.

Naše píseň

Po svých otců staré notě zapějme si, přatelé.
Bude rázem po trampotě,
oči blýsknou vesele.
Švarnou, zdravou, usměvavou,
pravou českou, zdravou píseň!
Naše píseň vzácná není, charpou kvete na poli,
vlnou skáče po kamení,

Our Song

After your fatherly old notes sing friend.

Our troubles will go away,
eyes merrily glitter.
Dashing, healthy, smiling,
true Czech, healthy song!
Our song isn't rare, it grows in the field,

it jumps with the waves over stones,

ptáčkem v lese šveholí.
Nad kolébkou andělíčku zvoní
ze rtů matčiných,
a v komůrce při měsíčku
touží z ústek dívčiných.
Tu zas, výskne, svižná, čilá,
tu si stýskne,
roztomilá, česká píseň,
prava zdravá píseň.
Bujným tancem v kole šumí,
až se chvěje podlaha,
neži dupnout sobě umí tvrdě, vzdorně na vraha.
Hnala k d'asu cizí chasu,
silná, slavná, staro dávná, prava česká píseň!

—*Svatopluk Čech*

it sings with little birds in the woods.
It rings like angels' bells above a cradle
from a mother's lips,
and in the closet in the moonlight
it longs for the lips of a young girl.
Here again it's merry, supple, agile,
here it's lonely,
lovely, Czech song,
authentic, healthy song.
In a spirited dance in a pair it hums,
until the floor vibrates,
it stamps hard resisting the assassin.

It chases the foreigners to hell,
vigorous, glorious, traditional, real Czech song!

LEOŠ JANÁČEK

Vlčí stopa

Temná noc!
Starý hejtman hledá stopu vlčí.
Divně se ta stopa až v sad panský stočí!

Druhou noc, jíž hejtman do svítaání

tiše ponocoval sám
s nabitou zbraní.
Kolem mlha, kam jen obzor stačí.
Hejtman v zamyšlení kroutí šedé kníry.

"Sper to tisíc hromů,
škoda noci, půjdu radši domů!"
A tam ve sněhu jasná záře se kmitla!
Hejtmanovi hlavou myšlenka hrozná,
děsná jak propast bezedná!
Za ní shluk jiný vířivém kole!
Hoj! tak supů hejno kráče na mrtvole!

Snad vlk to zavyl v dálce,
či mrazivý vítr do topolů pere?
A opět... zdaž to okno neb víchr sténá?

"Dable!
Za tím oknem dřímá moje mladá žena!"

Jeho mladá žena, plná, krásná růže,
holubice smavá.

The Wolf's Trail

Dark night!
Old nobleman searches for traces of a wolf.
Strangely the tracks wind into the nobleman's orchard!
For the second night, already until dawn the nobleman
calmly sits up alone
with a loaded weapon.
Around the fog, as far as the eye can see.
The nobleman in thought, twists his gray whiskers.
"By great thunder,
wasted night, I would rather go home!"
And there in the snow a bright light flashed!
Through the nobleman's head a terrible idea,
horrible like a bottomless abyss!
After it, many other [thoughts] in a wild mix!
Hey! a swarm of vultures walking on the corpse!
Perhaps the wolf howls in the distance
or the frosty wind pounds the poplars?
and again...whether that window or the strong wind groans?
"Devil!
Beyond that window my young wife slumbers!"
His young wife, voluptuous, beautiful rose,
noble dove.

Kdož té bujné krvi, kdo jí může věřit?
Hle zas nový proud světla,
v něm dva stíny hrají;
viz, dvě bílé ruce, okno otví rají, hle,
stín jeden tmavý jak se spouští dolů!

Druhý stin se kloní v jeho obejmutí.
Slyš, těch palných retů sladké přižehnutí,
div se hejtman zdrží šíleného bolu.

Oko v slzách, pušku ohledává.
K líci klade pušku v divém rozechvění.
Sladké přižehnuti. Houkla rána!
Snad věčným toto políbení!
Dnes jistě našel hejtman stopu vlčí!

—Jaroslav Vrchlický

Who, this restless blood, who can believe it?
Look another new stream of light,
inside which two shadows play;
see, two white arms, open window,
look, how one dark shadow descends down below!
A second shadow leans towards his embrace.
Hear, those burning lips sweet heat,
wonder how the nobleman restrains the great pain.
Eyes in tears, he searches for the rifle.
He aims the gun in wild excitement.
Sweet burning. A shot rings out!
Perhaps with this eternal kiss!
Today for sure the nobleman found the tracks of the wolf!

ANTONÍN DVOŘÁK (1841-1904)
Z Kytice národnich písní slovanských, Opus 43

From a Bouquet of Slavonic Songs, Opus 43

Žal
Travička zelená, kadě já chodievám,
lebo ju já často siza mi polievám.
Ústa mi spievajú, oči sa mi smějú,
Ale od srdečka slzy sa mi lejú.
Nie proto si zpievám, bych bola vesela
ale proto zpievám, bych žiale zabola.
Žiale moje žiale smutné,
osiralé ako tá rosička na zelenej trávě;
ještě tu rosičku vetriček oduje
a mňa zarmúcenu nik nepolutuje.

—Traditional Slovakian

Grief
Green grass, wherever I walk,
because on it I often shed tears.
My mouth sings, my eyes smile,
but from my heart tears flow.
I would not therefore sing to be merry
but therefore sing to forget grief.
My grief, sad grief,
lonely as that dew on the green grass;
still that dew has comfort from wind
and on my grief none has compassion.

Divná voda
Na tom našem dvoře, to je voda, Bože!
Kdo se jí napije, zapomnět nemože.
Napil se jí, napil, pěkný šohajiček zrána;
nemohel zampomnět do svatého Jána.
do svatého Trojice
nemohel zapomnět své švarné děvčice.

—Traditional Moravian

Strange Water
In that yard of ours, there is water, God!
Whoever drinks it cannot forget.
A fine man drank from it in the morning,
could not forget until St. John's Day,
until Trinity holiday
could not forget his pretty girlfriend.

Děvče v háji

Viděu som dievčatko háji zeleňom,
Čo mu tekly slzy po líčku červenom,
Žalostno plakala i lomila ruce
němohla ukrotiť svoje smutné srdce,
Ztratila som poklad od srdéčka mého
ako ta hrdlička, čo ztratí milého,
keď sa jej chce píti, lěti na studničku,

trepoce kridlama zamútí vodičku.

—Traditional Slovakian

Girl in a Grove

I saw a little girl in a green grove,
whose tears flowed upon her red face,
sorrowful crying, wringing her hands,
she could not wring her sorrowful heart,
I have lost the treasure of my heart
as the turtledove has lost her loved one,
with him she wants to drink, flies to a fountain,
flutters her wings to cloud the water.

LEOŠ JANÁČEK

Elegie na smrt dcery Olgy

Hle sám, jak smírně, pokojně dívka spí!
Bílá a s očima uzavřenýma,
hluboký mír v mramoru čela,
Jak v spánku, s očima uzavřenýma
jen klid a mír na mramorové skráni,

bez bouře zápasů, bez přání!
Jak s rtem navždy zmlkým se úsměv snoubí,
proud kadeři chlad skráně vroubí!
Hleď sám, živých květů
jak déšt s vlasů splývá,
ba, zdá se,
že dřímá žádnou bolest nevnímá!
Slyš, piseň pohřební jak s kůru slétá
a pláč a nářek těch, co zbyli,

se s písně tóny v souzvuk splétá.
Než dívka dál jen svůj sen sní,
ach, sladký svůj sen sní.
Však nad smrtí duch vítězí,
v kráse dlí tam,
kde žal se ztrácí,
kde svatý vládne mír,
kde žal a touhy, úsměv pouhý
v kouzlen v smírnou zář!
Tam duše v světla proud se vznáší výše,
kde zřít smí lásce nejvyšší v tvář.

—Maria N. Veverica

Elegy on the Death of his daughter Olga

Look yourself how peaceful the girl sleeps!
White and with eyes deeply closed,
deep, peaceful, on marble,
as in sleep, with eyes closed
just [like] serenity and peace in marble temples,
without storm struggles, without wishes!
As on lips forever silent a smile is engaged,

flowing locks border cold temples!
Look yourself, living blossoms
like rain with tresses flowing,
as if, it seems,
that sleep perceives no pain
Hear, the funeral song as it rises
and weeping and wailing of those, who remain,
with songs strains of harmony are combined.
Before the girl laid alone her dream dreams,
alas, sweet her dream dreams.
But over death the soul wins,
in beauty it lingers there,
where grief fades itself away,
where holy peace reigns,
where grief and yearning, a mere smile
in magic in peaceful radiance!
There [her] soul rises in radiant light,
where can see love supreme into [His] face.



LEOŠ JANÁČEK

Hradčanské písničky
Texts by F.S. Procházka

Songs of Hradčany

Zlatá ulička
Žlutý modrý, šedý domek,
jako hračka dětská, v zátiši
to nezalehne žádná vlna světská.
Proužek nebe v domků
tlumy probleskává šeře,
ve hlubině z dálky šumí ze příkopu keře.

Nikde nebylo zde nikdy zlata
a jen v stínu těch dvou věží
stopy hořkých smutků v tlusté hradbě leží,
a vše, co kdy osiřelo, sem jak by se sběhlo,
a kde palác zvedá čelo,
na práh mu to lehlo.
Na dva kroky od té bídy nádhery co skvělé!
Ale taky zadumané, taky osiřelé.
Víšli, chudá uličko ty,
že tam tráva pučí,
zlaté jizby,
síně širé že jsou ještě chudší?

Golden Lane
Yellow, blue, gray cottages,
like a child's toy, in seclusion
that no worldly waves can reach.
[Through] a strip of the sky at the cottage
dimly gleams the dusk,
from the distance murmurs a bush in the depths of a ditch.
Nowhere was gold [found]
and only in shadows of those two towers
sad bitter footprints lie at the thick walls,
and all, that became lonely here,
and where the palace raises itself,
on its threshold it laid itself.
Two steps from misery what brilliance [and] splendor!
But so gloomy, also orphaned.
You know, you poor lane,
that there are the buds, golden rooms,
wideness of the halls,
[is it] because they are still poor?

Plačící fontána
K sladké písni slavíka, slyšte,
jak naříká spadlá ke krůpěji krůpěj,
jako slza veliká.
Nezvoní, již nezpívá,
fontána plačtivá,
se spěžové misky vzdechem slza se odlívá.
Slyš její vzlyk, slyš její sten!
V zahradě jen přistup blíž,
v houští utajen.
Když kol ticho jako hrob,
když zvon dozněl beze stop,
v zahradách cos, rozvzlyklo se,
a vzlyk ten žhne do útrob.
Žlutým lisím postlána nad čím pláče fontána,
po čem vzdychá usedavě
od večera do rána?
Pohádka šla zahradou s družinou svou královskou,
u fontány plesávala, zašla,
zhasla s krásou svou.

The Weeping Fountain
Sweet songs of the nightingale, hear,
how moans flow down,
like drops of big tears.
Unrung, already unsung,
fountain weeping,
with a bronze basin tears outflow with complaints.
Hear her sobbing, hear her groan!
In the garden only approach nearer,
concealed under the thicket.
When all around is silent as graves,
when bells fade away without a trace,
in which garden, sobbing to itself,
and this sobbing burns inwards.
Yellow foliage strewn above this weeping fountain,
after what does it sigh longingly
from evening until morning?
[As in a] fairy tale going into the garden with the company of royalty,
at the fountains dancing, treading,
put out with one's own beauty.

Zašla, chtěla, nechtěla touha její dozněla,

pro ni tiché slzy kanou,
pohádka ta umřela!

Belveder
Kamenná báseň v květné houšti,
zelený smaragd v prstenu!
Lípa kol nízké větve
spouští stříbrných plné pupenů,
hymnický pozdrav věčné krásy
vypjatým jásá obloukem.
Chrtů pár sivých jak hrá si ve skocí
travným paloukem.
Akordem harfa v sladkém roztoužení
zahradou tiše zazněla.
Do strun to sáhla v sladkém snění
pravnučka rodu Jagella.
Tóny se linou šepotavě, jak by kohos
vábily.
A květy rudé pučí žhavě do sněné krásné
idyly.
Leč básen klame.
Tak být mělo.
Královno, kdes zůstala?
Mrtvé zde leží tvoje tělo,
a harfa darmo čekala.
A věže tvrdé za příkopem strmě se
pobliž zdvíhají,
a okénka v mřížích, děrou stropem
buřiči v hlubeň padají.
A jejich kletby,
jejich stony v zahradu drsně zalehnou.
Přehluší, harfo, tvoje tóny.
Požáry vůkol vzplanou.
Budou se nové děje kouti
a bratr bratra s trůnu rve.
V útulku lásky
koncem pouti šílený král lká hoře své.
Oj, přiletí vichry, bouř vše rváti započne
kolkol příšerná.
Ty budeš státi, kamenná básni nádherná!
Stavěla láska tvoji pýchu, tesala krásu v
kameny,
co jinde drtil českou líchu běs hněvu divě
zjitřený.
Och, kdyby láska jenom žila,
jdouc krajem s přízní ve zraku,
ubohá země, kde bys byla,
co by bylo zázraků!

Treading, intentionally, unintentionally her
desire died away,
for on it silent tears roll down the cheek,
this fairy tale dies!

Belvedere
Poem of stone, in flowers of the thicket,
green emerald in a ring!
Lime [tree] around [its] lower branches
releasing silver full buds,
hymns greeting the eternal beauty
extreme rejoicing [and] bowing.
A couple of gray greyhounds play hoping
in grassy pastures.
Chords of the harp in the sweet wistful garden
can be heard.
Strings are reached in sweet dreams
by the great-granddaughter kin of Jagella.
Tones wind whispering, as if to entice.

And red flower buds start glowing in dreams
of a beautiful idyll.
However the poem deceives.
So it ought to be.
Queen, where do you remain?
Dead your body lies here,
and a harp vainly waits.
And a hard tower behind a steep ditch rises
near,
and a window of lattice, punched ceiling,
rebels fall down into the depths.
And their oath,
their stems in the harsh garden blow over.
Drown out your tones, harp.
Surrounding fire blazes.
Exciting new story is devised
and brother wrestles brother for the throne.
In the shelter of love
one's love binds a mad king moaning of grief.
Hey, windy storms will come ghastly tears
around everything.
You have stood, wonderful poetic stone!
Love built your pride, beauty engraved in the
stone,
elsewhere wrathful fury crushes the Czech
field ferociously awakened.
Oh if love only pulses,
the region goes with a pleasing sight,
poor earth, where shall you be,
what wonders shall be?

Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

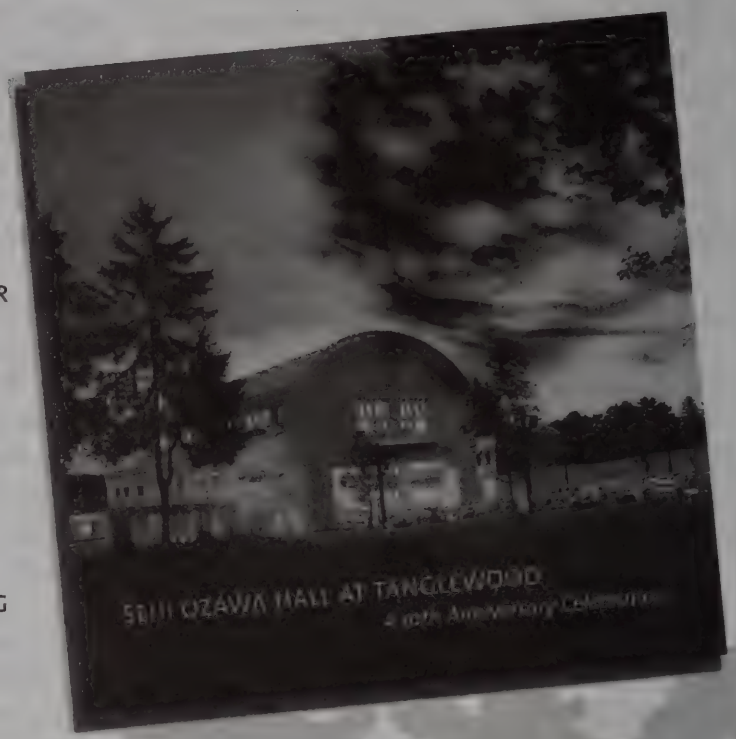
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

ANTONÍN DVOŘÁK

Sest Moravskych dvojzpevu	**Six Moravian Duets**
I.	
Dyby byla kosa nabrósená,	If the scythe would be sharp,
dyby byla votava,	if there would be greens,
co by vona drobnó jetelinku,	what would it small clover,
co by vona šupala!	what would it cut!
A šupaj šupaj drobná jetelinko,	And cut, cut little clover,
co je mně po tobě,	what do I care about you,
má zlatá panenko	my golden doll
dys ty se mně provdala!	you wed someone else!
II.	
Slavíkovský polečko malý,	Slavikovsky's small field,
nebudeme, synečku, svoji, nebudeme	we won't be together, we won't,
není to možná, ani nám to,	it's not possible, even your mother
můj synečku, tvá mama nedá.	my love, won't give it to us.
Co pak je nám po naše mamě	What do we care about our mother,
nama neviádne.	she doesn't rule us.
Jenom ty mě, má panenko, jenom ty mě chcej.	Only you, my doll, only you want me.
Jenom ty mně na dobró noc ručenky podej.	Only you give me your hands to say good night.
III.	
Letěl holúbek na pole, aby nazobal své vole.	A pigeon flew onto a field, to fill his throat
Jak své volátko nazobal,	Once he filled his beak,
pod jaborečkem posedal.	he sat under a maple tree.
Pod jaborečkem	Under the maple tree,
má milá zelený šátek vyšívá.	my love is embroidering a green scarf.
Vyšívá na něm vineček,	She is embroidering a wreath,
že ju opustil syneček.	which her lover left her.
Vyšívá na něm z růže květ,	She is embroidering a rose flower,
že ju opustil celý svět.	that the whole world abandoned her.
IV.	
V dobrým sme se sešli,	We met on good terms,
v dobrým se rozejdem,	and on good terms we'll part.
takeli, můj synečku, můjthis way,	My darling mine,
na sebe zapomenem?	we will forget each other?
Já na tě zpomenu, to nejednó v roce,	I will remember you, more than once a year.
já na tě má panenko,	I will remember you, my darling,
já na tě v každém kroce.	I will every step.

Please turn the page quietly.

WHEN YOU GIVE,
great music lives on

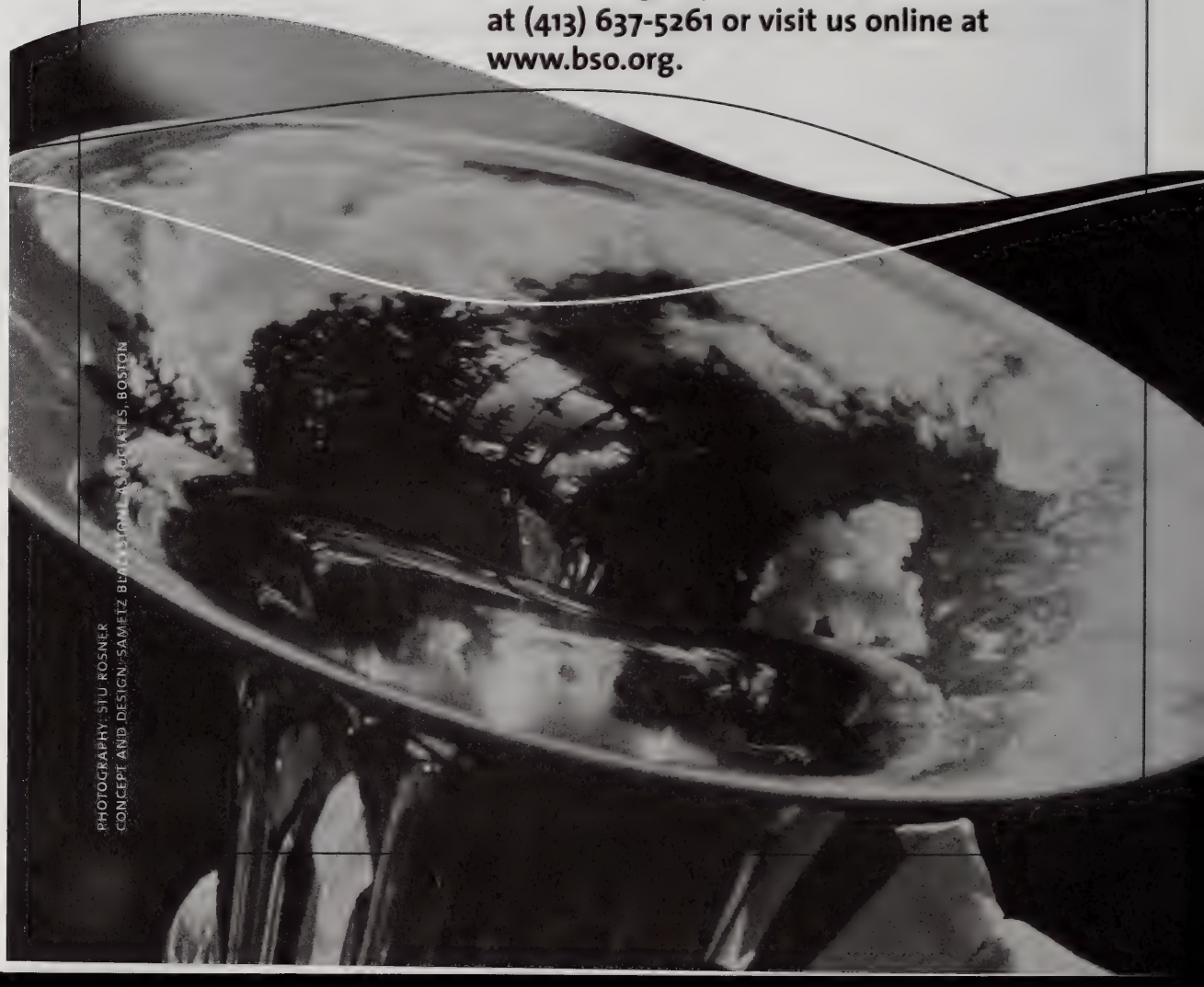
When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMETZ BLACKSTONE ASSOCIATES, BOSTON

V.

Šlo děvče na travu na lučku zelenu.
Němohlo ji nažát pro rosu studenu.

Po lučce chodilo, žalostně plakalo.
Nadešlo tam šípek, na tym šipku kvitek.

Kvitku, milý kvitku, já tebe utrhnu.

Nětrhaj mne v zimě, moja krasa zhyně.

Nětrhaj mne v letě, dy slunečko peče.

Utrhni mne z jara, moja krasa stala.

A little girl went in the green meadow.
She couldn't cut it [grass] because of cold dew.
She walked in the meadow, weeping bitterly.
She found a rosebud bush, and on it a flower.
Little flower, sweet little flower, I will pluck you.
Don't pluck me in winter, my beauty will wither.
Don't pluck me in summer, when the sun burns.
Pluck me in spring, my beauty will last.

VI.

Zelenaj se, zelenaj, zelená trávo v lesi.
Jak se já mám zelenať,
dy už sem na pokosi?
Zelenaj se, zelenaj, zelená trávo v háju!

Jak se já mám zelenať,
dy mě už dotínajú?
Zelenaj se, zelenaj, zelený tulipáne!
Jak se já mám zelenať,
dy mně už listí vjadne?
Dyž ty mčhceš opustiť, můj švarný galáne.
Podivaj se, má milá, tam na tu suchú plánku;
jesli se rozzelená, budeš mojú galankú.
Podivaj sa, má milá, tam na tu suchú jedlu;
jesli se rozzelená teprem si tebe vezmu.
Už sem já se dívala, ja, včera odpoledňa;
zatrápená ta jedla, dyž se nic nezelená.
Už sem se já dívala včera, ba i dneska;
ja, už se tam zeleňá, ve vršku halúzka.

Be green, be green, green grass in the woods.
How can I be green
when I'm about to be harvested?
Be green, be green, green grass in the meadow!
How can I be green,
when they've almost cut me?
Be green, be green, green tulip!
How can I be green,
When my leaves are wilting?
You want to leave me, my handsome lover.
Look, my dear, there on the dry field;
if it becomes green you'll be my lover.
Look my dear, at that dry fir;
if it becomes green then I will marry you.
I already looked, yesterday afternoon;
damn the fir if it doesn't turn green.
I already looked there yesterday and today;
there is a green branch on top [of the fir tree].



BOSTON SYMPHONY ORCHESTRA

Tanglewood Jazz Festival 2004



September 3–5

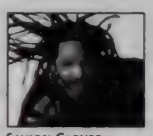
SEPTEMBER 3 FRIDAY

8pm *Ozawa Hall*
Eliane Elias
Eddie Palmieri and La Perfecta II
Live WGBH Broadcast

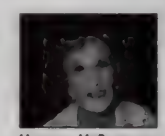

ELIANE ELIAS

SEPTEMBER 4 SATURDAY

1pm *Theatre*
Savion Glover and Jimmy Slyde
An all-jazz tap program with jazz quintet


SAVION GLOVER

3pm *Ozawa Hall*
Marian McPartland with guest Taylor Eigsti
Piano Jazz
Live Broadcast

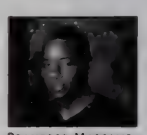

MARION MCPARTLAND

8pm *Shed*
Harry Connick, Jr. and Orchestra
"Only You" Tour

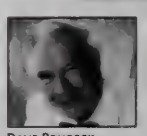

HARRY CONNICK,JR.

SEPTEMBER 5 SUNDAY

2pm *Ozawa Hall*
Marsalis Music Presents:
Branford Marsalis Quartet
Harry Connick, Jr. Quartet (no vocals)
Doug Wamble Quartet
Miguel Zenón


BRANFORD MARSALIS

8pm *Ozawa Hall*
Dave Brubeck with Symphonette and Quartet


DAVE BRUBECK

TICKETS: $16–$80

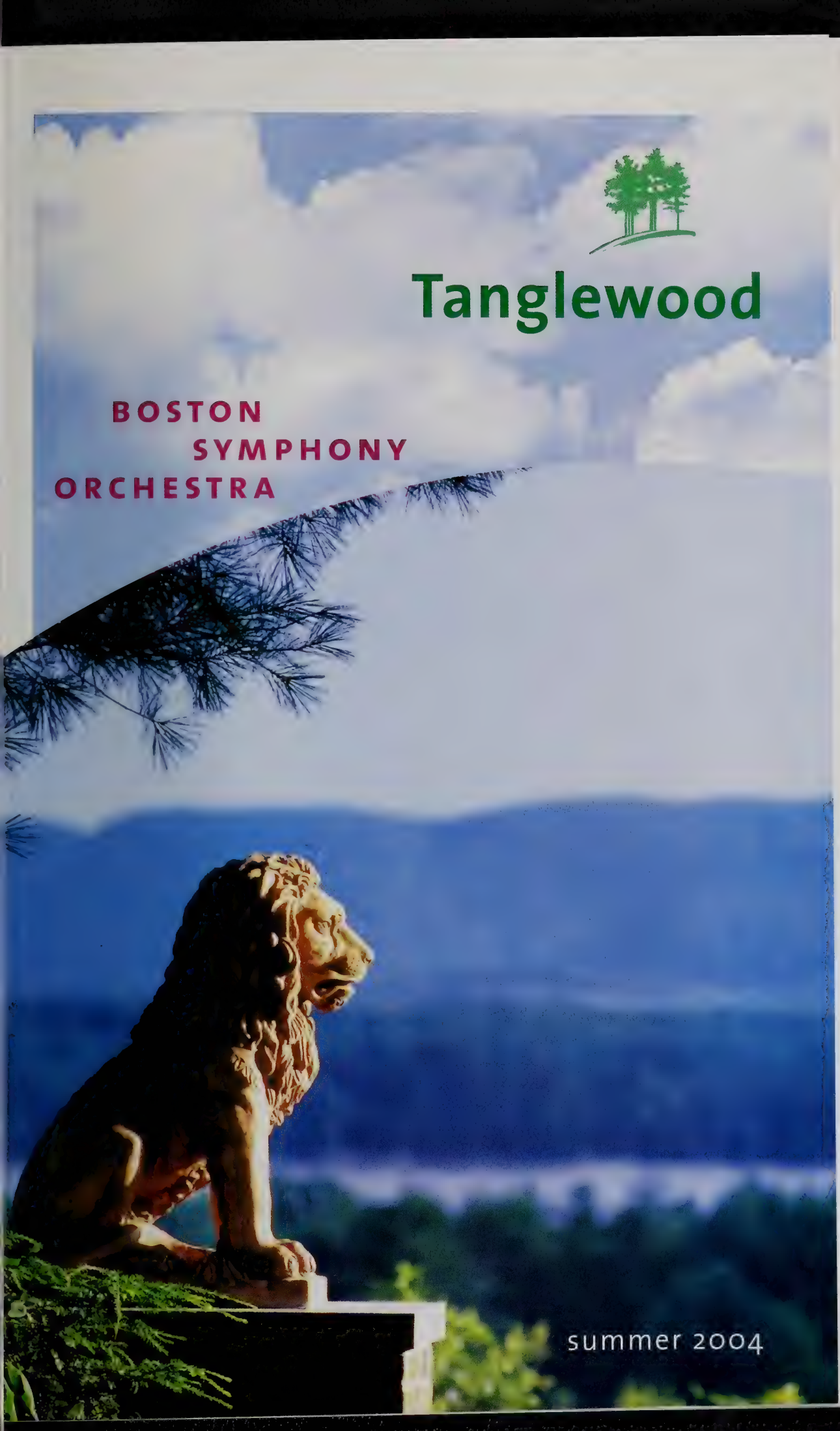
To order, call SymphonyCharge at (888) 266-1200 or order online at *www.bso.org*.

TDD/TTY (617) 638-9289 For services, ticketing, and information for persons with disabilities call (617) 638-9431.

All programs and artists are subject to change. Each ticket ordered by phone/internet is subject to a $5 handling fee. Please note, no refunds or exchanges.

Fidelity INVESTMENTS
Sponsor of the Tanglewood Jazz Festival

JazzTimes.com ...more than a magazine
The Exclusive Music Magazine of the Tanglewood Jazz Festival


Tanglewood
BOSTON
SYMPHONY
ORCHESTRA
summer 2004



Masks and Statues collected by Albert Gordon since 1965

ORIGINS GALLERY

formerly TRIBAL ARTS GALLERY, NYC

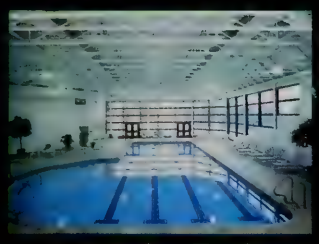
Ceremonial and modern sculpture
for new and advanced collectors

Open 7 Days
413-298-0002

36 Main St. POB 905
Stockbridge, MA 01262

The Resort. The Golf. And Now, The Spa.

Let us help you truly enjoy the Berkshires. Whether spending the day or enjoying a stay in one of our 107 rooms, Cranwell has something for everyone. Unmatched views, perfect golf swings, revitalizing massages, candlelight dining and restful nights.



35,000-Sq.-Ft. Spa



18-Hole Golf Course



Three Restaurants

CRANWELL
RESORT, SPA & GOLF CLUB

Lenox, Massachusetts
1-800-CRANWELL
visit us at cranwell.com

Golf Digest Schools

HISTORIC HOTELS of AMERICA
NATIONAL TRUST for HISTORIC PRESERVATION

Four Diamond Award

Edith Wharton called it

"My first real home."

The New York Times calls it

"Magnificent."



THE MOUNT

Estate & Gardens

Don't miss the final season of our Designer Showhouse,
featuring stunning interiors created by world-class designers.
Stroll through exquisite gardens, enjoy lunch and a glass of wine on the terrace,
and attend provocative lectures on Monday and Thursday afternoons.

www.EdithWharton.org

Route 7 at Plunkett Street, Lenox Daily 9-5 413-637-6900

BOSTON SYMPHONY ORCHESTRA

One Hundred and Twenty-Third Season, 2003-04

TANGLEWOOD 2004

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
John F. Cogan, Jr., *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Edward Linde, *Vice-Chairman*
Robert P. O'Block, *Vice-Chairman*
Roger T. Servison, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*

Harlan E. Anderson
George D. Behrakis
Gabriella Beranek
Jan Brett
Samuel B. Bruskin
Paul Buttenwieser
James F. Cleary
Eric D. Collins
Diddy Cullinane, *ex-officio*
William R. Elfers
Nancy J. Fitzpatrick
Charles K. Gifford
Avram J. Goldberg
Thelma E. Goldberg
Edna S. Kalman
George Krupp
R. Willis Leith, Jr.
Nathan R. Miller
Richard P. Morse
Donna Riccardi, *ex-officio*
Edward I. Rudman
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weber
Stephen R. Weiner
Robert Winters

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Deborah Davis Berman
Jane C. Bradley
Helene R. Cahners
Julian Cohen
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Mrs. John H. Fitzpatrick
Dean W. Freed
George H. Kidder
Harvey Chet Krentzman
Mrs. August R. Meyer
Mrs. Robert B. Newman
William J. Poorvu
Irving W. Rabb
Peter C. Read
Richard A. Smith
Ray Stata
John Hoyt Stookey
John L. Thorndike
Dr. Nicholas T. Zervas

Other Officers of the Corporation

Mark Volpe, *Managing Director*
Suzanne Page, *Clerk of the Board*
Thomas D. May, *Chief Financial Officer*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Diddy Cullinane, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Diane M. Austin
Maureen Scannell Bateman
Milton Benjamin
George W. Berry
James L. Bildner
Bradley Bloom
Mark G. Borden
Alan Bressler
Michelle Courton Brown
William Burgin
Dr. Edmund B. Cabot
Rena F. Clark
Carol Feinberg Cohen
Mrs. James C. Collias
Ranny Cooper
Martha H.W. Crowninshield
Joan P. Curhan
Cynthia Curme
James C. Curvey
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
Paul F. Deninger
Alan Dynner
George M. Elvin
John P. Eustis II
Pamela D. Everhart
Judith Moss Feingold
J. Richard Fennell
Lawrence K. Fish
Myrna H. Freedman
Dr. Arthur Gelb
Jack Gill
Robert P. Gittens
Paula Groves
Michael Halperson
Ellen T. Harris
Virginia S. Harris
Deborah M. Hauser
Carol Henderson
Richard Higginbotham
Phyllis S. Hubbard
Roger Hunt
Ernest Jacquet
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Steven E. Karol
Stephen Kay
Edmund Kelly
Douglas A. Kingsley
Robert Kleinberg
Dr. Arthur R. Kravitz
Mrs. William D. Larkin, Jr.
Robert J. Lepofsky
Alexander M. Levine
Christopher J. Lindop
Shari Loessberg
Edwin N. London
Carmine Martignetti
Joseph B. Martin, M.D.
Robert J. Mayer, M.D.
Barbara E. Maze
Thomas McCann
Joseph C. McNay
Albert Merck
Dr. Martin C. Mihm, Jr.
Robert Mnookin
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
Joseph Patton
Ann M. Philbin
May H. Pierce
Joyce L. Plotkin
Dr. John Thomas Potts, Jr.
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Michael Ruettgers
Kenan Sahin
Arthur I. Segel
Ross E. Sherbrooke
Gilda Slifka
Christopher Smallhorn
Mrs. Micho Spring
Charles A. Stakeley
Jacquelynne M. Stepanian
Wilmer Thomas
Samuel Thorne
Bill Van Faasen
Loet A. Velmans
Paul M. Verrochi
Matthew Walker
Larry Weber
Robert S. Weil
David C. Weinstein
James Westra
Mrs. Joan D. Wheeler
Reginald H. White
Robin Wilson
Richard Wurtman, M.D

Overseers Emeriti

Caroline Dwight Bain
Sandra Bakalar
William M. Bulger
Mrs. Levin H. Campbell
Earle M. Chiles
Phyllis Curtin
JoAnne Walton Dickinson
Phyllis Dohanian
Goetz B. Eaton
Harriett Eckstein
Edward Eskandarian
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Mrs. Kenneth J. Germeshausen
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
John Hamill
Mrs. Richard D. Hill
Glen H. Hiner
Marilyn Brachman Hoffman
Lola Jaffe
H. Eugene Jones
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
David I. Kosowsky
Robert K. Kraft
Benjamin H. Lacy
Hart D. Leavitt
Frederick H. Lovejoy, Jr.
Diane H. Lupean
Mrs. Charles P. Lyman
Mrs. Harry L. Marks
C. Charles Marran
Hanae Mori
Mrs. Hiroshi H. Nishino
John A. Perkins
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Roger A. Saunders
Lynda Anne Schubert
Mrs. Carl Shapiro
L. Scott Singleton
Mrs. Arthur I. Strang
Robert A. Wells
Mrs. Thomas H.P. Whitney
Margaret Williams-DeCelles
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Business Leadership Association

Board of Directors

Charles K. Gifford, *Chairman*
Edmund F. Kelly, *President*
Leo L. Beranek, James F. Cleary, *and* Harvey Chet Krentzman, *Chairmen Emeriti*

Robin A. Brown
Michael J. Costello
Robert W. Daly
Francis A. Doyle
William R. Elfers
Lawrence K. Fish
John P. Hamill
Ernest K. Jacquet
Michael J. Joyce
Steven E. Karol
Edmund F. Kelly
Christopher J. Lindop
Carmine A. Martignetti
Thomas J. May
J. Kent McHose
Joseph C. McNay
Louis F. Orsatti
Patrick J. Purcell
Lynda A. Schubert
Roger T. Servison
Malcolm L. Sherman
Ray Stata
William C. Van Faasen
Paul M. Verrochi

Ex-Officio Peter A. Brooke • Diddy Cullinane • Nicholas T. Zervas

Officers of the Boston Symphony Association of Volunteers

Donna Riccardi, *President*
Ann M. Philbin, *President-Elect*
Olga Turcotte, *Executive Vice-President/ Administration*
Linda M. Sperandio, *Executive Vice-President/Fundraising*
Ursula Ehret-Dichter, *Executive Vice-President/ Tanglewood*
Patricia A. Kavanagh, *Secretary*
William A. Along, *Treasurer*
Judy Barr, *Nominating Chair*

Melinda Brown, *Resource Development*
Jerry Dreher, *Education and Outreach*
Audley H. Fuller, *Membership*
Lillian Katz, *Hall Services*
James M. Labraico, *Special Projects*
Lisa A. Mafrici, *Public Relations*
Leah Weisse, *Symphony Shop Staffing*



Walter H. Scott

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Chief Financial Officer*
Peter Minichiello, *Director of Development*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Taylor, *Senior Advisor to the Managing Director*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Karen Leopardi, *Artist Assistant/Secretary to the Music Director* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Artistic Administration Coordinator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • H.R. Costa, *Technical Supervisor* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Jake Moerschel, *Stage Technician* • Julie G. Moerschel, *Assistant Chorus Manager* • John Morin, *Stage Technician* • Mark C. Rawson, *Stage Technician* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Artistic Programming*

Jana Gimenez, *Operations Manager* • Sheri Goldstein, *Personal Assistant to the Conductor* • Julie Knippa, *Administration Coordinator* • Margo Saulnier, *Artistic Coordinator*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Pam Wells, *Controller*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Theresa Colvin, *Staff Accountant* • Michelle Green, *Executive Assistant to the Chief Financial Officer* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Supervisor* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Taunia Soderquist, *Payroll Administrator* • Andrew Swartz, *Budget Assistant* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Judi Taylor Cantor, *Director of Major and Planned Giving* ◆ Rebecca R. Crawford, *Director of Development Communications* ◆ Sally Dale, *Director of Stewardship and Development Administration* ◆ Alexandra Fuchs, *Director of Annual Funds* ◆ Jo Frances Kaplan, *Director of Institutional Giving*

Rachel Arthur, *Major and Planned Giving Coordinator* • Maureen Barry, *Executive Assistant to the Director of Development* • Gregg Carlo, *Coordinator, Corporate Programs* • Claire Carr, *Administrative Assistant, Corporate Programs* • Amy Concannon, *Annual Fund Committee Coordinator* • Diane Cataudella, *Associate Director of Stewardship* • Joanna N. Drake, *Assistant Manager, Annual Fund Events* • Sarah Fitzgerald, *Manager of Gift Processing and Donor Records* • Barbara Hanson, *Manager, Koussevitzky Society* • Emily Horsford, *Friends Membership Coordinator* • Justin Kelly, *Assistant Manager of Gift Processing and Donor Records* • Katherine M. Krupanski, *Assistant Manager, Higginson and Fiedler Societies* • Mary MacFarlane, *Manager, Friends Membership* • Pam Malumphy, *Senior Major Gifts Officer and Manager, Tanglewood Business Friends* • Tanya Melanson, *Development Communications Coordinator* • Robert Meya, *Senior Major Gifts Officer* • Susan Olson, *Stewardship Coordinator* • Cristina Perdoni, *Gift Processing and Donor Records Coordinator* • Gerrit Petersen, *Director of Foundation Support* • Phoebe Slanetz, *Director of Development Research* • Elizabeth Stevens, *Assistant Manager of Planned Giving* • Mary E. Thomson, *Program Manager, Corporate Programs*

EDUCATION AND COMMUNITY PROGRAMS/ARCHIVES

Myran Parker-Brass, *Director of Education and Community Programs*
Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain*

Gabriel Cobas, *Manager of Education Programs* • Leslie Wu Foley, *Associate Director of Education and Community Programs* • Zakiya Thomas, *Coordinator of Community Projects/Research* • Leah Wilson-Velasco, *Education and Community Programs Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Kathleen Clarke, *Assistant to the Director of Event Services* • Emma-Kate Kallevik, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Dorothy DeYoung, *Benefits Manager* • Sarah Nicoson, *Human Resources Manager*

INFORMATION TECHNOLOGY

David W. Woodall, *Director of Information Technology*

Guy W. Brandenstein, *Tanglewood User Support Specialist* • Andrew Cordero, *Lead User Support Specialist* • Timothy James, *Applications Support Specialist* • John Lindberg, *System and Network Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *User Support Administrator*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Meryl Atlas, *Media Relations Assistant* • Sean J. Kerrigan, *Associate Director of Media Relations* • Amy Rowen, *Media Relations Coordinator*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/ Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Amy Aldrich, *Manager, Subscription Office* • Leslie Bissaillon, *Manager, Glass Houses* • Helen N.H. Brady, *Director of Group Sales* • Alyson Bristol, *Director of Corporate Sponsorships* • Sid Guidicianne, *Front of House Manager* • James Jackson, *Call Center Manager* • Roberta Kennedy, *Manager, Symphony Shop* • Sarah L. Manoog, *Director of Marketing Programs* • Michael Miller, *SymphonyCharge Manager*

Kenneth Agabian, *Marketing Coordinator, Print Production* • Rich Bradway, *Manager of Internet Marketing* • Lenore Camassar, *SymphonyCharge Assistant Manager* • Ricardo DeLima, *Senior Web Developer* • John Dorgan, *Group Sales Coordinator* • Michelle Giuliana, *Web Editor* • Peter Grimm, *Tanglewood Special Projects Manager* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Julie Kleinhans, *Senior Subscription Representative* • Elizabeth Levesque, *Marketing Projects Coordinator* • Michele Lubowsky, *Assistant Subscription Manager* • Jason Lyon, *Group Sales Manager* • Ronnie McKinley, *Ticket Exchange Coordinator* • Cheryl McKinney, *Subscription Representative* • Michael Moore, *Assistant Call Center Manager* • MarcyKate Perkins, *SymphonyCharge Representative* • Kristen Powich, *Coordinator, Corporate Sponsorships* • Doreen Reis, *Marketing Coordinator for Advertising* • Caroline Rizzo, *SymphonyCharge Representative* • Megan E. Sullivan, *Access Services Coordinator* • Sandra Swanson, *Manager, Corporate Sponsorships*

Box Office Russell M. Hodsdon, *Manager* • David Winn, *Assistant Manager*

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Beth Paine, *Manager of Student Services* • Kristen Reinhardt, *Coordinator* • Gary Wallen, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

Ronald T. Brouker, *Supervisor of Tanglewood Crew* • Robert Lahart, *Electrician* • Peter Socha, *Head Carpenter*

Tanglewood Facilities Staff Robert Casey • Steve Curley • Rich Drumm • Bruce Huber

TANGLEWOOD SUMMER MANAGEMENT STAFF

Thomas Cinella, *Business Office Manager* • Peter Grimm, *Seranak House Manager* • David Harding, *Front of House Manager/Manager of Customer Service* • Marcia Jones, *Manager of Visitor Center*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Deborah Haviland, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Two "Special Focus" Exhibits at the Tanglewood Visitor Center Celebrating Two Anniversaries at Tanglewood This Summer

Two "Special Focus" exhibits have been mounted by the BSO Archives at the Tanglewood Visitor Center this summer.



"John Williams and the BSO: A 25-Year Collaboration" celebrates Mr. Williams's 25-year relationship with the Boston Symphony Orchestra. Mr. Williams was the nineteenth Conductor of the Boston Pops from 1980 to 1993, then became Laureate Conductor of the Boston Pops and Artist-in-Residence at Tanglewood. The exhibit features photographs and other materials documenting this 25-year association, including concert activities, tours, recordings with the Boston Pops Orchestra, and the recordings he made of the original film scores for *Schindler's List* and *Saving Private Ryan* conducting members of the BSO in Symphony Hall. The photo here is of Mr. Williams backstage at Carnegie Hall on the occasion of his debut as Boston Pops Conductor, on January 22, 1980 (photograph by Peter Schaaf).

This year's second "Special Focus" exhibit, "A Room for Music: Seiji Ozawa Hall Turns Ten!," celebrating the hall's tenth anniversary this summer, focuses on the building and construction of Seiji Ozawa Hall. Featuring photographs, construction plans, and other memorabilia, this exhibit explores the hall's architectural design and the festivities that opened this award-winning venue ten years ago on July 7, 1994. The photo, from June 22, 1993, shows a steel truss being lifted into place by crane (photograph by BSO Life Trustee Dean Freed).



Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships which underwrite the costs of tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the 20th and 21st centuries. This year's first TMC Orchestra concert is under the direction of Ingo Metzmacher, who, in his first collaboration with the TMC, leads music of Dallapiccola (honoring that composer's centennial), Schoenberg, and Berlioz. Also this summer the TMCO per-

Programs copyright ©2004 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates

Memories of Tanglewood...
You can take them with you!

Visit our

Tanglewood Music Store

Located at the Main Gate
Hours—same as the Glass House at the Main Gate
Wide selection of classical music
Weekly concert selections
BSO and guest artists

- Compact discs
- Sheet music, instrumental and vocal
- Full scores
- Books

Glass House Gift Shop

Located at the Main Gate and Highwood Gate
Exciting designs and colors

- Adult and children's clothing
- Accessories
- Compact discs
- Stationery, posters, books
- Giftware

MasterCard/VISA/American Express/Diners Club/Discover Card

MAIN GATE:
Closed during performances
Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



forms under the batons of Kurt Masur, Rafael Frühbeck de Burgos, Robert Spano, and James DePreist. In addition, Seiji Ozawa returns to the TMCO podium leading music of Takemitsu and Verdi as part of the August 1 gala concert marking the 10th anniversary of Seiji Ozawa Hall. Also in 2004, the Mark Morris Dance Group returns for its second annual week-long collaboration with the TMC intertwining music and dance, culminating in two joint MMDG/TMC performances of works choreographed by Mark Morris to music of Vivaldi, Bartók, and Bach. With Britten's Shakespeare-inspired opera *A Midsummer Night's Dream,* the TMC Opera Program returns this summer to the work of Benjamin Britten, a composer historically associated with Serge Koussevitzky and the Music Center. Conductor Robert Spano once again directs the annual Festival of Contemporary Music, this year featuring works of Bernard Rands (celebrating his 70th birthday year) and Elliott Carter (marking his 95th birthday year), with music by the Finnish composers Salonen, Sallinen, Saariaho, and Lindberg also highlighting the 2004 FCM programs. In another of the TMC's new music programs, TMC composers will work throughout the summer with gifted young film and video artists, creating short collaborative works to be presented during the Festival. Ongoing TMC programs include seminars in the string quartet and piano quartet, and a series of free concerts, the "Steinway Series" on Monday afternoons in the Chamber Music Hall, highlighting works for solo piano and piano chamber music.

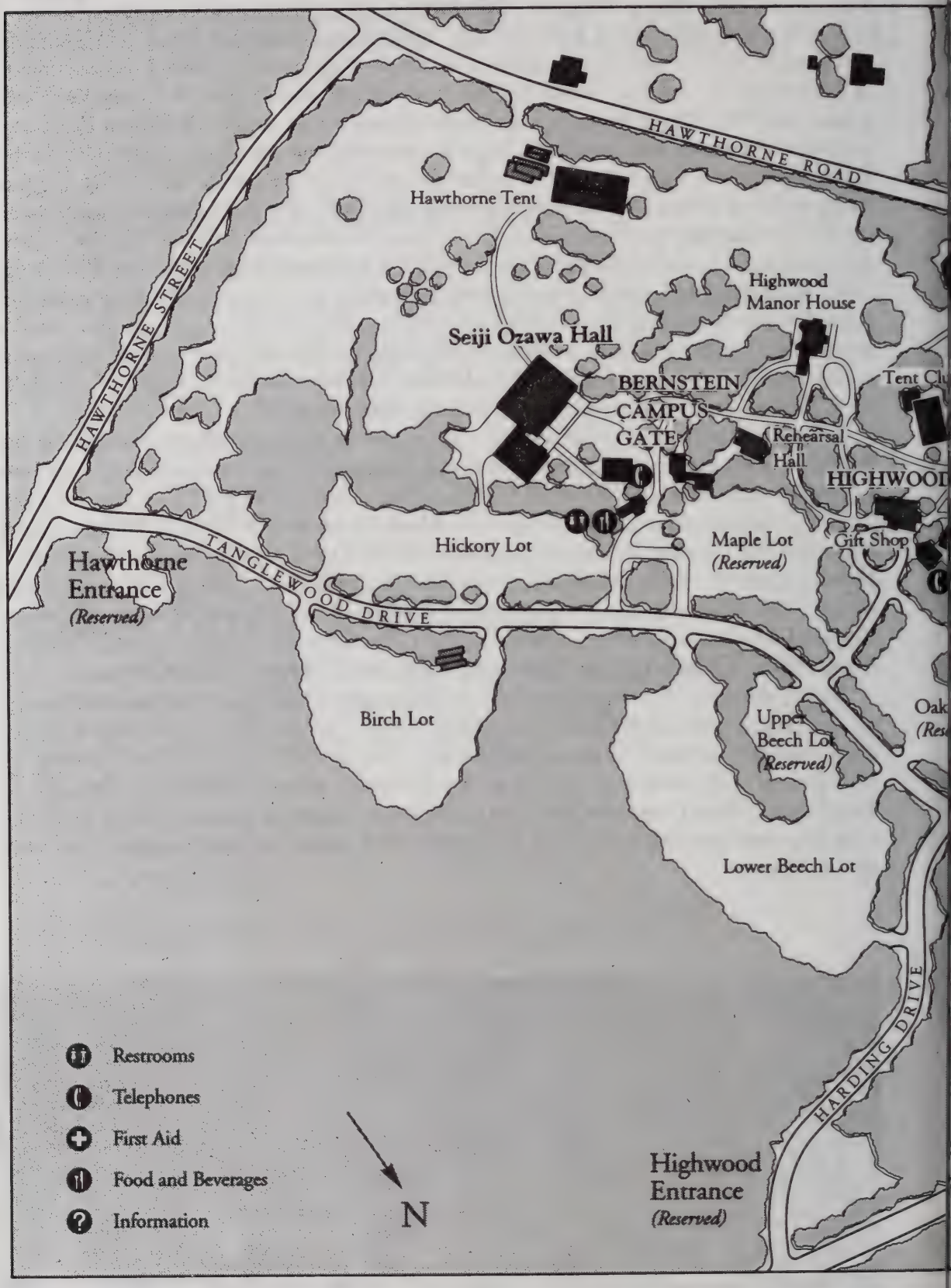
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
HIGHWOOD
Gift Shop
Hickory Lot
Maple Lot
(Reserved)
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Highwood
Entrance
(Reserved)
Restrooms
Telephones
First Aid
Food and Beverages
Information
N


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
West Main Lot
Seranak
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

BSAV TANGLEWOOD ADMINISTRATIVE COMMITTEE 2004

Chair
Ursula Ehret-Dichter
Immediate Past Chair
Melvin R. Blieberg
Secretary
Mary M. Blair
Nominating
Muriel Lazzarini

•

COMMUNITY/
AUDIENCE SERVICES
Paul Flaum, *Vice-Chair*
Berkshire Night
Nancy Glynn
Berkshire Education Initiative
Sylvia S. Stein and
Harry G. Methven
Tour Guides
William C. Sexton
Michael Geller
Ushers/Programmers
Dan Ruge
Visitor Center
Michael Geller
Brochure Distribution
Larry Kassman

•

DEVELOPMENT
Gabriel Kosakoff, *Vice-Chair*
20/20 Campaign
Mel Blieberg
Event Services
Liz Shreenan
John L. Powell
Friends Office
Alan Benjamin
Gail B. Harris
Glass House
Diana and Stanley Feld
BSAV Boston/Tanglewood Event
William Ballen and
Sharon L. Shepard
Seranak Gardens and Flowers
Jack T. Adler
Anita Busch
Special Events
Marie Feder
Julie Weiss
Tent Club
Carolyn and William Corby

•

EDUCATION
William Ballen, *Vice-Chair*
BSAV Encore Bus Trip
Marcia A. Friedman
Historical Preservation
Bonnie Sexton
Polly Pierce
Words about Music (ReDiscovering Music)
Gabriel Kosakoff
Ronald Winter
Talks & Walks
Rita Kaye
Joyce Kates
Training Coordinator
Marilyn Flaum
Alexandra Warshaw
Watch & Play
Margery Steinberg
Judy Borger
Youth Activities
Brian Rabuse
Andrew T. Garcia

•

MEMBERSHIP
Rita Blieberg, *Vice-Chair*
Administrative Events
Marsha Burniske
Elizabeth Boudreau
Database/New Members
Norma Ruffer
Edmund L. Dana
Membership Meetings
Joyce Kates
Rita Kaye
Newsletter
Victoria Morss
Personnel Coordinator
Mary Spina
Ready Team
Arnold and Lillian Katz
Karen M. Methven
Retired Volunteers Club
Judith M. Cook
Passes/Tickets
Pat Henneberry

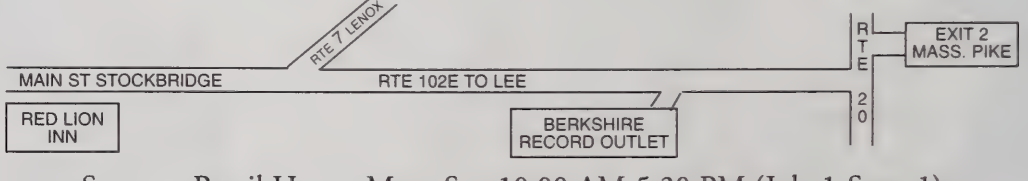
•

TMC
Ginger Elvin, *Vice-Chair*
TMC TimeOff
Barbara Koz Paley
Augusta (Gus) Leibowitz
Opening Ceremonies
Marjorie T. Lieberman
Student Parties
Larry Phillips
Bobbi Rosenberg
TOP Picnic
Arline Breskin
Rosalie Beal

CLASSICAL CD DELETIONS & OVERRUNS

Top quality LPs, tapes, CDs, videos and books from $2.00. Over 15,000 Classical titles at a fraction of their original prices.

Just 3.8 miles East of Stockbridge on Rte. 102 (follow map below)



Summer Retail Hours: Mon.-Sat. 10:00 AM-5:30 PM (July 1-Sept. 1)

BERKSHIRE RECORD OUTLET

Rte. 102, Lee, MA Website: www.berkshirerecordoutlet.com (413) 243-4080

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT SPORTS ACTIVITIES, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.



TDK.

At TDK, we understand that music is both timeless and priceless.
That's why we're so serious about creating high performance, totally
reliable CD and DVD burners and recording media.
Whether burning your own mixes or archiving world-class performances,
you can count on TDK to keep the music alive. The proof is in
the company we keep: the Boston Symphony Orchestra,
Milan's La Scala Opera Theater and the countless other
audio professionals who depend on TDK.

Check out the full line of Indi DVD and veloCD burners,
as well as 100% certified CD and DVD recording media at
The Digital Sweetspot™, www.tdk.com.

As the sponsor of the 16th annual Tanglewood Free Lawn Passes for Children
program, TDK is proud to bring the gift of music to thousands of children.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant, for the sixteenth consecutive year, from TDK, the world leader in digital recording playback solutions. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center. THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

BOSTON SYMPHONY ORCHESTRA

TANGLEWOOD 2004

James Levine
Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Sheila Fiekowsky
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Jennie Shames
David and Ingrid Kosowsky chair

*Valeria Vilker Kuchment
Theodore W. and Evelyn Berenson Family chair

*Tatiana Dimitriades
Stephanie Morris Marryott and Franklin J. Marryott chair

*Si-Jing Huang
Catherine and Paul Buttenwieser chair

*Nicole Monahan
Mary B. Saltonstall chair

*Wendy Putnam
Kristin and Roger Servison chair

*Xin Ding
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

‡Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Alexander Velinzon

§Gerald Elias

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*Participating in a system of rotated seating
‡On sabbatical leave
§Substituting, Tanglewood 2004

*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Acting Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Osgood Tottenham chair

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair
Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal

Voice and Chorus

John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor

Anna E. Finnerty chair, fully funded in perpetuity

Personnel Managers

Lynn G. Larsen
Bruce M. Creditor

Stage Manager

John Demick
Position endowed by Angelica L. Russell

Country Curtains®
RETAIL SHOP



You'll Find Our Shop Cozy & Inviting...

Full of new looks and fresh decorating ideas for making your home warm and inviting!

At The Red Lion Inn
Main Street
Stockbridge, MA
413-298-5565
www.countrycurtains.com

Open Every Day!

After the Performance...



Late Night Fare in the Courtyard

☆

Cocktails at the Back of the Bank Bar

☆

Live Entertainment in The Lion's Den

Telephone 413 298-5545 for reservations.

THE RED LION INN
Food & Lodging Since c.1773
Stockbridge, Massachusetts 01262
www.redlioninn.com

Wine Spectator
AWARD OF EXCELLENCE
2003

A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 123rd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened more than a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882


SHAKESPEARE
& COMPANY
As You Like It
Comedy of Errors
Lettice and Lovage
Full Gallop
Othello
Vita & Virginia
Romeo and Juliet
Free Outdoor
Bankside Festival
Mad love
Tina Packer, Artistic Director
Lenox Village • 413-637-3353 • shakespeare.org

Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun in 1917 with the Victor Talking Machine Company (the predecessor to RCA Victor), continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

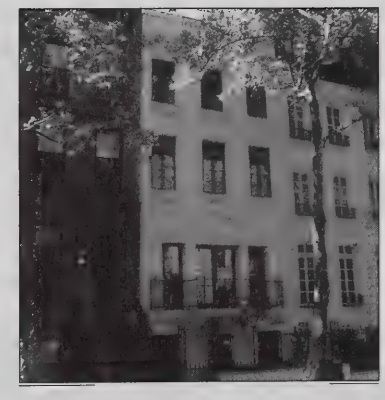
In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hun-

Purchased in 1995



$1,580,000

Sold in 2003



$8,015,000

Probably the best investment you'll ever make.

The Townhouse Brokers

Leslie J. Garfield & Co., Inc.

505 Park Avenue, New York, New York 10021 (212) 371-8200 www.lesliejgarfield.com

NATHANIEL HAWTHORNE REVISITED

This summer marks the bicentennial of Nathaniel Hawthorne's birth on July 4, 1804. The local influence of Nathaniel Hawthorne—the author of *Tanglewood Tales*—is clearly linked to Tanglewood: all who enter Tanglewood via the Lion Gate see the replica of the "little red cottage" where the Hawthorne family lived from May 1850 until November 1851, and where he wrote *The House of the Seven Gables.* In the distance rises Monument Mountain, where Hawthorne met Herman Melville on a summer outing in August 1850. Their relationship inspired Melville's literary ambitions, as reflected in the epic scale of his masterpiece, *Moby-Dick,* dedicated to Hawthorne "In Token of my Admiration for his Genius."

BSO Archives



Materials dating from Nathaniel Hawthorne's stay at the little red cottage are on view in the Tanglewood Visitor Center as part of the display documenting the early history of the Tappan family estate (Tanglewood). The cottage was destroyed by fire in 1890. A replica duplicating the original exterior was dedicated in July 1947. (The interior now provides classroom and studio space for the Tanglewood Music Center.) The photo shows the 1947 dedication ceremony, with Serge Koussevitzky seated second from left on the porch.

To commemorate the Hawthorne bicentennial, the Lenox Library has published *Hawthorne Revisited*, a collection of essays exploring this Berkshire literary legacy (available at the library and in the Tanglewood shops). On Sunday morning, August 8, the meeting of Hawthorne and Melville will be celebrated in a hike up Monument Mountain; anyone interested should meet at 10 a.m. that day in the parking lot on Route 7 at the base of the mountain. On Saturday, October 9, at 8 p.m., a gala celebration in Ozawa Hall sponsored by Shakespeare & Company and hosted by Mike Wallace will feature Jane Fonda, Marisa Tomei, and David Strathairn performing and reading from Hawthorne's works. For more information on this event, call (413) 637-1199, ext. 113.

2004 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA

Sponsored by the Tanglewood Association of the Boston Symphony Association of Volunteers

Free to the public: Wednesday at 10:30 a.m. and Saturday at 1:30 p.m.

Free to Sunday ticket-holders: Sunday at 12:30 p.m.

Tours continue through Sunday, August 29.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

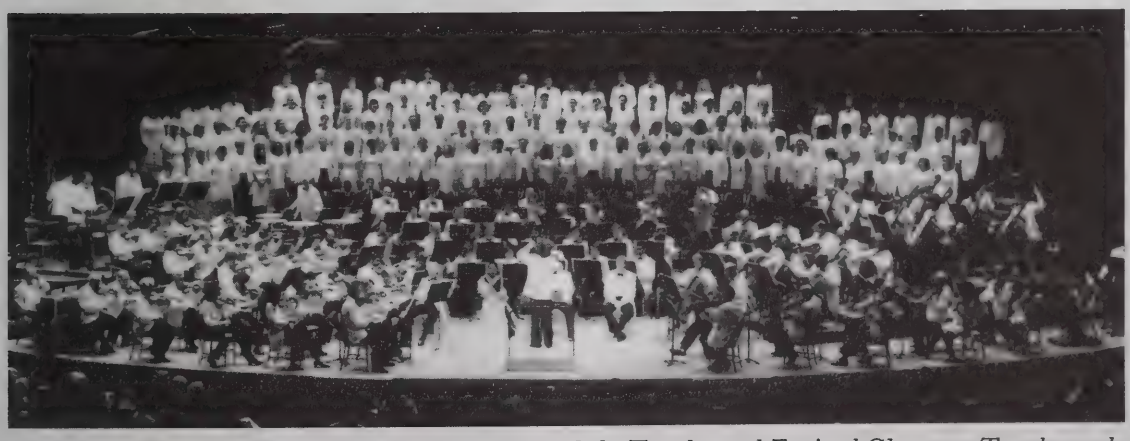
dredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions that continued during 2002-03 with the world premieres of new works by Elliott Carter, Sofia Gubaidulina, John Harbison, and Tan Dun. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

Walter H. Scott



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood

South Mountain Concerts

Pittsfield, Massachusetts

86th Season of Chamber Music

Concerts Sundays at 3 P.M.

September 5
Kalichstein-Laredo-Robinson Trio
September 12
Tokyo String Quartet
September 19
Emerson String Quartet
September 26
Muir String Quartet
October 3
Beaux Arts Trio

For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106
www.southmountainconcerts.com



Radical Rockwell

Hometown Hero, Citizen of the World
Rockwell in Stockbridge
June 5 – October 31, 2004

NORMAN ROCKWELL MUSEUM
413-298-4100 | www.nrm.org

PINE CONE HILL

DESIGNING AND DEFINING
A FRESH NEW AMERICAN LIFESTYLE

Visit our showroom now
at the Lenox Shops.



PINE CONE HILL
OUTLET & SHOWROOM
55 Pittsfield Rd • Lenox, MA
413 637 8962

The Colonial Theatre Summer 2004

they're playing our song

A Colonial Theatre Production
August 18 - 29,
Opening Night Gala August 20
at the Berkshire Music Hall
A Neil Simon romantic comedy with an orchestral score by Marvin Hamlisch, directed by James Warwick. Call **413-448-8084** for tickets.

July 31, 7 pm: *The Grrl Genius Guide to Sex (with other people)*
Opening performance by Melodrome
Nationally renowned author and performer Cathryn Michon brings her stand-up comedy act in a benefit performance to the Berkshire Music Hall

Colonial Theatre tours: Fridays at noon,
Saturdays at 10:30 am – ***Free!***

www.thecolonialtheatre.org
111 South St., Pittsfield, MA
413-448-8084

The Colonial Theatre
bringing it all back home

Some call him a pianist.

Others, a computer engineer.

That's what happens

when you graduate from WPI.



Sergio Salvatore, Class of 2002
Recording Artist
Engineer, Sony Music Entertainment, Inc.

"I've always had two passions: jazz and computers. When I was looking at colleges, I wanted to find a place where I could combine these interests into one academic program. WPI was the perfect fit. The projects and courses I completed there made me a better engineer – and a better musician – and prepared me for opportunities I could never have imagined." -Sergio Salvatore

WPI
The University of Science and Technology. And Life.℠

Learn more about WPI's unique approach to education:
www.wpi.edu/arts 508-831-5286

Founded in 1865 Worcester, Massachusetts

BARD SUMMERSCAPE

July 8 – August 22, 2004

Experience a performing arts festival like no other. Bard SummerScape presents world-class opera, music, and theater you won't hear anywhere else, in a venue you can't find anywhere else: the Frank Gehry–designed Richard B. Fisher Center for **the Performing Arts, hailed by critics as "an acoustic jewel" and "a virtuoso piece."**



OPERA

East Coast Professional Premiere

The Nose

July 28 – August 7
An opera by Dmitrii Shostakovich
American Symphony Orchestra
Conducted by Leon Botstein
Directed by Francesca Zambello
Set design by Rafael Viñoly
Costume design by Georgi Alexi-Meskhishvili
Lighting design by Mark McCullough

THEATER

American Premiere
St. Petersburg's Alexandrinsky Theatre presents

The Inspector General

July 8–11
A play in two acts by Nikolai Gogol
Directed by Valery Fokin

MUSIC THEATER

World Premiere

Guest from the Future

July 22 – August 1
Music by Mel Marvin
Libretto by Jonathan Levi
Directed by David Chambers

Moscow: Cherry Tree Towers

August 12–15
A musical in two acts by Dmitrii Shostakovich
Directed by Francesca Zambello

BARD MUSIC FESTIVAL

Fifteenth Season

Shostakovich and His World

August 13–22
Two weekends of concerts, panels, and other events bring the musical world of Russian composer Dmitrii Shostakovich vividly to life.

Bard SummerScape 2004 also features a Russian film festival, puppet theater, late-night cabaret, and other special events.

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

For tickets and information, call 845-758-7900 or visit summerscape.bard.edu.

Bard College Annandale-on-Hudson, N.Y.

Photo: ©Bilyana Dimitrova

Fifteenth Annual Bard Music Festival

SHOSTAKOVICH AND HIS WORLD

AUGUST 13–15 AND 20–22, 2004

The Bard Music Festival's fifteenth season explores the musical world of Russian composer Dmitrii Shostakovich (1906–75) with concerts, panels, and special events.

FRIDAY, AUGUST 13
PROGRAM ONE DMITRII SHOSTAKOVICH: THE MAN AND HIS WORK
8:30 p.m. Works by Shostakovich

SATURDAY, AUGUST 14
10:00 a.m. Panel CONTESTED ACCOUNTS: THE COMPOSER'S LIFE AND CAREER

PROGRAM TWO THE FORMATIVE YEARS
1:30 p.m. Works by Shostakovich, Stravinsky, Glazunov, Prokofiev, Skriabin, Gnesin, Shteynberg

PROGRAM THREE FROM SUCCESS TO DISGRACE
8:00 p.m. Works by Shostakovich. American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 15
10:00 a.m. Panel MUSIC IN THE SOVIET UNION

PROGRAM FOUR THE PROGRESSIVE 1920s
1:30 p.m. Works by Shostakovich, Shcherbachov, Myaskovsky, Popov

PROGRAM FIVE THE ONSET OF POLITICAL REACTION
5:00 p.m. Works by Shostakovich, Shebalin, Kabalevsky, Khachaturian, Dzerzhinsky, Khrennikov

FRIDAY, AUGUST 20
10:00 a.m. Symposium ART AND CULTURE IN THE SOVIET ERA

PROGRAM SIX "GOOD MORNING MOSCOW": ONE DAY IN THE LIFE OF SOVIET POPULAR MUSIC
8:00 p.m. Performance

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

SATURDAY, AUGUST 21
PROGRAM SEVEN MUSIC AS POLITICS
10:00 a.m. Performance with commentary
Shostakovich's *Antiformalist Rayok*

PROGRAM EIGHT IN THE SHADOW OF 1948
1:30 p.m. Works by Shostakovich, Ustvolskaya, Weinberg, Sviridov, Shaporin

PROGRAM NINE AFTER THE THAW: A COMPOSER LOOKS BACK
8:00 p.m. Works by Shostakovich. American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 22
10:00 a.m. Panel THE COMPOSER'S LEGACY: SHOSTAKOVICH IN THE CONTEXT OF MUSIC TODAY

PROGRAM TEN A NEW GENERATION RESPONDS
1:30 p.m. Works by Shostakovich, Denisov, Tishchenko, Gubaidulina, Schnittke

PROGRAM ELEVEN IDEOLOGY AND INDIVIDUALISM
5:00 p.m. Works by Shostakovich. Bard Festival Chorale; American Symphony Orchestra, Leon Botstein, conductor

For ticket information call 845-758-7900 or visit www.bard.edu/bmf

Ticket prices range from $20 to $55. Panels and symposium are free.

Bard College
Annandale-on-Hudson
New York

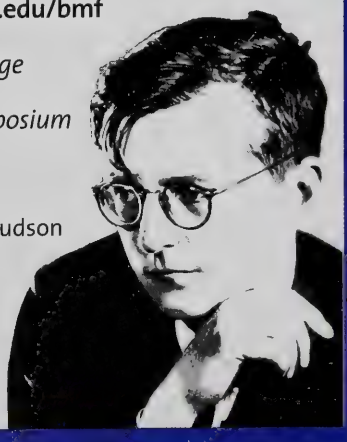


Image courtesy of Fotos

The food's cold. You're cool.

The picnic hamper skates into the 21st century on in-line wheels.

Insulated compartments for your alfresco feast, roomy coal chute pockets for everything else.

In fresh green nylon with silver accents, hideaway backpack straps, and telescoping handle.

The Rolling Cooler. Only $39.95. Only at Crate and Barrel and crateandbarrel.com.

Crate&BarrelHome



For the store nearest you, call 800.996.9960

Table of Contents

Prelude Concert of Friday, August 27, at 6 (Ozawa Hall) 2
Tanglewood Festival Chorus, John Oliver, conductor
MUSIC OF JANÁČEK AND DVOŘÁK

Boston Symphony concert of Friday, August 27, at 8:30 9
Charles Dutoit conducting; Martha Argerich and Alexander Gurning, pianists
MUSIC OF MOZART, POULENC, RAVEL, AND STRAVINSKY

Boston Symphony concert of Saturday, August 28, at 8:30 19
Charles Dutoit conducting; Itzhak Perlman, violin
MUSIC OF BEETHOVEN, STRAVINSKY, AND RAVEL

Boston Symphony concert of Sunday, August 29, at 2:30 31
Hans Graf conducting; Measha Brueggergosman, Mary Phillips, Gordon Gietz, and Raymond Aceto, vocal soloists; Tanglewood Festival Chorus, John Oliver, conductor
BEETHOVEN NINTH SYMPHONY

THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Hugh Macdonald, Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra, lectures and writes frequently for the Boston Symphony Orchestra.

Jan Swafford is an award-winning composer and author who teaches in the Tufts University English Department and whose books include biographies of Charles Ives and Johannes Brahms.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 17, 24; August 7, 21 — Marc Mandel, BSO Director of Program Publications
July 10, 31; August 14, 28 — Robert Kirzinger, BSO Publications Associate



2004 Tanglewood

SEIJI OZAWA HALL
10th ANNIVERSARY SEASON

Prelude Concert

Friday, August 27, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

with

FRANK CORLISS and MARTIN AMLIN, pianists
FENWICK SMITH, flute
ANN HOBSON PILOT, harp

Please note that texts and translations are being distributed separately.

JANÁČEK — Three Mixed Choruses, unaccompanied

Píseň v jeseni (Autumn Song)
Kačena divoká (The Wild Duck)
Naše píseň (Our Song)

JANÁČEK — *Vlčí stopa* (*The Wolf's Trail*), for soprano solo, female voices, and piano

ANNA CARR, soprano
FRANK CORLISS, piano

DVOŘÁK — *Z Kytice národních písní slovanských* (*From a Bouquet of Slavonic Songs*), for male chorus and two-piano accompaniment, Opus 43
(marking the 100th anniversary of Dvořák's death)

Žal (Sorrow)
Divná voda (Miraculous Water)
Děvče v háji (The Girl in the Woods)

FRANK CORLISS and MARTIN AMLIN, pianos

Steinway and Sons Pianos, selected exclusively at Tanglewood

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs, in particular, are distracting to the performers and other audience members. Thank you for your cooperation.

JANÁČEK

Elegie na smrt dcery Olgy (Elegy on the Death of his daughter Olga), for tenor solo, mixed chorus, and piano

MARTIN S. THOMSON, tenor
MARTIN AMLIN, piano

JANÁČEK

Hradčanské písničky (Songs of Hradčany), for soprano and alto solos, female voices, flute, and harp

Zlatá ulička (Golden Lane)
Plačící fontána (The Weeping Fountain)
Belveder (Belvedere)

EMILY JAWORSKI, soprano
JACQUE E. WILSON, alto
FENWICK SMITH, flute
ANN HOBSON PILOT, harp

DVOŘÁK (arr. JANÁČEK)

Six Moravian Duets for mixed chorus and two-piano accompaniment
(marking the 100th anniversary of Dvořák's death)

Dyby byla kosa nabrúšená (The Slighted Heart)
Slavíkovský polečko malý (The Pledge of Love)
Holub na javoře (Forsaken)
V dobrým sme se sešli (Parting Without Sorrow)
Šipek (The Wild Rose)
Zelenaj se, zelenaj (Omens)

FRANK CORLISS and MARTIN AMLIN, pianos

Notes

Antonín Dvořák (1841-1904) and **Leoš Janáček** (1854–1928) both composed prolifically for the amateur choirs that abound in the towns and villages of Bohemia and Moravia, the Czech regions from which they respectively sprang. Dvořák's international success never severed him from his roots; indeed his fame was largely built on his close attachment to Czech folk song and on the style that Czech composers, especially Smetana, had forged as the basis of a national voice. Janáček enjoyed similar wide success only in the very last years of his long life; secluded for most of his career in Brno, the capital of Moravia, he was even more thoroughly steeped in the folklore and music of his homeland, to the point where he is today honored in his own country as a great pioneer of the ethnology of the region.

Janáček's early training was in church music and choral singing. At the age of nineteen he was appointed choirmaster of Svatopluk, a working men's choral society in Brno, whose

repertoire he greatly enhanced. Four years later he took on the male-voice (middle-class) Beseda choir, which he enlarged and made into a mixed chorus. He introduced the choir to Dvořák's music; in the summer of 1877 the two men went on a walking tour of Bohemia together, delighting in the songs and dances they encountered on their way.

Although opera and orchestral music absorbed him in later life, Janáček never abandoned his work with choral singers. During the First World War the famous Moravian Teachers' Choir, founded by Ferdinand Vach, was depleted of its male members, becoming the Moravian Women Teachers' Choir, for which Janáček composed some characteristically powerful works.

Dvořák's compositions for small choirs belong entirely to his early years, mostly to the period around 1877 when he was friendly with Janáček and on the verge of the international success that launched his fame. Thereafter his choral compositions were all for large choruses with orchestra, such as the *Stabat Mater* and the *Requiem*.

Janáček's three mixed choruses that open the program were composed in 1880, 1885, and 1890, respectively. The first, the *Autumn Song*, was written to a text by the great Czech poet Jaroslav Vrchlický for the Brno Beseda and performed by them under his direction in December 1880. It is an expressive description of autumn, rising to a glorious evocation of "zlatí plameny" ("golden flames"). *The Wild Duck*, which uses a folksong text, was written for a collection of songs for schools, put together by Janáček's friend Berthold Žalud, though its teasing modulations would tax most school choirs. The opening phrase strikingly prefigures the abrupt melodic style of Janáček's mature music. With *Our Song* Janáček sounds a more boisterous, forthright note, proud of "our strong. glorious, ancient, true, Czech song." The text is by another of Janáček's favorite poets, Svatopluk Čech, and the tune is based on a dance melody noted by Janáček in 1886. This song also exists with an orchestral accompaniment.

The Wolf's Trail reveals the more abrupt, dramatic style of Janáček's later years, which is in any case suggested by the tale of an army captain who goes out at night in search of a wolf but finds no tracks. Returning home early he finds his lovely young wife in the arms of her lover whose headlong flight is stopped by the husband's bullet. "Tonight he surely found the wolf's tracks" is the final line of Vrchlický's characteristically sardonic poem.

Dvořák's *From a Bouquet of Slavonic Songs* exhibits the composer's irresistible melodic gift, applied to folk poems from Slovakia (the first and third songs) and Moravia (the second song). He had composed a collection with a similar title, *A Bouquet of Slavonic Songs*, in the winter of 1877-78 for four-part male-voice chorus unaccompanied, and he followed



National Yiddish Book Center

Discover a *lebedike velt* – a lively world –
of Jewish books, music, film, and art!

EXHIBITIONS • BOOKSTORE • PROGRAMS & TOURS

On the Hampshire College campus in Amherst, MA
Mon – Fri 10–3:30; Sun 11–4 / 413-256-4900 / www.yiddishbookcenter.org

it immediately with these three songs for the same voices with piano.

In 1890 Janáček lost his two-year-old son Vladimir to scarlet fever, which also affected his daughter Olga, who was then eight. She survived the infection and grew up to be an artistic, intelligent young woman, though always prey to illness. She died aged twenty in February 1903, just at the moment that the opera *Jenůfa* was finally completed. Janáček dedicated it to her memory and also set this *Elegy* as a testament to their mutual devotion. Olga was studying Russian in Prague and had traveled to St Petersburg. One of her Russian teachers, Marfa Nikolayevna Veveritsa, wrote the poem, which Janáček set in Russian and later issued in a Czech version. The minor key, the drooping phrases, the swaying accompaniment—all these contribute to the moving effect of this truly elegiac work.

The three *Hradčany* songs for female chorus set poems by F.S. Procházka about the city of Prague, lamenting the contrast between the glory of the great palaces, the grim deeds they have witnessed, and the impoverished streets that lie between. Anyone who has visited Prague knows the stupendous impact of Hradčany castle overlooking the bend in the river that lies at the heart of the capital. Janáček here supplied some challenging music for the Moravian Women Teachers Choir in 1916, mostly unaccompanied, although a flute's lower octave supplies some delicate evocations of the fountain in the second song, and the third is accompanied by a harp, suggested by the princess who plucks the harp amid a garden of fragrant roses. The image, the song goes on to tell us, is false, for she is really dead and the harp is silent.

Dvořák composed four sets of Moravian Duets between 1875 and 1877, twenty-three pieces in all, from which this evening's selection of six songs is taken. Brahms was so taken by this music that he recommended them for publication by the Berlin publisher Simrock. Their immediate success brought fame and wider European circulation to Dvořák's music. It is easy to see why. The lilting melodic charm of the songs, and their captivating format as duets, are irresistible features. Dvořák's nature was unclouded by the tensions that underlie Janáček's best music, yet both of them bear clear witness to the natural musicality of the Czechs (which both Mozart and Berlioz observed, among many), as well as their love of poetry, dancing, and song. The present choral arrangement of the duets is by Janáček. Composer/pianist Martin Amlin made tonight's two-piano accompaniment from the original single-piano version.

—Hugh Macdonald

ARTISTS

To read about the **Tanglewood Festival Chorus**, see page 44.

Frank Corliss lives in Boston, where he is rehearsal pianist for the Boston Symphony Orchestra and Director of Music at the Walnut Hill School. He is also the pianist and assistant conductor of the Tanglewood Festival Chorus. Mr. Corliss performs throughout the United States as a chamber musician and accompanist and has appeared frequently in the Boston Symphony's Prelude Concert series. A graduate of the Oberlin Conservatory of Music, he received his master of music degree from the State University of New York at Stony Brook, where he studied with Gilbert Kalish. While at Oberlin he received the Rudolf Serkin Award for Outstanding Pianist and was a member of the ensemble Music From Oberlin, which

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

toured throughout the United States. He has also studied at the Mozarteum in Salzburg, Austria, and at the Cracow Academy of Music in Cracow, Poland. Mr. Corliss has participated in several summer festivals, including Tanglewood and the Taos Chamber Music Festival. Recent overseas activities have included a tour of Asia with the Boston Symphony Orchestra, and a three-week concert tour of Eastern Europe as an Artistic Ambassador for the United States Information Agency.

Currently Associate Professor of Composition and Theory in the College of Fine Arts at Boston University, **Martin Amlin** maintains a busy schedule as composer, pianist, and educator. His compositions have been performed throughout the world and are published by the Theodore Presser Company. A versatile performer, he has appeared many times as soloist with the Boston Pops Orchestra, and has been pianist for such varied groups as the M.I.T. Experimental Music Studio, the New England Ragtime Ensemble, and the American Vocal Arts Quintet. Mr. Amlin is the recipient of grants from the National Endowment for the Arts, ASCAP, the Massachusetts Cultural Council, and the Massachusetts Artists Foundation. His recordings may be heard on the Hyperion, Koch International, Centaur, Crystal, Ashmont, Albany, and Wergo labels.

A member of the Boston Symphony Orchestra since 1978, flutist **Fenwick Smith** has also performed on Baroque flute with Boston's leading early music ensembles and was for thirteen

"It's not just catching... it's a total fishing experience."



BERKSHIRE
FISHING CLUB

Try Us for the Day and Enjoy...

- 125 Acres of Pristine, Undeveloped Private Lake
- Excellent Bass Fishing Conditions
- Spinning Reel and Fly Fishing Classes Available
- Family Fun – Canoeing, Kayaking or Hiking

For more information, please contact:

Phone: 413.243.5761
www.berkshirefishing.com

2004 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

Sponsored by the
Tanglewood Association
of the Boston Symphony Association
of Volunteers

Free to the public:
Wednesday at 10:30 a.m. and
Saturday at 1:30 p.m.

Free to Sunday ticket-holders:
Sunday at 12:30 p.m.

Tours continue through
Sunday, August 29.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

years a member of the contemporary music ensemble Boston Musica Viva. He is a member of the Boston Chamber Music Society and the Mélisande Trio. Mr. Smith's annual Jordan Hall recitals have become a regular feature of Boston's concert calendar. His wide-ranging discography includes world premiere recordings of music by Copland, Foote, Ginastera, Koechlin, Dahl, Schulhoff, Harbison, Cage, Rorem, and Reinecke. Recent compact discs include music of Daniel Pinkham on Koch International, music of Ned Rorem on Etcetera, and music of John Harbison on Archetype Records. A native of Medford, MA, Mr. Smith graduated from the Eastman School of Music, where he studied with Joseph Mariano, and spent three years in West Berlin, studying with James Galway and playing in the Berlin Symphony Orchestra. He now teaches at the New England Conservatory and the Tanglewood Music Center, of which he is an alumnus. Mr. Smith worked for twelve years for Verne Q. Powell Flutes, Inc., and plays a Powell flute of his own construction. More recently he finished renovating the former Masonic Temple in Roslindale as a commercial recording studio.

A graduate of the Cleveland Institute of Music, **Ann Hobson Pilot** became the Boston Symphony's principal harp in 1980, having joined the orchestra in 1969 as assistant principal harp of the BSO and principal harp of the Boston Pops. Before that she was substitute second harp with the Pittsburgh Symphony and principal harp of the National Symphony in Washington, D.C. Ms. Hobson Pilot has performed as soloist with the Boston Symphony, the Boston Pops, and orchestras in Europe, Haiti, New Zealand, and South Africa. As a chamber musician she has appeared at such prominent festivals as Marlboro and Newport. She holds a Doctor of Fine Arts degree from Bridgewater State College and is a faculty member at the New England Conservatory and Tanglewood Music Center. Ms. Hobson Pilot has several compact discs available. She was recently featured in a video documentary, televised nationwide on PBS, about her personal musical journey and her journey to Africa to discover the roots of the harp. The recipient of numerous awards, Ann Hobson Pilot began studying piano at six with her mother, a former concert pianist and teacher in the Philadelphia public schools. She switched to harp while in high school, continuing her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music. Actively involved in Boston-area community affairs, she and her husband Prentice Pilot were instrumental in the formation of the Boston Music Education Collaborative, and also established a concert series on the islands of St. Maarten, St. Croix, and St. Thomas. In addition Ms. Hobson Pilot is directing a troubadour harp program at the Martin Luther King Middle School in Dorchester, and is a Trustee at the Longy School of Music.



THE WALTER PISTON SOCIETY
AT TANGLEWOOD

Easy to give



Jean-Noël Tariot

pictured with portraits of his great-great grandfather, Antoine Tariot, and his great grandfather, Jules Tariot (far right).

PHOTOGRAPHY: MICHAEL LUTCH

Jean-Noël Tariot's musical heritage is impressive. His great-great grandfather, great grandfather, and great uncle, Alexandre Tariot, were accomplished French musicians and acquainted with the great composers of their time. Mr. Tariot and his wife Mona felt compelled to create a lasting legacy at the Boston Symphony Orchestra by endowing a French horn term-chair as a tribute to the music they love so much. The Tariot's charitable gift annuity makes it possible to enjoy this family legacy NOW, and will give them an income for life.

Tanglewood

To learn more about giving opportunities that pay YOU to give, please call (413) 637-5275 or e-mail jtcantor@bso.org. You may be assured of complete confidentiality.

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Friday, August 27, at 8:30

CHARLES DUTOIT conducting

MOZART — Symphony No. 35 in D, K.385, *Haffner*

Allegro
Andante
Menuetto; Trio
Finale: Presto

POULENC — Concerto in D minor for Two Pianos

Allegro ma non troppo
Larghetto
Finale: Allegro molto

MARTHA ARGERICH and
ALEXANDER GURNING

INTERMISSION

RAVEL — Piano Concerto in G

Allegramente
Adagio assai
Presto

MARTHA ARGERICH

STRAVINSKY — Suite from *The Firebird* (1919 version)

Introduction—The Firebird and its Dance—
Variation of the Firebird—The Princesses'
Round Khorovod—Infernal Dance of King
Kashchei—Lullaby—Finale

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

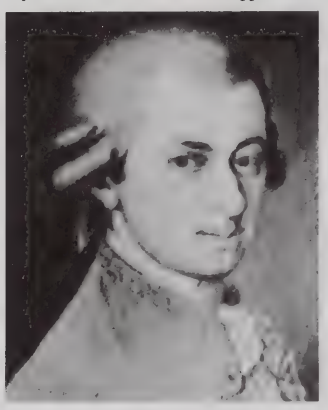
Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Symphony No. 35 in D, K.385, *Haffner*

First performance: March 29, 1783, Vienna. *First BSO performances*: January 1885, Wilhelm Gericke cond. *First Tanglewood performance*: July 21, 1951, Charles Munch cond. *Most recent Tanglewood performance*: August 18, 2002, Sir Neville Marriner cond.

The Haffner family of Salzburg has been immortalized through two compositions by Mozart, the *Haffner* Serenade, K.250(248b), of 1776, commissioned for a family wedding, and the *Haffner* Symphony, K.385, of 1782. Actually the symphony was originally intended simply to be another serenade, for use at the celebration given Sigmund Haffner, a boyhood chum of Mozart's, when he was elevated to the nobility in recognition of his generous benefactions made to the city. Leopold Mozart urgently requested some suitable music from Wolfgang. This happened not long after the younger Mozart's arrival in Vienna, when he was busy trying to establish himself in the capital with pupils and commissions for compositions and attempting to get ready for his forthcoming wedding to Constanze Weber, which was to take place on August 4. (Mozart carefully kept the wedding plans a secret from Papa until it was too late for him to interfere.)



Mozart's first reaction was that he was too busy: "I am up to the eyes in work," he wrote on July 20. But he promised to burn the midnight oil and was able to send individual movements via post, the last of them accompanied by a letter dated August 7. There is no evidence regarding the exact date of the premiere, but Leopold presumably prepared the serenade for performance, and we may assume that it was performed as Mozart wrote it—with an introductory march and a second minuet. The march survives as K.408/2(385a); the minuet is lost.

The next we hear of this music is in a letter of Wolfgang's to his father just before Christmas, asking Leopold to send "the new symphony which I composed for Haffner at your request." He was planning a concert for Lent (the most popular time for concerts, since opera houses and theaters were closed), and he wanted to include this new work. Leopold sent the original score back to Vienna; when Wolfgang saw it again, he wrote: "My new Haffner Symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect." But he chose nonetheless to adapt it to fit better the normal canons of concert use—four movements (with only a single minuet)—and added parts for flutes and clarinets, which had been lacking in the serenade.

Mozart included the revised symphony on a concert that he gave on March 29, 1783. The program was arranged in a way that we would find very bizarre today, though it was the normal run of business at an eighteenth-century performance. The concert opened with the first three movements of the new symphony, followed by an aria, a piano concerto, an operatic *scena*, a keyboard fugue, and a vocal rondo—and then came the finale of the *Haffner* Symphony!

Even though it survives only in its four-movement form, the *Haffner* Symphony still recalls the many earlier serenades Mozart had composed for use in Salzburg in being generally lighter in construction, somewhat more loose-limbed than a normal symphony planned as such from the outset (after all, music at a party would not likely have had many listeners willing to follow a detailed musical argument with any degree of concentration). Gradually his serenades became more "symphonic" in a way that required the

listener's full attention, rather than just the subliminal awareness that some music was going on in the background.

The pomp of the first movement is splendidly worked out with material based almost entirely on the opening gesture, with its dramatic octave leaps or their linear equivalent, running scales in eighths or sixteenths. The Andante is lush and delicately elaborate, filled with those graces we call "Mozartean." The minuet offers a vigorous and festive main section (whose grand melodic leaps remind us of the first movement) contrasting with a more graceful Trio.

The finale seems to be a reminiscence—whether intentional or otherwise, who can say?—of Osmin's comic aria "*O wie will ich triumphieren*" from *Die Entführung aus dem Serail*. The opera was first performed on July 16, 1782, just two weeks before the composition of this finale. Mozart's satisfaction with the Osmin aria, and his recollection of that recently performed score, may explain the complete fluency with which he noted down this movement in his manuscript, as if at a single sitting. He was also clearly pleased enough with the finale to use it, isolated from the rest of the work, as the concluding music for an entire concert. As he correctly recognized, this witty play of dynamics engineering the various returns of the rondo tune was the perfect vehicle to send the audience home in a cheerful mood.

—Steven Ledbetter

Francis Poulenc (1899-1963)
Concerto in D minor for Two Pianos

First performance: September 5, 1932, Festival of the International Society of Contemporary Music, Venice, Desiré Defauw cond., Poulenc and Jacques Février, piano soloists. *First BSO performances*: January 1961, Charles Munch cond., Poulenc and Evelyne Crochet, soloists. *First Tanglewood performance*: July 21, 1967, Erich Leinsdorf cond., Bracha Eden and Alexander Tamir, soloists. *Most recent Tanglewood performance*: August 16, 1987, Leonard Slatkin cond., Katia & Marielle Labèque, soloists.

French composers have rarely been bashful about writing music whose main purpose was to give pleasure. At the other extreme from the metaphysical profundities that have, on occasion, engulfed German music, the French have produced a stream of composers for whom "light" did not have to mean "trivial" (as it so often did in Germany or England or America in the last century). A sense of humor did not have to bar a Frenchman from the act of composing (as it seems to have done elsewhere, judging from the earnestness of so much of the music that was turned out). A Chabrier or a Saint-Saëns could perpetrate a fine musical jest without losing his union card as a composer of serious music, and an Offenbach (admittedly German-born, though thoroughly French in culture) could make a busy career as a master of the lighter side and aspire nonetheless to grand opera. It was—significantly—French composers who began openly twitting the profundities of late Romantic music, in the cheeky jests of Satie and in many works by the group that claimed him as their inspiration, the "Group of Six," which included Francis Poulenc.



During the first half of his career, Poulenc's work was so much in the lighter vein that he could be taken as a true follower of Satie's humorous sallies. That changed in 1935, when, following the death of a close friend in an automobile accident, Poulenc reached a new maturity, recovering his lost Catholic faith and composing works of an

unprecedented seriousness, though without ever losing sight of his lighter style as well. Thereafter sacred and secular mingled almost equally in his output, and he could shift even within the context of a single phrase from melancholy or sombre lyricism to nose-thumbing impertinence. He became a successful opera composer and indisputably the greatest French song composer since Debussy. Critic Claude Rostand once wrote of Poulenc that he was "part monk, part guttersnipe," a neat characterization of the two strikingly different aspects of his musical personality. As Ned Rorem said in a memorial tribute, Poulenc was "a whole man always interlocking soul and flesh, sacred and profane."

Possessing the least formal musical education of any noted composer of this century, Poulenc learned from the music that he liked. His own comment is the best summary:

> The music of Roussel, more cerebral than Satie's, seems to me to have opened a door on the future. I admire it profoundly; it is disciplined, orderly, and yet full of feeling. I love Chabrier: *España* is a marvelous thing and the *Marche joyeuse* is a chef-d'oeuvre…I consider *Manon* and *Werther* [by Massenet] as part of French national folklore. And I enjoy the quadrilles of Offenbach. Finally my gods are Bach, Mozart, Haydn, Chopin, Stravinsky, and Mussorgsky. You may say, what a concoction! But that's how I like music: taking my models everywhere, from what pleases me.

One of the composers omitted from this list is Debussy, from whom Poulenc may have learned what one analyst calls "cellular writing," in which a musical idea one or two measures in length is immediately repeated, with or without variation. This kind of mosaic construction is the opposite of a long-range developmental treatment in which themes are broken down into their component parts and put together in new guises. The aim (and the effect) is to produce music that seems somehow instinctive, not labored or intellectual, but arising directly from the composer's spontaneous feelings. It is a device employed by Mussorgsky and Debussy (who, like Poulenc, admired Mussorgsky), and it was taken up by both Satie and Stravinsky with the aim of writing music that might be anti-Romantic.

Poulenc composed the two-piano concerto during his early period, when he was creating a large number of delightfully flippant works rich in entertaining qualities. He may perhaps have been influenced in the lightheartedness of his 1932 concerto by the fact that Ravel, the year before, had composed two piano concertos, both of which had somewhat the character of divertimentos. Certainly Poulenc's work could join the two

BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Ravel compositions in cheerfulness: its main goal is to entertain, and in that it has succeeded admirably from the day of its premiere.

Poulenc's additive style of composition makes his music particularly rich in tunes; they seem to follow, section by section, one after another, with varying character, sometimes hinting at the neo-classical Stravinsky, sometimes at the vulgarity of the music hall. The very opening hints at something that will come back late in the first movement, a repetitious, percussive figure in the two solo pianos inspired by Poulenc's experience of hearing a Balinese gamelan at the 1931 Exposition Coloniale de Paris.

The second movement begins in the unaccompanied first piano with a lyric melody which Poulenc described as follows:

> In the Larghetto of this concerto, I allowed myself, for the first theme, to return to Mozart, for I cherish the melodic line and I prefer Mozart to all other musicians. If the movement begins *alla* Mozart, it quickly veers, at the entrance of the second piano, toward a style that was standard for me at that time.

Though the style soon changes, there are returns to "Mozart" and possibly some passages inspired by Chopin as well. The finale is a brilliant rondo-like movement, so filled with thematic ideas that it is hard to keep everything straight. But then, Poulenc was here showing us the most "profane" side of his personality. This is the "guttersnipe," a genial, urbane, witty man whose acquaintance we are glad to have made.

—Steven Ledbetter

Maurice Ravel (1875-1937)
Piano Concerto in G

First performance: January 14, 1932, Paris, Ravel cond., Marguerite Long, piano soloist. *First BSO performances*: April 1932, Serge Koussevitzky cond., Jesús María Sanromá, soloist. *First Tanglewood performance*: August 6, 1950, Leonard Bernstein, cond. and soloist. *Most recent Tanglewood performance*: August 2, 2002, Emmanuel Krivine cond., Jean-Yves Thibaudet, soloist.

At about the same time that Paul Wittgenstein, a concert pianist who had lost his right arm during World War I, asked Ravel if he would write a concerto for him, Ravel's longtime interpreter Marguerite Long asked for a concerto for herself. Thus, although he had written no piano music for a dozen years, he found himself in 1930 writing two concertos more or less simultaneously. The concerto for the left hand turned out to be one of his most serious compositions, but the G major concerto, dedicated to and first performed by Madame Long, falls into the delightful category of high-quality diversion. Ravel's favorite term of praise was *divertissement de luxe*, and he succeeded in producing just such a piece with this concerto.



The motoric high jinks of the first movement are set off by the cracking of a whip, though they occasionally yield to lyric contemplation. The second movement is a total contrast, hushed and calm, with a tune widely regarded as one of the best melodies Ravel ever wrote. The effort cost him dearly, and it may have been here that he first realized that his powers of composition were failing; they broke down completely in 1932, when the shock of an automobile collision brought on a nervous breakdown, and he found himself thereafter incapable of sustained work. For this concerto, he found it necessary to write the Adagio assai one or two measures at a time. The final Presto brings back the rushing motor rhythms of the opening, and both movements now and then bear witness

that Ravel had traveled in America and had become acquainted with jazz and recent popular music. He also met George Gershwin and told him that he thought highly of his *Rhapsody in Blue*; perhaps it is a reminiscence of that score that can be heard in some of the "blue" passages here and there.

—Steven Ledbetter

Igor Stravinsky (1882-1971)
Suite from *The Firebird* (1919 version)

First performance of the complete ballet: June 25, 1910, Paris, Gabriel Pierné cond. *First BSO performances of Stravinsky's 1911 suite*: October 1919, Pierre Monteux cond. *First BSO performances of the 1919 suite*: March 1935, Stravinsky cond. *First Tanglewood performance of music from "The Firebird"*: August 8, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance of the 1919 suite*: July 18, 2003, Robert Spano cond.

The notorious inability of Anatol Liadov to finish his scores in time gave Stravinsky his first big break. In 1909, Sergei Diaghilev needed to find a fast-working composer for a new ballet based on the old Russian legend of the Firebird. Having been impressed by Stravinsky's *Fireworks*, which he had heard a few months earlier, Diaghilev went to Stravinsky to discuss a possible commission for *The Firebird*. Though deeply engrossed in his opera *The Nightingale*, Stravinsky naturally recognized that a ballet commission from Diaghilev with a production in Paris was an opportunity he could not turn down. In fact, he was so enthusiastic that he began sketching the music before the formal commission finally reached him. He composed the large score between November 1909 and March 1910; the final details of the full score were finished by May 18. The premiere of the lavishly colorful score marked a signal triumph for the Ballets Russes and put the name of Stravinsky on the map. Diaghilev quickly signed him up for more ballets, and in short order he turned out *Petrushka* and *The Rite of Spring*, with which he brought on a musical revolution.



The scenario of *The Firebird* involves the interaction of human characters with two supernatural figures, the magic Firebird (a sort of good fairy), and the evil sorcerer Kashchei, a green-taloned ogre who cannot be killed except by destroying his soul (which is preserved in a casket in the form of an egg), and who has an enchanted garden in which he keeps thirteen captured princesses. Many valiant knights have tried to rescue the princesses, but all have been captured and turned to stone.

The suite opens with the ballet's introduction, with its mood of magical awe. The double basses present a melodic figure (two semitones and a major third) that lies behind all the music of the Firebird. Following a culminating shower of brilliant harmonics on the violins (played with a new technique invented by Stravinsky for this passage), a muted horn call signals the rise of the curtain on a nocturnal scene in the "Enchanted Garden of Kashchei," which continues the mysterious music of the opening (a chromatic bassoon phrase foreshadows the sorcerer). Suddenly the Firebird appears (shimmering strings and woodwinds), pursued by a young prince, Ivan Tsarevich. The Firebird performs a lively dance, all shot through with brilliant high interjections from the upper woodwinds. But Ivan Tsarevich captures the magic bird (horn chords *sforzando*) as it flutters around a tree bearing golden apples. The Firebird appeals to be freed in an extended solo dance, but Ivan takes one of its feathers—a magic feather—as a token before allowing it to depart.

Thirteen enchanted princesses, the captives of Kashchei, appear—tentatively at first

—shake the apple tree, then use the fallen apples for a game of catch. Ivan Tsarevich interrupts their game, for he has fallen in love with one of them. They dance a *khorovod* (a stately slow round dance) to one of the favorite passages of the score, a melody first introduced by the solo oboe (this is an actual folk song).

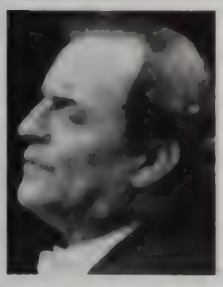
In pursuit of the princesses, Ivan Tsarevich enters the palace, where he is captured by the monsters that serve as Kashchei's guards. The suite then jumps to the point at which Kashchei begins to turn Ivan into stone, making a series of magic gestures: one —two— . . . But before he can make the third and final gesture, Ivan Tsarevich remembers the Firebird's feather; he waves it, summoning the Firebird to his aid. Kashchei's followers are enchanted by the magic bird, who sets them dancing to an "infernal dance" of wild syncopation and striking energy.

The Firebird also indicates to the Prince where he can find—and destroy—the soul of Kashchei, whereupon all the knights that had been turned to stone before come back to life (in a sweetly descending phrase of folklike character) and all take part in a dance of general happiness (a more energetic version of the same phrase). The Firebird has disappeared, but its music, now rendered more "human" in triadic harmony, sounds in the orchestra as the curtain falls.

There are things in the *The Firebird* that already foreshadow the revolutionary composer to come: the inventive ear for new and striking sounds, the love of rhythmic irregularities (though there is much less of it here than in *The Rite of Spring*), and the predilection for using ostinatos to build up passages of great excitement. In listening to this familiar score, we may be able to sense afresh the excitement of being on the verge of a revolution.

GUEST ARTISTS

Charles Dutoit



Charles Dutoit was for twenty-five years (1977-2002) artistic director of the Montreal Symphony Orchestra, making more than three dozen international tours with the ensemble, recording extensively, and performing in virtually every major concert hall in the world, including twenty annual visits to Carnegie Hall plus appearances at the Hollywood Bowl, Ravinia, and Tanglewood. The Dutoit-Montreal discography, which ranges from Pergolesi to Piazzolla, has garnered more than forty prestigious international awards and distinctions, including two Grammy Awards and several Juno Awards, among others. Mr. Dutoit was appointed principal conductor in 1996 and music director in 1998 of Tokyo's NHK Symphony Orchestra, with which he has toured Europe, the United States, China, and Southeast Asia. Since 1990 he has been artistic director and principal conductor of the Philadelphia Orchestra's summer concert series at Saratoga. Between 1990 and 1999 he directed that orchestra's summer series at the Mann Music Center in Philadelphia, and led them in a series of recordings. In 1991 he was made an Honorary Citizen of the city of Philadelphia. From 1991 to 2001 Charles Dutoit was music director of the Orchestre National de France, with which he made a number of recordings and toured extensively worldwide. Since his debut in the United States with the Philadelphia Orchestra in the early 1980s and his appointment as principal guest conductor of the Minnesota Orchestra, he has regularly conducted regularly all the major symphony orchestras in the country, including those of New York, Boston, Chicago, Cleveland, Pittsburgh, San Francisco, Los Angeles, Dallas, Washington, and Houston. He also regularly conducts the great orchestras of Europe, Israel, the Far East, Australia, and South America. More then 150 recordings with a variety of orchestras have been released on the Decca, Deutsche Grammophon, EMI, Philips, CBS, and Erato labels. Since 1964, when he was invited by Herbert von Karajan to conduct at the Vienna State Opera, Mr. Dutoit has conducted at Covent Garden, the Met-

ropolitan Opera, and the Deutsche Oper Berlin. He has also conducted a new production of Berlioz's *Les Troyens* at the Los Angeles Music Center Opera. In 1988, Charles Dutoit was invested as Officier, and in 1996 as Commandeur, de l'Ordre des Arts et des Lettres by the government of France. In 1995 the government of Québec named him Grand Officier de l'Ordre National du Québec. He has been awarded the Canadian Music Council Medal as well as the Diploma of Honor by the Canadian Conference of the Arts. Along with world-renowned economist John Kenneth Galbraith and scientist Dr. James Hillier, Charles Dutoit was invested as Honorary Officer of the Order of Canada, the country's highest award of merit, in 1998. Born in Lausanne, Switzerland, Charles Dutoit studied in Geneva, Sienna, Venice, and at Tanglewood, where he worked with Charles Munch. An inveterate globetrotter both professionally and personally, he maintains residences in Montreal, Tokyo, and Paris. Mr. Dutoit first conducted the BSO in February 1981 and made his Tanglewood debut with the orchestra in August 1982. He most recently conducted the BSO here in August 1999, returning in August 2003 to conduct the Tanglewood Music Center Orchestra in Tanglewood on Parade.

Martha Argerich



Martha Argerich was born in Buenos Aires and began her first piano lessons at the age of five with Vincenzo Scaramuzza. Considered a child prodigy, she soon performed in public. In 1955 she moved to Europe, continuing her studies in London, Vienna, and Switzerland, working with Seidlhofer, Gulda, Magaloff, Mrs. Lipatti, and Stefan Ashkenazy. In 1957 she won the Bolzano and Geneva piano competitions, and in 1965 the Warsaw International Chopin Competition. Since then she has been one of the most prominent pianists in the world, both in popularity and ability. Martha Argerich has been rated highly for her performance of the virtuoso 19th- and 20th-century piano literature. Her large repertoire includes Bach, Bartók, Beethoven, and Messiaen, as well as Chopin, Schumann, Liszt, Debussy, Ravel, Franck, Prokofiev, Stravinsky, Shostakovich, and Tchaikovsky. Although she is frequently invited by the most prestigious orchestras, conductors, and music festivals in Europe, Japan, and America, chamber music takes a significant role in her musical life. Ms. Argerich regularly performs and records with pianists Nelson Freire and Alexander Rabinovitch, cellist Mischa Maisky, and violonist Gidon Kremer. In 1996 she was made an Officier des Arts et Lettres by the French Government, and in 1997 she became a member of the Accademie di Santa Cecilia di Roma. Since 1998 she has been the Artistic Director of the Beppu Festival in Japan. In 1999 she created the International Piano Competition and Festival Martha Argerich in Buenos Aires, and in June

For rates and
information on
advertising in the
Boston Symphony,
Boston Pops,
and
Tanglewood program books
please contact:

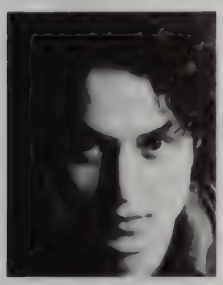
STEVE GANAK AD REPS
51 CHURCH STREET

BOSTON
SYMPHONY
ORCHESTRA

(617) 542-6913

2002 she initiated the Progetto Martha Argerich in Lugano. Many of her performances have been broadcast on television worldwide. Martha Argerich has recorded for EMI, Sony, Philips, Teldec, and Deutsche Grammophon. Among many recent awards are a Grammy for her disc of Bartók and Prokofiev concertos, *Gramophone*'s Artist of the Year and Best Piano Concerto Recording of the Year for her recording of the Chopin concertos, "Choc" of the *Monde de la Musique* for her Amsterdam recital disc, the Deutscher Schallplatten Kritik Artist of the Year, and *Musical America*'s 2001 Musician of the Year. Ms. Argerich made her Boston Symphony debut in October 1979, returning for further performances in Boston and at Carnegie Hall in December 1981 and October 1990, and for a Tanglewood performance with the orchestra in August 1998. Tonight's appearance is her second at Tanglewood this summer, following a duo-recital with pianist Alexander Gurning in Ozawa Hall this past Wednesday night.

Alexander Gurning



Making his Boston Symphony debut with this performance of Poulenc's Concerto for Two Pianos, Belgian pianist Alexander Gurning was born in 1973 of Indonesian and Polish parents. Early on, he began his piano studies with Nicole Henriot-Schweitzer, quickly winning a first prize at the Brussels Royal Conservatory. He received a "superior diploma" with an acclamatory jury award, giving him the opportunity to become Eugène Moguilevsky's assistant. Mr. Gurning's musical upbringing is strongly defined by French and Russian influences. After several encounters with such musicians as György Sebök and Lev Naumov, he went on to perfect his studies with Victor Meszhanov at the Moscow Conservatory in Russia. In the past several years he has performed at the Beijing Music Festival (China) as well as the Beppu Meeting Point (a festival created by Martha Argerich) and the Pacific Music Festival, both in Japan. Additionally he has been heard at the Schleswig-Holstein (Germany), Ravello (Italy), and La Roque d'Anthéron (France) festivals, among others. Mr. Gurning's repertoire ranges from Bach to Chopin, from Scriabin to Corigliano. His association with the young dedicated group of musicians "Solelad" led to a recording with Virgin Classics, featuring works by Piazzolla and contemporary Belgian composers, a disc that was awarded "Choc de l'année 2002"—surprise of the year—by the French musical magazine *Le Monde de la Musique*. In 2002, at the Lugano festival in Switzerland, Mr. Gurning made another recording, this time for the EMI label, teaming up with such renowned partners as Martha Argerich and Renaud Capuçon. A further CD includes solo piano works by Stravinsky and Debussy. This is Mr. Gurning's second Tanglewood appearance this week, following a duo-recital in Ozawa Hall with Martha Argerich this past Wednesday night.

Celebrating 10 Years of Great Music-Making in Seiji Ozawa Hall at Tanglewood

To mark the 10th anniversary of Seiji Ozawa Hall, the Boston Symphony Orchestra is pleased to issue an exclusive, generously-filled CD of live performances from Seiji Ozawa Hall at Tanglewood.

Hear these outstanding artists in live performances dating from 1995 to 2003

PIERRE-LAURENT AIMARD

CHANTICLEER

THE EMERSON QUARTET

MATTHIAS GOERNE & ERIC SCHNEIDER

RICHARD GOODE

KREMERATA BALTICA

LORRAINE HUNT LIEBERSON & PETER SERKIN

YO-YO MA & EMANUEL AX

THE JUILLIARD QUARTET

THOMAS QUASTHOFF & THE FREIBURG BAROQUE ORCHESTRA

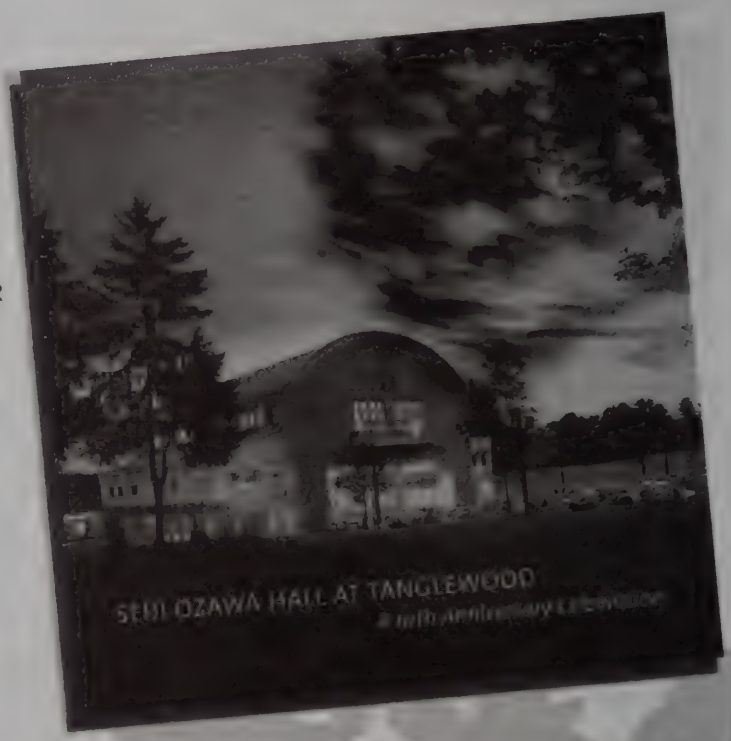
REIGAKUSHA

MITSUKO SHIRAI & HARTMUT HÖLL

TANGLEWOOD MUSIC CENTER FELLOWS

BRYN TERFEL & MALCOLM MARTINEAU

DUBRAVKA TOMSIC



AVAILABLE NOW

Just $12 plus applicable tax and shipping

Tanglewood Glass House Gift Shops, Lenox, MA
Symphony Shop, Symphony Hall, Boston, MA
Online at www.bso.org

Tanglewood

BOSTON SYMPHONY ORCHESTRA

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Saturday, August 28, at 8:30
THE IRENE AND ABE POLLIN CONCERT

CHARLES DUTOIT conducting

BEETHOVEN — Violin Concerto in D
Allegro non troppo
Larghetto
Rondo: Allegro
ITZHAK PERLMAN

INTERMISSION

STRAVINSKY — *Petrushka*, Burlesque in four scenes (original version, 1911)
The Shrove-Tide Fair
Petrushka's Room
The Moor's Room
The Shrove-Tide Fair (toward evening)
VYTAS BAKSYS, piano

RAVEL — *La Valse*, Choreographic poem

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Violin Concerto in D, Opus 61

First performance: December 23, 1806, Vienna, Theater an der Wien, Franz Clement, soloist. *First BSO performances*: October 1885, Wilhelm Gericke cond., Franz Kneisel, soloist. *First Tanglewood performance*: August 8, 1940, Serge Koussevitzky cond., Albert Spalding, soloist. *Most recent Tanglewood performance*: August 9, 2002, Neeme Järvi cond., Joshua Bell, violin

The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had previously completed was the *Eroica*, in which he overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which began to germinate in 1804 but was completed only in 1808. Meanwhile, a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. But while they share these characteristics, it is important to remember that the Violin Concerto, Fourth Symphony, and Fourth Piano Concerto do not represent a unilateral change of direction



in Beethoven's approach to music; rather they reflect the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven's Violin Concerto doubtless also reflect the particular abilities of Franz Clement, the violinist for whom it was written. More than just a virtuoso violinist, Clement was also an accomplished pianist, score-reader, and accompanist; from 1802 until 1811 he was conductor and concertmaster of Vienna's Theater an der Wien. Beethoven headed the autograph manuscript with the dedication, "*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*" It seems that Beethoven completed the concerto barely in time for the premiere at the Theater-an-der-Wien on December 23, 1806. Clement reportedly performed the solo part at sight, but this did not prevent the undauntable violinist from interpolating, between the two halves of the concerto(!), a piece of his own played with his instrument held upside down. It was only later, however, that the concerto began to win its place in the repertory, after the thirteen-year-old violin virtuoso Joseph Joachim played it in London on May 27, 1844, with Felix Mendelssohn conducting. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used.)

By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing, attributes certainly called for in this concerto. But this is not to say that Beethoven's concerto is lacking in the virtuoso element, something we may claim to hear more readily in, say, the later-nineteenth-century violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's



22 Walker Street in Lenox, MA 413•637•9875

Frelinghuysen Morris
House & Studio



Enjoy a slice of the '30s and '40s at the house & studio of a glamorous artistic couple, Suzy Frelinghuysen and George L.K. Morris. Their works, as well as their contemporaries, including Picasso, Braque, Léger and Gris, are on display.

FRESH OFFERINGS
Previously Unseen Masterpieces by Shaw, Klee and Brancusi
Thursday through Sunday.
Hourly guided tours:
10am to 3pm

92 Hawthorne Street, Lenox, MA 01240 Tel: 413.637.0166 www.frelinghuysen.org

full- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and *forte*, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo.

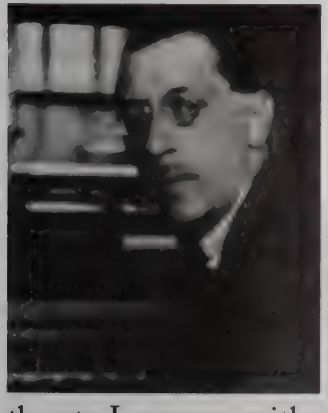
By way of contrast, the music of this finale is mainly down-to-earth and humorous; among its happy touches are the outdoorsy fanfares that connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

—Marc Mandel

Igor Stravinsky (1882-1971)
Petrushka, Burlesque in four scenes (original version, 1911)

First performance: June 13, 1911, Paris, Théâtre du Châtelet, Diaghilev's Russian Ballet. *First BSO performances*: November 1920, Pierre Monteux cond. *First Tanglewood performance*: August 12, 1948, Leonard Bernstein cond. *Most recent Tanglewood performance*: August 21, 1998, Charles Dutoit cond.

In 1910 Stravinsky became the darling of Paris with a brilliant ballet, *The Firebird*, produced by Diaghilev's Russian Ballet. The impresario had risked failure with a young and relatively unknown composer (Stravinsky turned twenty-eight a week before the premiere), and he had enjoyed a resounding triumph. Naturally he wanted a new Stravinsky ballet for the following season, and he was overjoyed with the proposed scenario: an exotic picture of life in prehistoric Russia featuring the sacrifice of a maiden, who is chosen for the honor of dancing herself to death for the fertility of the earth. The work promised wonderful richness of orchestral color and rhythmic energy, two features that Stravinsky had already demonstrated in abundance.



After the Paris season ended, the young composer went off with his family for a vacation in Switzerland, first to Vevey, then to Lausanne, with every intention of composing his planned ballet. But his musical fantasy took him in an utterly unexpected direction. Before starting the ballet (which he eventually did finish as *Le Sacre du printemps*), he wanted to compose something quite different by way, almost, of recreation. He had in mind a little concerto-like piece for piano and orchestra; his first image was of a romantic poet rolling two objects over the black and white keys, respectively, of the piano (this image was to give rise to the complex bichord consisting of C major and F-sharp major simultaneously arpeggiated). Later his image became more detailed, with the piano representing a puppet suddenly come to life and cavorting up and down the keyboard, metaphorically thumbing his nose at the orchestra, which would finally explode in exasperation with overwhelming trumpet blasts. "The outcome," Stravinsky wrote, "is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

Having finished this little piece, Stravinsky hunted for a suitable title and was delighted when it occurred to him to call it *Petrushka*, after a puppet character (roughly the Russian equivalent of Punch) popular in Russian fairs. Soon after, Diaghilev came

to visit, expecting to hear some of the new ballet.

> He was much astonished when, instead of sketches of the *Sacre*, I played him the piece which I had just composed and which later became the second scene of *Petrushka*. He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and plot in accordance with ideas which I suggested... I began at once to compose the first scene of the ballet.

The work was put on the stage with the collaboration of designer Alexandre Benois, who entered enthusiastically into Stravinsky's vision, eager as he was to "immortalize" Petrushka, "my friend since my earliest childhood." The choreography was created by Michel Fokine, who described the rehearsals, on the stage of the Paris Opera, as often degenerating to lessons in mathematics, since the dancers had so much difficulty with Stravinsky's irregular fast rhythms. Once orchestral rehearsals started with Pierre Monteux, some of the players were offended at the curious sounds they were asked to make with their instruments. The scene changes were hampered by the fact that they had to be made in total darkness, and it was a noisy darkness, since Stravinsky had placed four drums in the prompt corner to play a continuous racket of sixteenth-notes to link scenes. Yet all the problems vanished in that most magical of balms, a successful opening night. One critic hailed the work as "a masterpiece, one of the most unexpected, most impulsive, most buoyant and lively that I know." Though the success was credited to the effectiveness of all the elements—not least Nijinsky's brilliant performance as the mechanical puppet with searing emotions—the music came in for lavish praise.

Petrushka became a banner work for the Russian Ballet, enjoying enormous success all over Europe and even in America, where in most cities it was the first work of Stra-

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away.

But getting help can. One call to Hazelden not only offers help, it offers real hope.

Call us and make tonight's performance the last. HAZELDEN®

Minnesota • Oregon • Florida • New York • Illinois

800-257-7800 • www.hazelden.org

©2004 Hazelden Foundation

vinsky's to be performed. Of course no one at the time could predict that Stravinsky would go on very soon to an even more astonishing and seminal work, *Le Sacre du printemps*, one that proved disconcerting even to many of Stravinsky's warmest admirers. Still, even though *Le Sacre* is universally regarded as the more important work, *Petrushka* remains as fascinating and delightful as these early appreciative critics found it. From the opening measure it positively dazzles the listener with its color and energy, and it moves with easy assurance between the "public" world of the fairground and the "private" world of Petrushka and his fellow puppets. The music is often so gestural that even in a concert performance, the images of the dancers are likely to perform in the listener's mind's eye.

The scenario is divided into four scenes, of which the first and last take place on the Admiralty Square in St. Petersburg during the 1830s during the Shrove-Tide fair (just before the beginning of Lent). These scenes are filled with incident and with elaborate overlays of musical figures representing the surge of characters coming and going at the fair. The second and third scenes of the ballet are interiors, devoted to the private emotional life of the puppet Petrushka, who is in love with the ballerina, while she in turn is enchanted by the Moor. Only at the very end of the work do the "public" and "private" worlds—or should one say "reality" and "fantasy"?—become entangled with one another.

The "plot" as such can be briefly told: the crowds at the fair are drawn to a small theater, where a showman opens the curtains to reveal three lifeless puppets, Petrushka (a sad clown), the pretty but vacuous ballerina, and the exotic but dangerous Moor. He charms them into life with his flute and they execute a dance, first jiggling on their hooks on the stage, then—to the astonishment of the spectators—coming down from the theater and dancing among the crowd.

The second scene begins as Petrushka is kicked or thrown into his little cell. He picks himself up and dances sadly, conscious of his grotesque appearance. He tries to fall in love with the ballerina, but when she enters, his ecstatic dance of joy is so uncouth that she flees. The third scene takes place in the Moor's cell. The ballerina captivates him, but their tryst is interrupted by the entrance of the jealous Petrushka. They quarrel, and the powerful Moor throws him out.

The final scene reverts to the main square, where the revelry has reached a new height. Crowds surge forward as all seek to celebrate the final evening before the start of Lent. Suddenly a commotion is heard in the little theater; Petrushka races out, closely pursued by the Moor, who strikes him down with a scimitar. The crowd is stunned by





WHEN YOU GIVE,
great music lives on

When you make a contribution to the Friends of Tanglewood, you support America's premier summer music festival—a magical blend of music and nature. Your gift allows audiences to share the incomparable experience of classical music performed at its best in the beautiful Berkshire Hills.

Tanglewood is also home to the Tanglewood Music Center, one of the leading centers for advanced musical study. Friends of the Tanglewood Music Center support gifted musicians from around the world who study, free of charge, with preeminent artists including BSO musicians.

FRIENDS OF
Tanglewood

Become a Friend of Tanglewood or a Friend of the Tanglewood Music Center today with a generous contribution. When you give, new talents emerge, people discover the arts, and great music lives on.

To make a gift, please call the Friends Office at (413) 637-5261 or visit us online at www.bso.org.



PHOTOGRAPHY: STU ROSNER
CONCEPT AND DESIGN: SAMETZ BL[illegible]

this apparent murder, and the showman is summoned. He, the supreme rationalist, demonstrates that the "body" is nothing more than a wooden puppet stuffed with sawdust. The crowd disperses. As the showman starts to drag the puppet offstage, he is startled to see Petrushka's ghost on the roof of the little theater, thumbing his nose at the showman and at all who have been taken in by his tricks.

We know that *Petrushka* was first conceived as a *Konzertstück* for piano and orchestra, and the music that Stravinsky wrote first corresponds to the Russian Dance at the end of the first tableau and the bulk of the second tableau, in which the piano plays a central role. But once he had embarked on the full-scale ballet, Stravinsky rather surprisingly forgot his musical protagonist, and the piano scarcely appears again, even when Petrushka is supposed to be onstage. When he rescored the work in 1946-47, Stravinsky corrected this oversight to some extent and gave the piano considerably more to play. It is usually claimed that Stravinsky's sole motivation for the revised orchestration was to enable him to copyright the work again, so that he could collect performance royalties. While the financial consideration certainly played a role in Stravinsky's thinking, Robert Craft notes, in an appendix to the first volume of Stravinsky correspondence that he edited, that many of the changes had been marked by Stravinsky years earlier as improvements that he desired after the experience of hearing *Petrushka* frequently in performance. In addition to increasing the piano part, the revision was also designed to correct many mistakes that had not been caught in the original edition and incorporate second thoughts to improve the projection of musical lines. Generating income from performance fees was a happy by-product.

—Steven Ledbetter

Maurice Ravel (1875-1937)
La Valse, Choreographic poem

First performance: January 8, 1920, Paris, Lamoureux Orchestra. *First BSO performances*: January 1922, Pierre Monteux cond. *First Tanglewood performance*: August 13, 1939, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 10, 1997, Charles Dutoit cond.

Ravel found it difficult to return to normal work after the ravages of the First World War. Quite aside from the long interruption in his compositional activity and the loss of many friends, he was suffering from a recurring insomnia that plagued him for the rest of his life and played a considerable role in the dramatic reduction of new works. He had already started sketching a symphonic poem that was intended to be a musical depiction of Vienna; naturally it was a foregone conclusion to cast the work as a grand orchestral waltz. Ravel had never yet visited the Austrian capital (he was only to do so in 1920, after finishing his big waltz composition), but he "knew" Vienna through the composers, going back to Schubert and continuing with the Strauss family and many others, who had added a special Viennese lilt to the waltz (in this sense Ravel was as familiar with Vienna as Bizet and Debussy were with Spain when they composed what we still regard as the most convincing "Spanish" music ever written).



The first sketches for *Wien* apparently date from 1907, when Ravel was completing another musical travelogue, the *Rapsodie espagnole*. He began orchestrating the work during 1914 but ceased after the outbreak of hostilities; he complained in his letters that the times were not suitable for a work entitled Vienna. After the war, Ravel was slow to

take up the composition again. Only a commission from Serge Diaghilev induced him to finish it, with the new title *La Valse, Poème chorégraphique*, and intended for production by the Russian Ballet. When the score was finished, however, Diaghilev balked. He could see no balletic character in the music, for all its consistent exploitation of a dance meter, and he refused to produce the ballet after all. (This marked the end of good relations between the composer and the impresario.) *La Valse* was first heard in concert form; only in 1928 did Ida Rubenstein undertake a ballet production of the score, for which Ravel added a stage direction: "An Imperial Court, about 1855." The score bears a brief scenic description:

> Clouds whirl about. Occasionally they part to allow a glimpse of waltzing couples. As they gradually lift, one can discern a gigantic hall, filled by a crowd of dancers in motion. The stage gradually brightens. The glow of chandeliers breaks out fortissimo.

The hazy beginning of *La Valse* perfectly captures the vision of "clouds" that clear away to reveal the dancing couples. The piece grows in a long crescendo, interrupted and started again, finally carried to an energetic and irresistible climax whose violence hints at far more than a social dance.

Ravel's date of "1855" for the *mise-en-scène* was significant. It marked roughly the halfway point of the century of Vienna's domination by the waltz—the captivating, carefree, mind-numbing dance that filled the salons, the ballrooms, and the inns, while the whole of Austrian society was slowly crumbling under an intensely reactionary government, the absolutism of Emperor Franz Joseph, who was twenty-five in 1855 and reigned until the middle of the First World War. The social glitter of mindless whirling about concealed the volcano that was so soon to explode. Ravel's *La Valse* has the captivating rhythms in full measure, but the music rises to an expressionistic level of violence, hinting at the concealed rot of the society. Would *La Valse* have been different if composed before the horrors of the war? Who can tell? In any case, consciously or not, Ravel's brilliantly orchestrated score captures the glitter and the violence of a society that, even as he was composing, had passed away.

—Steven Ledbetter



GUEST ARTISTS

For a biography of **Charles Dutoit**, see page 15.

Itzhak Perlman



Born in Israel in 1945, Itzhak Perlman completed his initial training at the Academy of Music in Tel Aviv. He came to New York and soon was propelled into the international arena with an appearance on *The Ed Sullivan Show* in 1958. Following his studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the prestigious Leventritt Competition in 1964, which led to a burgeoning worldwide career. Since then he has appeared with every major orchestra and in recitals around the world. During the past several years Mr. Perlman has also appeared on the conductor's podium with the Chicago, Boston, San Francisco, Dallas, Detroit, Houston, Pittsburgh, Seattle, Toronto, and Utah symphony orchestras, the New York Philharmonic, Philadelphia Orchestra, National Symphony, Los Angeles Philharmonic, and St. Paul Chamber Orchestra, and at the Ravinia and OK Mozart festivals. He is principal guest conductor of the Detroit Symphony. In July 2002 he was appointed music advisor of the St. Louis Symphony through the 2003-04 season. Internationally he has also led the Berlin Philharmonic, the London Philharmonic, the Concertgebouw Orchestra, the English Chamber Orchestra, and the Israel Philharmonic. A highlight of Mr. Perlman's U.S. recitals this year was the world premiere in February of Ellen Taaffe Zwilich's *Episodes*, commissioned by Ruth Eckerd Hall. Mr. Perlman has won four Emmy Awards, most recently for the PBS documentary *Fiddling for the Future*, a film about the Perlman Music Program. He has also appeared on *The Late Show with David Letterman, Sesame Street*, the PBS series *The Frugal Gourmet*, the *Tonight Show*, and numerous "Live From Lincoln Center" broadcasts and PBS specials. One of his proudest achievements was his collaboration with composer John Williams on Steven Spielberg's *Schindler's List*, in which he performed the violin solos. Mr. Perlman has won fifteen Grammy Awards, most recently for "The American Album" with Seiji Ozawa and the Boston Symphony Orchestra. Recently he was nominated for a Grammy for his EMI recording with pianist Martha Argerich of Beethoven and Franck violin sonatas. Mr. Perlman has a long association with the Israel Philharmonic. He performed with the IPO for history-making concerts in Warsaw and Budapest in 1987, representing the first performances by this orchestra and soloist in Eastern bloc countries. He also performed as soloist with the orchestra for its first visits to the Soviet Union, China, and India. Itzhak Perlman has taught full-time at the Perlman Music Program each summer since its founding ten years ago and currently holds the Dorothy Richard Starling Foundation Chair at the Juilliard School. Harvard, Yale, Brandeis, Roosevelt, Yeshiva, and Hebrew universities are among the institutions that have awarded him honorary degrees. President Reagan honored him with a Medal of Liberty in 1986, and in December 2000 President Clinton awarded him the National Medal of Arts. In December 2003 the John F. Kennedy Center for the Performing Arts granted him a Kennedy Center Honor, celebrating his contributions to the performing arts. His presence on stage, on camera, and in personal appearances of all kinds speaks eloquently on behalf of the disabled, and his devotion to their cause is an integral part of Mr. Perlman's life. Itzhak Perlman made his BSO debut in December 1966 and his Tanglewood debut in August 1967. He has since been a frequent guest soloist with the orchestra here, including annual visits since 1984.


EMC²
where information lives
Fr: knowing what's right
To: doing what's right
EMC IS COMMITTED TO THE COMMUNITIES IN WHICH WE LIVE AND WORK. We're proud to support a growing list of causes, projects, and events ranging from the concert hall to the classroom. We help customers of all sizes manage growing information through information lifecycle management—and we're honored to do our part for the world's knowledge, courage, respect, peace, and spirit of competition.
EMC², EMC, and where information lives are registered trademarks of EMC Corporation.
©2004 EMC® Corporation. All rights reserved.
Learn more at www.EMC.com.

2004 Tanglewood

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
123rd Season, 2003-2004

Sunday, August 29, at 2:30
SPONSORED BY EMC CORPORATION

HANS GRAF conducting

BEETHOVEN — Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso
Molto vivace—Presto—Tempo I—
Presto—Tempo I
Adagio molto e cantabile—Andante moderato—
Tempo I—Andante—Adagio
Presto—Allegro ma non troppo—Vivace—
Adagio cantabile—Allegro moderato—
Allegro—Allegro assai—Presto—Allegro
assai—Allegro assai vivace, alla marcia—
Andante maestoso—Adagio ma non troppo,
ma divoto—Allegro energico, sempre
ben marcato—Allegro ma non tanto—
Prestissimo

MEASHA BRUEGGERGOSMAN, soprano
MARY PHILLIPS, mezzo-soprano
GORDON GIETZ, tenor
RAYMOND ACETO, bass
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation begin on page 36.

This afternoon's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.



Corot

Delacroix

Ingres

Courbet

Géricault

Cabanel

Millet

Rousseau

The French Connection

"Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier includes some 70 masterpieces by Courbet and leading French artists of the period.

June 27-September 6, Daily 10:00am -5:00pm

Organized by the Musée Fabre, Montpellier, France; the Virginia Museum of Fine Arts, Richmond (March 26 – June 13, 2004); and the Sterling and Francine Clark Art Institute, with the Dallas Museum of Art (October 17, 2004 – January 2, 2005) and the Fine Arts Museums of San Francisco (January 22 – April 4, 2005) under the auspices of FRAME (French Regional and American Museum Exchange).

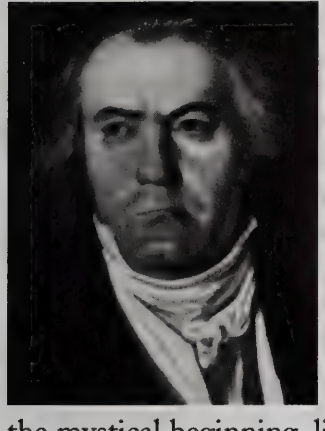
Discover the CLARK

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267 413-458-2303 WWW.CLARKART.EDU

NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Symphony No. 9 in D minor, Opus 125

First performance: May 7, 1824, Kärntnerthor Theater, Vienna, with the deaf composer on stage beating time, but Michael Umlauf cond.; Henriette Sontag, Karoline Unger, Anton Haitzinger, and Joseph Seipelt, soloists. *First BSO performances*: March 1882, Georg Henschel cond.; Mrs. Humphrey Allen, Mary H. How, Charles R. Adams, and V. Cirillo, soloists. *First Tanglewood performance*: August 4, 1938, to inaugurate the Music Shed, Serge Koussevitzky cond.; Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon, soloists; Cecilia Society chorus, Arthur Fiedler cond. *Most recent Tanglewood performance*: August 24, 2003 (celebrating the 65th anniversary of the dedication of the Koussevitzky Music Shed), James Conlon cond.; Sondra Radvanovsky, Stephanie Blythe, Vinson Cole, and James Morris, soloists; Tanglewood Festival Chorus, John Oliver, cond.



Beethoven's Ninth Symphony in D minor is one of the most beloved and influential of symphonic works, and one of the most enigmatic. Partly it thrives in legends: the unprecedented introduction of voices into a symphony, singing Schiller's *Ode to Joy*; the Vienna premiere in 1824, when the deaf composer could not hear the frenzied ovations behind him; the mystical beginning, like matter forming out of smoke and chaos. Above all there is the choral theme of the last movement, one of the most familiar tunes in the world.

Beethoven's epic symphony has always seemed to need a larger stage than the ordinary. It has become a universal ceremonial work. The Ninth was the obvious choice for Leonard Bernstein in his 1989 Berlin concert celebrating the end of the Wall. In Tokyo a few years earlier, *Daiku*, "The Big Nine," inaugurated a Sumo palace. In Communist China the piece has been denounced as a bourgeois artifact, embraced as a celebration of democratic internationalism. It served to inaugurate the Music Shed at Tanglewood in 1938, and more recently it has closed the BSO's Tanglewood season each year since 1997.

Yet has anyone really understood the Ninth Symphony?

On the face of it, that in his last years Beethoven would compose an ode to joy is almost unimaginable. As early as 1802, when he faced the certainty that he was going deaf, he cried in the "Heiligenstadt Testament": "For so long now the heartfelt echo of true joy has been a stranger to me!" Through the next twenty years before he took up the Ninth, he lived with painful and humiliating illness. Finally he told friends that he was only keeping at his job until the welcome release of death. The long struggle to become legal guardian of his nephew, and the horrendous muddle of their relationship, had brought him to the edge of madness.

In fact, the idea of setting Schiller's Ode was not a conception of Beethoven's melancholy last decade, but had been with him since his youth. Written in 1785, "*Ode an die Freude*" embodied the Enlightenment optimism of those years; it was sung on the streets by young revolutionaries. That was what Schiller's ecstatic and utopian verses meant to the teenaged Beethoven. In his early twenties he was already talking about setting them to music.

In old age one often returns to one's youth and its dreams. In 1822, in a time of political reaction and repression, and with a commission from the Philharmonic Society of London in hand, Beethoven once again took up Schiller's fire-drunk hymn to friendship, marriage, universal brotherhood, freedom, and joy.

The dramatic progress of the Ninth is usually described as "from darkness to light." Scholar Maynard Solomon refines that image into "an extended metaphor of a quest for Elysium." But what a strange darkness, and what a surprising journey!

The first movement begins with whispering string tremolos, but soon bursts into music monumental, declamatory, heroic—and at the same time gnarled, searching, and unsettling. While the gestures are decisive, the harmony is a restless flux that rarely settles into proper D minor, or anything else. Most peculiar of all in this sonata-form movement is that the recapitulation (the place where the opening music returns) appears not in the original D minor but in a strange D major that sounds not triumphant but somehow wrong, almost terrifying. The enormous coda sinks into a funeral march. Whose funeral? This apparently indomitable movement, gesturally like the "heroic" mode of Beethoven's middle period, harmonically in the more complex and ambiguous mode of his last period—is it heroic or anti-heroic?

The scherzo is one of Beethoven's most energetic and crowd-pleasing movements, yet one of his most complex. Largely it is manic counterpoint dancing through dazzling changes of key, punctuated by timpani blasts. Somehow, this minor-key scherzo sounds grandly playful. In the middle comes an astonishing Trio: a little wisp of folk song like you'd whistle on a summer's day, growing through mounting repetitions into something hypnotic and monumental.

The slow movement is made of alternating variations on two ethereal, long-breathed, major-key themes. The variations on the first theme are liquid, meandering, like trailing your hand in water beside a drifting boat. Harmonies stretch out; the music barely moves. There are moments of yearning, little dance turns, everything unfolding like an improvisation. It is a pool of serenity between the searchings and stresses of the surrounding movements.



Starting around 1815, Beethoven jotted down ideas toward what became the first movement. After the commission arrived in 1822, he first fixed on the finale theme, his long-imagined setting of *Ode an die Freude*. That little tune like a folk song would be the goal of the symphony, melodic material in the first three movements hinting at it. The "*Freude*" melody arrives in the finale as the symphony's destination and revelation.

The finale is easy to outline, hard to explain. It is an introduction followed by kaleidoscopic variations on the *Freude* theme, with occasional interludes between variations. It finishes with an ecstatic coda, the chorus and solo quartet declaiming the joyful spirit's vision of Elysium.

The movement begins with a dissonant shriek that Richard Wagner called the "terror fanfare." Then come basses in quasi-recitative, as if from an oratorio but wordless (a gesture suggesting words, to prepare the entry of actual ones). We hear snippets of the previous movements; in each case, the basses cut off the recollection: not that...not that...not that. *This*, then: like a composer humming to himself, the basses play the *Freude* theme, unaccompanied. The tune is developed in counterpoint rising to a climax; these are the first variations. In turn they are cut off by a resurgence of the terror fanfare. From that tumult arises a real voice, a real recitative, singing Beethoven's words to his listeners: "Oh friends, not these tones..." Soon the chorus arrives, crying "Joy! Joy!"

From there the variations unfold with their startling contrasts and their singular grandeur. We hear choral proclamations of the *Freude* theme. We hear a grunting, lurching, military march heroic in context ("Joyfully, like a hero towards victory") yet apparently satiric in tone, in a style the Viennese called "Turkish." It resolves inexplicably into a learned double fugue. We hear a kind of Credo reminiscent of Gregorian chant ("Be embraced, you millions! Here's a kiss for all the world!"). We hear a spine-tingling evocation of the Godhead ("Seek Him beyond the stars!"), followed by another exalted double fugue. The coda is boundless jubilation.

Throughout his career, Beethoven had intensified the kinds of single-movement contrasts he inherited from his mentors Haydn and Mozart. In the finale of the Ninth he pushes the contrast until it threatens to shatter the unity. (For some critics, unity does shatter.) The finale's episodes are learned, folklike, ecclesiastical, childlike, sublime, Turkish. In his quest for universality, is Beethoven embracing the ridiculous alongside the sublime? Or is he signifying that the world he's embracing includes not only the elevated but the popular, the West and the East? Could we call the unsettled opening movement a questioning of the heroic voice that dominated Beethoven's middle years? (The *Eroica* Symphony was originally dedicated to Napoleon.) Does the finale intimate another, more inner, more spiritual path to the light?

In the end, if there are things wrong with the Ninth Symphony, there are far more important things right with it. Its problems are unresolved questions of form, style, interpretation. Its triumph is its existence in the world as a social and ethical document that not only celebrates the unity of humanity, but proposes to foster that unity. That is what the Ninth means to peoples everywhere, and why it belongs to great ceremonies. It has done what Beethoven meant it to do: embrace the millions. And his avatar of universal joy and brotherhood is a little tune that anybody in the world can sing, and probably half of humanity knows.

—Jan Swafford

Text and translation begin on the next page.



Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, "To Joy"

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

—*Beethoven*

O friends, not these tones;
Rather, let us tune our voices

In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful even in death.

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,

Joy, beauteous, godly spark,
Daughter of Elysium,

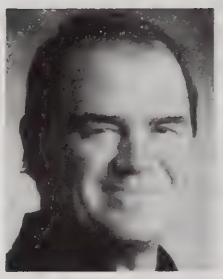


Wir betreten feuertrunken,	Drunk with fire, O Heavenly One,
Himmlische, dein Heiligtum.	We come unto your sacred shrine.
Deine Zauber binden wieder,	Your magic once again unites
Was die Mode streng geteilt,	That which Fashion sternly parted.
Alle Menschen werden Brüder,	All men are made brothers
Wo dein sanfter Flügel weilt.	Where your gentle wings abide.
Seid umschlungen, Millionen!	Be embraced, ye Millions!
Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Ihr stürzt nieder, Millionen?	Do you fall headlong, ye Millions?
Ahnest du den Schöpfer, Welt?	Have you any sense of the Creator, World?
Such ihn überm Sternenzelt!	Seek him above the canopy of the stars!
Über Sternen muss er wohnen.	Surely he dwells beyond the stars.
Freude, schöner Götterfunken,	Joy, beauteous, godly spark,
Tochter aus Elysium,	Daughter of Elysium,
Wir betreten feuertrunken,	Drunk with fire, O Heavenly One,
Himmlische, dein Heiligtum.	We come unto your sacred shrine.
Seid umschlungen, Millionen!	Be embraced, ye Millions!
Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Ihr stürzt nieder, Millionen?	Do you fall headlong, ye Millions!
Ahnest du den Schöpfer, Welt?	Have you any sense of the Creator, World?
Such ihn überm Sternenzelt!	Seek him above the canopy of the stars!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Freude, Tochter aus Elysium!	Joy, Daughter of Elysium!
Deine Zauber binden wieder,	Your magic once again unites
Was die Mode streng geteilt,	That which Fashion sternly parted.
Alle Menschen werden Brüder,	All men are made brothers
Wo dein sanfter Flügel weilt.	Where your gentle wings abide.
Seid umschlungen, Millionen!	Be embraced, ye Millions!
Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Freude, schöner Götterfunken,	Joy, beauteous, godly spark,
Tochter aus Elysium!	Daughter of Elysium!
Freude, schöner Götterfunken!	Joy, beauteous, godly spark!

Translation copyright ©Donna Hewitt; all rights reserved.

GUEST ARTISTS

Hans Graf



Austrian conductor Hans Graf is music director of the Houston Symphony, a post for which he was unanimously chosen in September 2000. He is also music director of the Orchestre National Bordeaux Aquitaine and recently completed his eighth and final season as music director of the Calgary Philharmonic. In the United States he is guest conductor with the orchestras of Boston, Cleveland, Pittsburgh, Atlanta, St. Louis, Baltimore, Dallas, and St. Paul, among many others, and participates in festivals including Blossom, Tanglewood, Wolftrap, and the Mostly Mozart Festival. During the 2003-04 season Mr. Graf made his Philadelphia Orchestra and National Symphony debuts. Internationally, he conducted in Scandinavia, France, Italy, Japan, and Australia. He appears with the Vienna Philharmonic, Vienna Symphony, and Leipzig Gewandhaus Orchestra as well as with the St. Petersburg, Czech, and Israel philharmonics, and participates in the Maggio Musicale Fiorentino, Bregenz, Aix-en-Provence, Orange, and Savonlinna festivals. He appeared at the Salzburg Festival for twelve consecutive seasons. Mr. Graf first conducted the Vienna State Opera in 1981 and has since conducted operatic productions in Berlin, Munich, Paris, and Rome. His extensive opera repertoire includes several world





SURPRISE YOUR EYES

SMITH COLLEGE
MUSEUM OF ART

American and Western European masterworks.

Contemporary gems and art from diverse cultures.

The Cunningham Center for the Study of Prints, Drawings and Photographs.

Artist designed restrooms. Museum Shop and Café.

Hours, exhibitions and admission: 413.585.2760 or **www.smith.edu/artmuseum**

premieres. Born in 1949 near Linz, Hans Graf studied violin and piano as a child. Through his sister and brother-in-law, he discovered the orchestral works of Debussy, Ravel, Bartók, and Stravinsky. In 1967 he entered the Musikhochschule in Graz, receiving diplomas in piano and conducting. He then worked with Franco Ferrara in Siena, Sergiu Celibidache in Bologna, and Arvid Jansons in Weimar and Leningrad. In 1975-76 Mr. Graf was music director of the Iraqi National Symphony Orchestra in Baghdad. He began coaching at the Vienna State Opera in 1977, and his international career was launched in 1979 when he was awarded first prize at the Karl Böhm Competition. He was appointed music director of the Mozarteum Orchester Salzburg in 1984. Hans Graf's discography includes the complete symphonies of Mozart and Schubert and the premiere recording of Zemlinsky's opera *Es war einmal.* He has recorded for EMI, Orfeo, Erato, Capriccio, and JVC and is currently recording the complete orchestral works of Dutilleux with the Orchestre National Bordeaux Aquitaine for the BMG/Arte Nova label. In June 2002 Mr. Graf was awarded the Chevalier de l'Ordre de la Legion d'Honneur by the French government for championing French music. He has been a frequent guest of the Boston Symphony Orchestra since his debut in Boston in March 1995. He made his Tanglewood debut in August 1997, made his most recent Symphony Hall appearance in November 2003, and returns to the Tanglewood podium today for his second appearance of the summer, having led an all-Dvořák propram with the orchestra last month.

Measha Brueggergosman



Making her BSO debut this afternoon, Canadian soprano Measha Brueggergosman is in great demand as a concert artist and opera singer. She was awarded the Grand Prize at the 2002 Jeunesses Musicales Montreal International Competition and has been a prizewinner in other renowned competitions including those of the Wigmore Hall in London, the George London Foundation in New York, the Queen Sonja International Music Competition in Oslo, and the ARD Music Competition in Munich. She also is a recipient of the prestigious Canada Council and Chalmers Performing Arts Grants. Ms. Brueggergosman studied at the University of Toronto with Mary Morrison and in Germany with Edith Wiens, as well as with Christoph Eschenbach, Brigitte Fassbaender, Margo Garrett, Håkan Hagegård, Rudolf Piernay, and Thomas Quasthoff. Highlights of her 2003-04 season included two programs with the Montreal Symphony Orchestra (singing Wagner's Wesendonck Lieder and selections from Mahler's *Des Knaben Wunderhorn*), Dvořák's Requiem with the Kitchener Waterloo Philharmonic, a Christmas Gala live broadcast with the Canadian Opera Company Orchestra, Verdi's Requiem in Lon-

TANGLEWOOD FESTIVAL CHORUS AUDITIONS

Tuesday, September 14, at Symphony Hall

Reservations are currently being taken for the Tanglewood Festival Chorus's September 14th auditions at Symphony Hall in Boston for all voice parts. The 2004-2005 season will include Mahler's Symphony No. 8, Berlioz's *Roméo et Juliette*, and Wagner's *The Flying Dutchman*, all to be conducted by the BSO's new music director James Levine. The Mahler and Berlioz works will be performed at Carnegie Hall in New York as well as in Boston. Additional repertoire will include Brahms's *Nänie*, *Gesang der Parzen*, and *Schicksalslied* as part of an all-Brahms program conducted by Rafael Frühbeck de Burgos. To make a reservation for an audition, please call (617) 638-9461 or e-mail tfc@bso.org.

don's Royal Albert Hall, Strauss's Four Last Songs with the Munich Symphony Orchestra, Beethoven's Symphony No. 9 with the Vancouver Symphony, Berlioz's *Les Nuits d'été* with the Quebec Symphony Orchestra, and performances with the Manitoba Chamber Orchestra of Copland's Emily Dickinson songs and Barber's *Knoxville: Summer of 1915*, the latter two being recorded for future release by CBC Records. She gives solo recitals in Vancouver, Toronto, Ottawa, Calgary, and in Iceland and Finland. Ms. Brueggergosman's appearances in past seasons have included a Royal Command Performance for Queen Elizabeth II, Janáček's *Glagolitic Mass* with the Stuttgart Philharmonic, Britten's *War Requiem* with the Ottawa Symphony, Liù in *Turandot* and roles in *Elektra* and *Dead Man Walking* with Cincinnati Opera, a recital debut at Roy Thomson Hall in Toronto, the Verdi Requiem with Helmuth Rilling at the International Beethoven Festival Bonn, Krzysztof Penderecki's *Credo* with the Toronto Symphony Orchestra conducted by the composer, Franz Schmidt's *The Book with Seven Seals* together with Ben Heppner in Toronto, and a concert in Ottawa with the National Arts Centre Orchestra under the baton of Pinchas Zukerman. Ms. Brueggergosman also has been honoured to sing for the Prince of Wales and for Nelson Mandela.

Mary Phillips



Making her BSO debut this afternoon, American mezzo-soprano Mary Phillips is in demand by opera, concert and recital presenters worldwide for her performances in a wide range of repertoire. Her international opera debut took place in Tenerife (Canary Islands) in concert performances of *Die Walküre* (Rossweise) with Simon Estes, and she has since repeated the role at the Dallas Opera and in her Seattle Opera debut. This past season she joined the roster of the Metropolitan Opera and gave her first performances as Erda in the Scottish Opera's *Ring* Cycle at the Edinburgh International Festival, in Glasgow, and in Salford. She has appeared in a concert performance of Strauss's *Die Liebe der Danae* with the American Symphony Orchestra and Leon Botstein at Avery Fisher Hall, a performance recorded and recently released by the Telarc label. In



2004-05 Ms. Phillips will sing Preziosilla in Verdi's *La forza del destino* with the Metropolitan Opera. She recently made her role debut as Adalgisa in *Norma* at Fort Worth Opera. This summer she returned to the Gran Teatre del Liceu in Barcelona as Sextus in Handel's *Giulio Cesare*. Her San Francisco Opera debut was in a new production of *Rigoletto*. Other roles include Rosina in *Il barbiere di Siviglia*, Zerlina in *Don Giovanni*, Irene in Handel's *Atalanta*, Irene in *Theodora* with Boston Baroque, and Carmen in her Arizona Opera debut, as well as Mercedes in San Francisco, Siebel in *Faust*, Nicklausse in *Les Contes d'Hoffmann*, Junon in a Mark Morris production of Rameau's *Platée*, and, at Virginia Opera, Dorabella in *Così fan tutte*, opposite her identical twin sister Lori as Fiordiligi. In 2002-03 she sang Sister Helen Prejean in Jake Heggie's *Dead Man Walking* at Austin Lyric Opera. In concert, she performed the world premiere of Michael Torke's *Four Seasons* and Aaron Kernis's *Garden of Light* for her New York Philharmonic debut under Kurt Masur. She performs Leonard Bernstein's *Jeremiah* Symphony with the National Symphony Orchestra and Leonard Slatkin this season at the Kennedy Center in Washington, D.C. She has also appeared with the Los Angeles Philharmonic and Zubin Mehta, the Hong Kong Philharmonic, and the Atlanta, Indianapolis, Dallas, Charlotte, Houston, Colorado, and Pittsburgh symphonies, the Orchestra of St. Luke's, and the Handel & Haydn Society, among others. A frequent recitalist, Ms. Phillips made her Carnegie Hall recital debut with pianist Ted Taylor; she was presented in her New York recital debut by the Marilyn Horne Foundation. Ms. Phillips holds degrees in both music and theater from Rhode Island College, and a master's degree in music from Yale University. She is a recipient of the prestigious Kennedy Center National Acting Award, among other awards and honors. Ms. Philips currently lives in New York with her husband, baritone Philip Cutlip, and their young son, Max.

Gordon Gietz



Gordon Gietz is equally active in operatic and concert repertoire encompassing a wide range of musical styles. His recent activities include an acclaimed summer 2003 performance as Don Ottavio in *Don Giovanni* with the Paris Opéra–Bastille; *Carmina burana* in the San Francisco Symphony's "Summer in the City" series; returns to le Grand Théâtre de Genève for Kudrjas in *Kátya Kabanová* and to Paris Opera for Alfred in *Die Fledermaus* and Tamino in *Die Zauberflöte*; Fritz in *La Grande Duchesse de Gerolstein* with the Opera Company of Philadelphia, and his La Scala debut in *Dialogues des Carmélites* as the Chevalier in a production by Robert Carsen. In recent seasons Mr. Gietz has made debuts at the Royal Opera, Covent Garden, as Stingo in *Sophie's Choice*; at the Théâtre du Châtelet as Steva in *Jenůfa*, and at De Vlaamse Opera as Rinuccio in *Gianni Schicchi*. He has also sung with Nederlandse Opera and at the Teatro Comunale di Bologna. Among orchestral engagements were his Atlanta Symphony debut singing Rodolfo in *La bohème* with Robert Spano conducting; Bénédict in *Béatrice et Bénédict* under Sir Colin Davis with the New York Philharmonic and with Michel Plasson and the Orchestre de Toulouse; and Beethoven's Symphony No. 9 at the Hollywood Bowl with the Los Angeles Philharmonic under Esa-Pekka Salonen and with the San Diego Symphony. Mr. Gietz created the role of Camille Raquin in Tobias Picker's *Thérèse Raquin* in his debut with Dallas Opera. He has also sung at Santa Fe Opera, the Saito Kinen Festival, Lincoln Center, West Australian Opera, and the major Canadian houses including l'Opéra de Montréal, the Canadian Opera Company, Calgary Opera, Vancouver Opera, and Edmonton Opera. He sang the Duke in a new production of *Rigoletto* opposite Youngok Shin in Beijing, China, and Viet Nam. His concert experience includes appearances with the New York Philharmonic and Masur, the Cleveland Orchestra with Slatkin, the Montreal Symphony with Dutoit, Winnipeg Symphony with Bramwell Tovey, the Minnesota Orchestra, and the Philadelphia Orchestra. He has performed Beethoven's Symphony No. 9 with the Houston Symphony and Eschenbach, l'Orchestre Métropolitain, the Toronto Symphony Orchestra and Jukka-Pekka Saraste, and the Los Angeles Philharmonic. He has also performed with Boston Baroque, the Baltimore Symphony, the Calgary Philharmonic, the Concertgebouw

3rd Annual
Brandeis in the Berkshires
Lecture Series
Shakespeare and Company, Founder's Theatre


Ann W. Richards

July 12, 2004
An Evening with Former Texas Governor, The Honorable Ann W. Richards
Former Governor of Texas


Rabbi Irwin Kula

July 27, 2004
Post-Denominational Judaism: In An Age of Freedom, Affluence and Power
President, National Center for Jewish Leadership and Learning *(CLAL)*



Alice Hoffman

August 9, 2004
The Power of Gender: Women's Voices, Women's Stories Special Reading with Q&A and Book Signing
New York Times Best-Selling Novelist and Oprah Book Choice Award Winner

Lectures begin at 8 p.m. and are open to the public.
Tickets are $8
To order tickets, phone Shakespeare & Co Box Office.
#413-637-3353
Brandeis in the Berkshires was founded in 2002 through the generous support and vision of
Harold Grinspoon and the Harold Grinspoon Foundation.

Barrington Stage Company

SWEET CHARITY
June 24 - July 17
Book by Neil Simon
Lyrics by Dorothy Fields
Music by Cy Coleman

THE GOD COMMITTEE
July 22 - August 7
By Mark St. Germain

CYRANO DE BERGERAC
August 12 - 28
By Edmond Rostand
Original music by Ray Leslee
Adapted by Julianne Boyd

bsc
barrington stage company
Julianne Boyd, Artistic Director
413 528-8888
www.barringtonstageco.org



Orchestra of Amsterdam, and the Montreal Symphony. Mr. Gietz recently made his London debut with John Eliot Gardiner in Beethoven's Symphony No. 9 at the BBC Proms. He made his BSO debut at Tanglewood in July 2001 as soloist in Orff's *Carmina burana*, his only previous appearance with the orchestra.

Raymond Aceto



American bass Raymond Aceto has established an important presence among the world's leading opera companies and symphony orchestras. His 2003-04 season began with Lyric Opera of Chicago as Fafner in *Siegfried* and the Old Hebrew in *Samson et Dalila*. He sang the title role in Boito's *Mefistofele* with Boston's Chorus Pro Musica, Zaccaria in *Nabucco*, and his Vienna State Opera debut as Ramphis in *Aida*. In recent seasons his roles have included the King of Egypt at the Metropolitan Opera, Raimondo in *Lucia di Lammermoor* with Houston Grand Opera, Leporello in *Don Giovanni* with Dallas Opera, his Théâtre de la Monnaie debut as Loredano in a new production of Verdi's *I due Foscari*, and his debut at the Arena di Verona singing Escamillo in *Carmen* and Ramfis in *Aida*. His debut with Lyric Opera of Chicago was as the High Priest in *Nabucco*, and he has since appeared there as Banquo in *Macbeth*, Basilio in *Il barbiere di Siviglia*, Nourabad in *Les Pêcheurs de perles*, and Alaska Wolf Joe in *The Rise and Fall of the City of Mahagonny*. Mr. Aceto made his debut with San Francisco Opera as Monterone in *Rigoletto*. He has also sung with the Netherlands Opera, Montreal Opera, the Canadian Opera Company, and the companies of Santa Fe, Philadelphia, Seattle, Baltimore, Cincinnati, Cleveland, and Saint Louis, as well as with Piedmont Opera Theatre and at the Spoleto (USA) Festival, among others. Highlights of Raymond Aceto's concert appearances include Mahler's Eighth Symphony, Stravinsky's *Pulcinella*, and Ravel's *L'enfant et les sortilèges* with the San Francisco Symphony and Michael Tilson Thomas; Beethoven's C major Mass with the Cleveland Orchestra and Leonard Slatkin; and as bass soloist in Beethoven's Symphony No. 9 in Toronto

IN HARMONY WITH SCIENCE



Concert for the Cure

SUNDAY, OCTOBER 10TH, 5PM

Donated by Members of the BOSTON SYMPHONY ORCHESTRA
Led By EDO DE WAART Guest Soloist, ANDRÉ WATTS

FOR MORE INFORMATION CALL: 888.310.7100
VISIT US ON THE WEB: WWW.CONCERTFORTHECURE.ORG

and at the Hollywood Bowl. A graduate of the Metropolitan Opera's Young Artist Development Program, the Ohio-born bass has appeared frequently with the company since his debut as the Jailer in *Tosca* during the 1992-1993 season. In 1995 and 1996 Mr. Aceto was awarded Richard Tucker Foundation Career Grants, and in 1994 he was a recipient of a Sullivan Foundation Award. In 1996 he traveled to Japan for performances and a recording of *The Rake's Progress* with Seiji Ozawa conducting. He can also be heard in the role of Capellio in Teldec's recording of *I Capuleti e i Montecchi*. Mr. Aceto's only previous appearance with the BSO at Tanglewood was for his BSO debut as the Second Soldier in a concert performance of Strauss's *Salome* in August 2001.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. It gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall, and it performed its Jordan Hall debut program in Boston this past May. The Tanglewood Festival Chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams. With Bernard Haitink and the BSO they have recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody and *Nänie* for Philips. Their recordings with Seiji Ozawa include Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, all on Philips; Beethoven's Choral Fantasy, on Telarc; Mendelssohn's *Midsummer Night's Dream* music, on Deutsche Grammophon; and Berlioz's Requiem, Fauré's Requiem, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

(*Names followed by asterisks denote chorus members who sing in both the Prelude Concert of Friday, August 27, and the Beethoven Ninth Symphony on Sunday, August 29. Those without an asterisk sing only in the Beethoven Ninth Symphony.)

Sopranos
Carol Amaya
Meredith Malone Armbrust*
Angel Baker
Myfanwy Callahan*
Jenifer Lynn Cameron*
Anna Carr*
Emily Anderson Chinian
Lorenzee Cole*
Mary Egan Cramer
Sarah Dorfman Daniello
Mary A. V. Feldman
Maura E. Finn*
Stefanie Gallegos
Rachel Gillett*
Karen Ginsburg*
Bonnie Gleason*
Elisabeth Gondek
Amy Hanneman
Emily Jaworski*
Carrie Kenney
Eun-Jung Kim
Yoo Kyung Kim
Michiko Kita
Nancy Kurtz*
Charlotte Landrum*
Laura Mennill*
Renee Dawn Morris*
Kieran Murray*
Kimberly Pearson
Laura Stanfield Prichard*
Melanie W. Salisbury*
Johanna Schlegel*
Pamela Schweppe
Lynn Shane
Alison Sibley
Patricia J. Stewart
Joy Tappen*
Alison L. Weaver
Donna R. Westervelt*
Kirstie Wheeler

Mezzo-sopranos
Betty B. Blume*
Lauren A. Boice*
Donna Brezinski Caliguri
Abbe Dalton Clark*
Sue Conte
Diane Droste*
Barbara Naidich Ehrmann
Paula Folkman*
Debra Swartz Foote
Dorrie Freedman*
Irene Gilbride*
Erin Graham*
Jessica Hao*
Donna Hewitt-Didham
Gale Livingston*
Amanda J. Mason*
Kristen McEntee*
Louise-Marie Mennier*
Antonia R. Nedder
Marian Rambelle
Rebekah Skirball*
Cypriana V. Slosky*
Julie Steinhilber*
Cindy Vredeveld*
Christina Lillian Wallace
Marguerite Weidknecht*
Jacque E. Wilson*

Tenors
Brian Anderson*
David P. Bergers*
Richard A. Bissell
Jonas Budris
Victor Calcaterra
Stephen Chrzan*
Andrew Crain*
Bill Cutter
Jose Delgado*
Tom Dinger*
Carey D. Erdman*
Keith Erskine
Len Giambrone
Gregory A. Gonser*
J. Stephen Groff
Mark H. Haddad*
Thom Kenney*
Kwan H. Lee *
Lance Levine
Henry Lussier*
John Vincent MacInnis
Mark Mozgowiec*
Mark Mulligan*
David Norris*
John R. Papirio
Dwight E. Porter*
Brian R. Robinson*
Paul Rolanti
Peter L. Smith
Stephen E. Smith*
Don P. Sturdy*
Martin S. Thomson*
Marc Velez
Stratton P. Vitikos
Kurt Walker*

Basses
Solomon Berg
Daniel E. Brooks*
Arthur M. Dunlap
Joel Evans*
Matt Giamporcaro
Mark Gianino*
Jim Gordon*
Jay Gregory
Elliott Gyger*
Jeramie D. Hammond*
Robert J. Henry*
Ishan Arvell Johnson
William Koffel*
Bruce Kozuma*
Timothy Lanagan*
Daniel Lichtenfeld
David K. Lones*
Martin F. Mahoney II
Lynd Matt
Stephen H. Owades*
David Perkins*
Michael Prichard*
Robert Saley*
Gregory Sands*
Karl Josef Schoellkopf
Kenneth D. Silber
Scott Street
Peter S. Strickland*
Bradley Turner*
Terry L. Ward
Peter J. Wender
Carl T. Wrubel

Felicia A. Burrey, Chorus Manager
Julie G. Moerschel, Assistant Chorus Manager
Frank Corliss and Martin Amlin, Rehearsal Pianists
Laura Mennill, Czech Language Coach for Prelude Concert



THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2003, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center Annual Fund, and Tanglewood restricted annual gifts. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and businesses for their annual support of $2,500 or more during the 2003-2004 season. For further information, please contact the Friends Office at (413) 637-5261.

APPASSIONATO $100,000 and up

Anonymous (1)
George and Roberta Berry

VIRTUOSO $50,000 to $99,999

Country Curtains
Dr. Carol Reich and
Mr. Joseph Reich

ENCORE $25,000 to $49,999

Linda J.L. Becker
Gregory Bulger
A Friend of the Tanglewood
Music Center
Dorothy and Charles Jenkins
Mr. and Mrs. Edward H. Linde
Mr. and Mrs. Abe Pollin
Stephen and Dorothy Weber

MAESTRO $15,000 to $24,999

Anonymous (1)
Susan Baker and Michael Lynch
Canyon Ranch of the Berkshires
Mr. and Mrs. Joseph L. Cohen
Ginger and George Elvin
Mr. and Mrs. Daniel Freed
The Frelinghuysen Foundation
Mr. and Mrs. Michael L. Gordon
James A. Macdonald Foundation
Stephen B. Kay and Lisbeth Tarlow
Mrs. August R. Meyer
Mrs. Evelyn Nef
Mrs. K. Fred Netter
Olivetti Foundation, Inc.
Annette and Vincent O'Reilly
Red Lion Inn
Mrs. Anson P. Stokes
Mr. and Mrs. Wilmer J. Thomas, Jr.
Loet and Edith Velmans

BENEFACTORS $10,000 to $14,999

Anonymous (1)
Banknorth
Berkshire Bank
Blantyre
Jan Brett and Joseph Hearne
Catherine and Paul Buttenwieser
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
The Fassino Foundation, Inc.
Nancy J. Fitzpatrick and
Lincoln Russell
The Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Robert J. Lepofsky
Dr. Raymond and
Hannah H. Schneider
Evelyn and Ronald Shapiro
The Studley Press, Inc.

SPONSORS $5,000 to $9,999

Anonymous (3)
Mr. and Mrs. William F. Allen, Jr.
Robert Baum and Elana Carroll
The Berkshires Capital Investors
Ann and Alan H. Bernstein
Mr. and Mrs. Lee N. Blatt
Judy and Simeon Brinberg
Ann Fitzpatrick Brown
James and Tina Collias
Ranny Cooper and David Smith
Mr. and Mrs. Herbert J. Coyne
Crane & Company, Inc.
Mr. and Mrs. William Cruger
Mr. and Mrs. Clive S. Cummis
Ms. Marie V. Feder
Mr. and Mrs. Dale E. Fowler
Mr. Michael Fried
Mr. and Mrs. Belvin Friedson
Mr. Louis R. Gary
Mr. and Mrs. J. Arthur Goldberg
Roberta and Macey Goldman
Mr. and Mrs. Robert A. Goodman
John and Chara Haas
Dr. Lynne B. Harrison
Mr. and Mrs. Francis W. Hatch, Jr.
Mr. and Mrs. Ira Haupt II
Ms. Rhoda Herrick
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. Lawrence S. Horn
Dr. and Mrs. Allen Hyman
Inland Management Corporation
Mr. and Mrs. Everett Jassy
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Michael P. Kahn
Mr. and Mrs. Louis Kaitz
Mrs. Leonard S. Kandell

SPONSORS $5,000 to $9,999 *(continued)*

Natalie and Murray S. Katz
Msgr. Leo A. Kelty
Mr. and Mrs. Michael Kittredge
Koppers Chocolate
Mr. and Mrs. Rudolf M. Kroc
Liz and George Krupp
Roger and Myrna Landay
Legacy Banks
Mrs. Vincent Lesunaitis
Buddy and Nannette Lewis
Mr. and Mrs. Edwin N. London
Jay and Shirley Marks
Mr. and Mrs. Thomas T. McCain
Cynthia and Randolph Nelson
May and Daniel Pierce
Claudio and Penny Pincus
Mr. and Mrs. Millard H. Pryor, Jr.
Lila and Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Barbara and Michael Rosenbaum
Mr. Joseph D. Roxe
David and Sue Rudd
Mr. and Mrs. Alan Sagner
Mr. and Mrs. Ira Sarinsky
Mr. and Mrs. Dan Schusterman
Arlene and Donald Shapiro
Hannah and Walter Shmerler
Mr. Peter Spiegelman and
Ms. Alice Wang
Margery and Lewis Steinberg
Marjorie and Sherwood Sumner
Mr. and Mrs. George A. Suter, Jr.
Mr. Aso Tavitian
Diana Osgood Tottenham
Ms. June Ugelow
Mrs. Cecille Wasserman
Mrs. Charles H. Watts II
Karen and Jery Waxberg
Mrs. John Hazen White
Mr. and Mrs. Ira Yohalem

MEMBERS $2,500 to $4,999

Anonymous (8)
Mrs. Janet Adams and
Mr. James Oberschmidt
Mr. and Mrs. Alan Ades
Drs. Paula Algranati and
Barry Izenstein
Mr. and Mrs. Ronald Altman
Harlan and Lois Anderson
Arthur Appelstein and
Lorraine Becker
Apple Tree Inn and Restaurant
Gideon Argov and Alexandra Fuchs
The Barrington Foundation, Inc.
Mr. John A. Barry, Jr.
Ms. Lucille M. Batal
Helene and Ady Berger
Jerome and Henrietta Berko
Berkshire Life Co. of America
Mr. and Mrs. Allen J. Bernstein
Ms. Joyce S. Bernstein and
Mr. Lawrence M. Rosenthal
Hildi and Walter Black
Ann and Neal Blackmarr
Eleanor and Ed Bloom
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Mark G. and Linda Borden
Arlene and Dr. Stuart H. Brager
Jane and Jay Braus
Broadway Manufacturing Supply
Mr. and Mrs. Richard Brown
Samuel B. and Deborah D. Bruskin
Cain, Hibbard, Myers & Cook
Phyllis H. Carey
Mary Carswell
Iris and Mel Chasen
Barbara Cohen-Hobbs
Mr. and Mrs. Stewart M. Colton
Linda Benedict Colvin
Cornell Inn
Ms. Alice Datlof
Mr. and Dr. Trayton Davis
Dr. and Mrs. Harold L. Deutsch
Mr. and Mrs. Jeff Diamond
Channing and Ursula Dichter
Chester and Joy Douglass
Dresser-Hull Company
Ms. Judith R. Drucker
Terry and Mel Drucker
John and Alix Dunn
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Monroe B. England
Eitan and Malka Evan
Roz and Bob Feldman
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. David Forer
Mr. and Mrs. Herb Franklin
I. Robert and Aviva Freelander
Carolyn and Roger Friedlander
Myra and Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Jill and Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Agostino Galluzzo and Susan Hoag
Mr. and Mrs. Gerald N. Gaston
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
Dr. Donald and Phoebe Giddon
Mr. and Mrs. Stephen A. Gilbert
Cora and Ted Ginsberg
David H. Glaser and
Deborah F. Stone
Sy and Jane Glaser
Dr. Morton Gluck
Mr. and Mrs. Seymour L. Goldman
Dr. and Mrs. Morris Goldsmith
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. and Mrs. Richard Grausman
Mr. Harold Grinspoon and
Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Felda and Dena Hardymon
William Harris and
Jeananne Hauswald
Mr. Gardner C. Hendrie and
Ms. Karen J. Johansen
Mrs. Paul J. Henegan
Mr. and Mrs. Peter Herbst
Mr. & Mrs. Murray Hershman
Mr. and Mrs. Robert I. Hiller
Dr. and Mrs. Ronald Hinds
Mr. Arnold J. and
Helen G. Hoffman
Mr. and Mrs. Charles Hoffman
Dr. Joan O. Hoffman and
Mr. Syd Silverman
Dr. and Mrs. Edwin H. Hopton
Mrs. Ruth W. Houghton
Housatonic Curtain Company
Mr. and Mrs. William R.
Housholder
Stephen and Michele Jackman
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Daniel R. Johnson
Ms. Lauren Joy and
Ms. Elyse Etling
Nedra Kalish
Adrienne and Alan Kane
Mr. and Mrs. Arnold Y. Kapiloff
Leonard Kaplan and
Marcia Simon Kaplan
Martin and Wendy Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Howard Kaufman
Mr. and Mrs. Bruce Kelly

Continued on page 48

Mr. and Mrs. Carleton F. Kilmer
Deko and Harold Klebanoff
Dr. and Mrs. Lester Klein
Dr. and Mrs. David I. Kosowsky
Janet and Earl Kramer
Mr. and Mrs. Ely Krellenstein
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Naomi Kruvant
Norma and Sol D. Kugler
Cary and Beth Lakenbach
Mildred Loria Langsam
William and Marilyn Larkin
Mr. and Mrs. William Lehman
Mr. and Mrs. R. Willis Leith, Jr.
Ms. Lois Lerner
Mr. Arthur J. Levey and Rocio Gell
Marjorie T. Lieberman
Mr. and Mrs. Murray Liebowitz
Geri and Roy Liemer
Mr. and Mrs. A. Michael Lipper
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter F. Loeb
Gerry and Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Gloria and Leonard Luria
Mr. and Mrs. Edward Lustbader
I. Kenneth and Barbara Mahler
Mr. and Mrs. Darryl Mallah
Rev. Cabell B. Marbury
Peg and Bob Marcus
Suzanne and Mort Marvin
Mr. Daniel Mathieu and Tom Potter
Maxymillian Technologies, Inc.
Dr. Robert and Jane B. Mayer
Carol and Thomas McCann
Phyllis and Irv Mendelson
The Messinger Family
Mr. and Mrs. Rollin W. Mettler, Jr.
Vera and Stanley T. Miller
Mr. and Mrs. Michael A. Monts
Mr. and Mrs. Joseph L. Nathan
Jerry and Mary Nelson
Linda and Stuart Nelson
Bobbie and Arthur Newman
Mr. Richard Novik
Mr. Edward G. and
Mrs. Sandra Novotny
Mr. and Mrs. Chet Opalka
Dr. and Mrs. Martin S. Oppenheim
Mr. and Mrs. Michael Orlove
Dr. and Mrs. Simon Parisier
Parnassus Foundation, courtesy of
Jane and Raphael Bernstein
Mr. Lawrence Phillips
Drs. Eduardo and Lina Plantilla
Plastics Technology Laboratories,
Inc.
Dr. and Mrs. Francis Powers, Jr.
Mr. and Mrs. Bruno Quinson
Mr. and Mrs. Mickey Rabina
Charles and Diana Redfern
Mr. and Mrs. Nathan Reiber
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. Stanley Riemer
Mary and Lee Rivollier
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Suzanne and Burton Rubin
Mr. and Mrs. Milton B. Rubin
Carole and Edward I. Rudman
Mr. Bruce Sagan and
Ms. Bette Cerf Hill
Mr. and Mrs. Michael Salke
Malcolm and BJ Salter
Samuel and Susan Samelson
Mr. Robert M. Sanders
Satinwood at Scarnagh, LLC
Dr. and Mrs. Wynn A. Sayman
Mr. Gary S. Schieneman and
Ms. Susan B. Fisher
Marcia and Albert Schmier
Mr. and Mrs. Ernest Schnesel
Pearl and Alvin Schottenfeld
Lois and Alan Schottenstein
Carrie and David Schulman
Mr. and Mrs. Wallace L. Schwartz
Carol and Marvin Schwartzbard
Betsey and Mark Selkowitz
Carol and Richard Seltzer
Mr. and Mrs. Daniel Shapiro
Mr. and Mrs. Howard and
Natalie Shawn
Sheffield Plastics, Inc.
Jackie Sheinberg and
Jay Morganstern
The Richard Shields Family
Hon. George P. Shultz
Robert and Roberta Silman
Richard B. Silverman
Marion and Leonard Simon
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Arthur M. Siskind
Maggie and John Skenyon
Mrs. William F. Sondericker
Harvey and Gabriella Sperry
Mr. and Mrs. Jerry Spiegel
Dr. and Mrs. Michael Sporn
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Lewis Steinberg
Mr. and Mrs. Daniel S. Sterling
Ms. Alice Stephens and
Mr. Kenneth Abrahami
Mr. and Mrs. Henry S. Stone
Stonover Farm Bed and Breakfast
Mrs. Pat Strawgate
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Mr. Wayne Sunday
Mr. and Mrs. I. David Swawite
Talbots Charitable Foundation
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Mr. and Mrs. John L. Thorndike
Mr. Bruce Tierney
The Tilles Family
Mr. and Mrs. Albert J. Togut
Myra and Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. Laughran S. Vaber
Mr. and Mrs. Charles Vail
Viking Fuel Oil Company
Walden Printing Co., Inc.
Mr. and Mrs. William G. Walker
Mr. and Mrs. Harvey Waller
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Robert A. Weinerman
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Milton Weiss
Mr. and Mrs. Robert E. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carol Andrea Whitcomb
Carole White
Peter D. Whitehead
Mr. and Mrs. Richard E. Willett
Mr. Robert G. Wilmers
Mr. Jan Winkler and
Ms. Hermine Drezner
Mr. and Mrs. Robert C. Winters
Bob and Phyllis Yawitt
Mr. and Mrs. Eric K. Zeise
Simon H. and Esther Zimmerman
Mr. Richard M. Ziter, M.D.

Names listed as of June 3, 2004

GREAT BENEFACTORS

In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra.

From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal donations that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with permanent recognition as Great Benefactors of this great orchestra.

For more information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-9275.

Anonymous (9)
Mr. and Mrs. Harlan E. Anderson
Dorothy and David B. Arnold, Jr.
AT&T
Mr. and Mrs. J. P. Barger
Gabriella and Leo Beranek
George and Roberta Berry
Jan Brett and Joseph Hearne
Peter and Anne Brooke
Catherine and Paul Buttenwieser
Chiles Foundation
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
Mr. Julian Cohen
Commonwealth of Massachusetts
Mr. and Mrs. William H. Congleton
Lewis S. and Edith L. Dabney
Mr. and Mrs. Stanton W. Davis
Estate of Mrs. Pierre de Beaumont
EMC Corporation
John P. II and Nancy S. Eustis
Shirley and Richard Fennell
Fidelity Investments
Estate of Vera Fine
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
FleetBoston Financial
Germeshausen Foundation
The Ann and Gordon Getty Foundation
Estate of Marie L. Gillet
The Gillette Company
Mrs. Donald C. Heath
Susan Morse Hilles Trust
Estate of Edith C. Howie
Mr. and Mrs. Harvey Chet Krentzman
The Kresge Foundation
Liz and George Krupp
Mr. and Mrs. R. Willis Leith, Jr.
Nancy Lurie Marks Foundation
Kate and Al Merck
Mr. and Mrs. Nathan R. Miller
The Richard P. and
Claire W. Morse Foundation
William Inglis Morse Trust
National Endowment For Arts
NEC Corporation
Mrs. Robert B. Newman
Mrs. Mischa Nieland and
Dr. Michael Nieland
Mr. and Mrs. Norio Ohga
William and Lia Poorvu
Raytheon Company
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
Carl Schoenhof Family
Ruth and Carl J. Shapiro
Miriam Shaw Fund
Ray and Maria Stata
Mr. and Mrs. Thomas G. Stemberg
Miriam and Sidney Stoneman
Estate of Elizabeth B. Storer
Diana Osgood Tottenham
Verizon
Stephen and Dorothy Weber
The Helen F. Whitaker Fund
Mr. and Mrs. John Williams

BSOvations

Tanglewood corporate sponsors reflect the increasing importance of partnership between business and the arts. The Boston Symphony Orchestra is honored to be associated with the following companies and gratefully acknowledges their contributions at Tanglewood during the 2004 season.

For information regarding Tanglewood, BSO, and/or Boston Pops sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.



Dawson Rutter
President and CEO

COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 122 years and we are excited to be a part of such a rich heritage. We are pleased to announce the opening of our New York office in mid-summer that will further compliment our relationship with the BSO and Tanglewood for many years to come.



The Fitzpatrick Family

Country Curtains
AT THE RED LION INN ~ STOCKBRIDGE ~ MASSACHUSETTS

The Red Lion Inn

Blantyre

Country Curtains, The Red Lion Inn, Blantyre, and the Fitzpatrick family have been a special part of Boston Symphony Orchestra's family for over thirty years. From accompanying the BSO on world tours, to helping build Ozawa Hall, to supporting young upcoming professional musicians at the Tanglewood Music Center, the Fitzpatrick companies have created a unique legacy integral to Tanglewood and the BSO.



Paul Matsen
Senior Vice President and
Chief Marketing Officer

Delta

Delta Air Lines is pleased to support Tanglewood in its first season as the Official Airline of the Boston Symphony Orchestra. We look forward to an outstanding summer with guest appearances by today's most celebrated artists from around the world. At Delta, we have been a longtime supporter of the Boston and New York metropolitan areas, at the airport and beyond. This commitment to the BSO builds upon Delta's global support of the arts.



Robert L. Reynolds
Vice Chairman and
Chief Operating Officer

Fidelity Investments

Fidelity Investments is proud to support the Boston Symphony Orchestra's Tanglewood season through sponsorship of the Tanglewood Jazz Festival. We are pleased to play an integral part in this celebrated jazz tradition that features some of the most talented artists in jazz history. Through our ongoing commitment to this program we are able to bring wonderful musical performances to thousands of listeners during this unique music festival. Fidelity Investments will continue its long tradition of investing in our communities with fine organizations such as this.



Bruce Stevens
President

STEINWAY & SONS

Steinway & Sons is proud to be the piano selected exclusively at Symphony Hall and Tanglewood. Since 1853, Steinway pianos have been handmade to an uncompromising standard, and applauded by artists and audiences alike for their rich, expressive sound. It's no wonder that, for 98% of today's concert pianists, the choice is Steinway.



Hajime Sawabe
President and CEO

TDK

As sponsor of the 16th annual Tanglewood Free Lawn Tickets for Children program, TDK is proud to bring the gift of music to thousands of children. Children younger than 12 are granted free admission to Tanglewood when accompanied by a ticket-holding adult. Since 1989 more than 200,000 children and their families have participated in the program. In support of the Tanglewood Music Center's educational efforts, TDK also contributes audio cassettes, CD-R media, and VHS tapes. Furthermore, TDK supports the Boston Symphony Orchestra's music preservation project, giving future generations the opportunity to enjoy historic BSO performances. You can count on TDK to help keep the music alive.

WALTER PISTON SOCIETY

Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2002-2003 season, members of the Walter Piston Society gave more than $4.5 million to the endowment and operating budget through life-income gifts and bequests.

If you would like more information on becoming a member, or if you find that your name is not listed and should be, please call the Planned Giving Office at (413) 637-5275 or (888) 244-4694.

Anonymous (25)
Mrs. Herbert Abrams
Ms. Eunice Alberts
Mr. Vernon R. Alden
Miss Rosamund W. Allen
Mr. and Mrs. William A. Along
Mrs. James B. Ames
Mrs. Rae D. Anderson
Dorothy and David Arnold
Dr. David M. Aronson
Mr. and Mrs. Zinn Arthur
Miss Eleanor Babikian
Mr. and Mrs. Sherwood E. Bain
Mr. Donald Ball
Ms. Rosemarie Basile
Mr. and Mrs. Herman Becker
Robert Michael Beech
Gabriella and Leo Beranek
Mr. Ralph Berkowitz
Deborah Davis Berman
George and Joan Berman
Mr. William I. Bernell
Mr. and Mrs. Ben Beyea
Benjamin S. Blake
Mrs. Norbert A. Bogdan
Mrs. Anne C. Booth
Dr. Nancy A. Bord
Mrs. John M. Bradley
Mrs. Alice C. Brennan
Ms. Jan Brett and Mr. Joseph Hearne
Ruth and Alan J. Broder
Mr. and Mrs. Peter A. Brooke
Phyllis Brooks
Mr. and Mrs. E. B. Brown
Mr. Richard-Scott S. Burow
Mrs. Mary L. Cabot
Ms. Edith W. Campbell
Mrs. Wilfred I. Carney
Mr. Charles Christenson
Ms. Phyllis E. Clark
Ms. Deborah P. Clark
Kathleen G. and Gregory S. Clear
Mr. Stewart Clifford, Jr.
John F. Cogan, Jr., and Mary Cornille
Mrs. Aaron H. Cole
David Bruce Cole
Dr. and Mrs. James C. Collias
Mr. and Mrs. Abram T. Collier
Mr. and Mrs. Marvin A. Collier
Ms. Alice Confortes
Dr. Michael T. Corgan and Sallie Riggs Corgan
Ms. Rebecca T. Coup
Mr. and Mrs. F. Brooks Cowgill
Mrs. Edith L. Dabney
Mrs. David Dangel
Mr. Eugene M. Darling, Jr.
Mr. and Mrs. Nelson J. Darling, Jr.
Ms. Maud S. Davis
Tamara P. and Charles H. Davis II
Mrs. John E. Dawson
Mr. and Mrs. Henry B. Dewey
Ms. Carolyn Dilts
Mr. Robert Djorup
Mr. and Mrs. Eugene B. Doggett
Dr. O.W. Donnenfeld
Mr. and Mrs. Norman Dorian
Mr. Clive E. Driver
Mrs. Harry Dubbs
Harriett M. Eckstein
Miss Mary C. Eliot
Mrs. Richard S. Emmet
Mrs. Henri A. Erkelens
Lillian K. Etmekjian
Ms. Marilyn Evans
John W. Erwin

Mrs. Samuel B. Feinberg
Mr. Gaffney J. Feskoe
Mrs. E. Olsen Field
Mr. Stuart M. Fischman
Mr. L. Antony Fisher
Ms. Dorothy M. Fitch and Mr. John H. Munier
Janet P. Fitch
Mr. and Mrs. John H. Fitzpatrick
Elaine Foster
Mr. and Mrs. Dean W. Freed
Dr. Joyce B. Friedman
Mrs. George C. Fuller
Mr. William H. Ganick
Mr. Gabor Garai and Ms. Susan Pravda
Mrs. James G. Garivaltis
Mrs. Henry C. Gill, Jr.
Mr. and Mrs. Leonard Gilman
Mrs. Joseph Glasser
Susan Godoy
Thelma and Ray Goldberg
Mr. Mark R. Goldweitz
Hugo and Midge Golin
Jane W. and John B. Goodwin
Mrs. Haskell R. Gordon
Mrs. Clark H. Gowen
Mr. and Mrs. Daniel S. Gregory
Mr. Howard R. Grimes
Dr. and Mrs. Herbert A. Haessler
Mr. and Mrs. Roger H. Hallowell, Jr.
Mr. Michael A. Halperson
Mrs. Janet M. Halvorson
Margaret L. Hargrove
Mr. and Mrs. G. Neil Harper
Dr. Bettina H. Harrison
Mr. Warren Hassmer
Mr. and Mrs. Francis W. Hatch
Deborah Hauser
Mr. Harold A. Hawkes
Mr. Robert R. Hayward
Mrs. Stephen Heartt
Julie and Bayard Henry
Miss Roberta G. Hill
Mr. James G. Hinkle, Jr.
Mrs. Richard B. Hirsch
Mr. John Hitchcock
Eloise W. and Arthur C. Hodges
Mrs. Marilyn Brachman Hoffman
Mr. and Mrs. Howard K. Holladay
M.A.B. Holmes
Ms. Emily C. Hood
Mr. and Mrs. Charles A. Hubbard II
Mr. and Mrs. F. Donald Hudson
Mr. Holcombe A. J. Hughes
Mr. and Mrs. Joseph Hyman
Janet S. Isenberg
Emilie K. Jacobs
Mr. and Mrs. David Jeffries
Mrs. Stella D. Jenkins
Mr. and Mrs. H. E. Jones
Edna S. and Béla T. Kalman
Dr. Alice S. Kandell
Renée and Stan Katz
Mrs. Robert J. Kaufmann
Mr. and Mrs. Richard L. Kaye
George H. Kidder
Ms. Marsha A. Klein
Mr. Mason J. O. Klinck, Sr.
Ms. Kathleen Knudsen
Audrey Noreen Koller
Joan H. Kopperl
Mr. and Mrs. Robert K. Kraft
Mr. and Mrs. Harvey Chet Krentzman
Mr. George F. Krim
Miss Katherine P. Lanctot
Dr. Robert Lee
Mrs. Shirley Lefenfeld
Mr. and Mrs. R. Willis Leith, Jr.
Mrs. Vincent J. Lesunaitis
Ms. Bess Levine
Dr. Audrey A. Lewis
Mr. and Mrs. T. Herbert Lieberman
Mrs. George R. Lloyd
Mr. Richard C. Lord
Diane H. Lupean
Kathryn H. Lupean
Mrs. Jane C. Lyman
Mrs. John D. MacDonald
Mr. and Mrs. Donald Malpass, Jr.
Ruth G. Mandalian
Irma S. Mann
Mr. Russell E. Marchand
Mrs. Maria Maris
Jay Marks
Mrs. Nancy Lurie Marks
Miss Charlotte N. May
Mrs. Barbara McCullough
Mrs. John B. McGowan
Mrs. Richard M. McGrane
Mr. and Mrs. David McKearnan
Mrs. Willard W. McLeod, Jr. (Patricia B.)
Mr. and Mrs. Russell P. Mead
Mr. Richard P. Menaul
Mrs. August R. Meyer
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Nathan R. Miller
Mrs. Beverly F. Mills
Mrs. Elting E. Morison
Mrs. Olney S. Morrill
Richard P. Morse and Claire W. Morse
Mrs. Wells Morss
Mr. James Edward Mulcahy
Mrs. Robert M. Mustard
Mrs. Sterling Myrick

Anne J. Neilson
Mrs. K. Fred Netter
Mrs. Robert B. Newman
Alan A. and Barbara Nicoll
Mrs. Mischa Nieland
Michael L. Nieland MD
Koko Nishino
Bernice Nollman
Carol J. Noyes
Mrs. Louise C. Noyes-Balboni
Dr. Peter Ofner
Mrs. Stephen Davies Paine
Mrs. Marion S. Palm
Dr. and Mrs. Egidio Papa
Catherine Lillios Pappas
Ms. Mary B. Parent
Mrs. Jack S. Parker
Dr. and Mrs. Oglesby Paul
Mr. and Mrs. John B. Pepper
Mr. and Mrs. John A. Perkins
Polly Perry
Mrs. Roger A. Perry, Jr.
Mrs. Thomas D. Perry
Helen Salem Philbrook
Mr. and Mrs. John Plimpton
Mrs. David R. Pokross
Mr. Peter J. Previte
Mr. and Mrs. Robert O. Preyer
Ms. Carol A. Procter
Mrs. Daphne Brooks Prout
Mr. and Mrs. Henri Prunaret
Mr. and Mrs. Millard H. Pryor, Jr.
Miss Lillian A. Purdy
Irving W. Rabb
Herbert Rakatansky MD and Barbara Sokoloff
Peter and Suzanne Read
John S. Reidy
Professor Josephine R. Reiter
Robert and Ruth Remis
Marcia and Norman Resnick
Barbara Rimbach
Dr. and Mrs. Edmond Rittner
Elizabeth P. Roberts
Mr. and Mrs. David Rockefeller, Jr.
Dr. J. Myron Rosen
Mr. and Mrs. Jerome Rosenfeld
Mr. James L. Roth
Mrs. George R. Rowland
Dr. Jordan S. Ruboy
Mr. Paul W. Runge
Mr. and Mrs. Robert Saltonstall
Miss Sylvia L. Sandeen
Mr. Robert M. Sanders
Mr. Stephen Santis
Ms. Carol Scheifele-Holmes and Mr. Ben L. Holmes
Dr. Raymond and Hannah H. Schneider
Dr. and Mrs. Leslie R. Schroeder
Mrs. Aire-Maija Schwann
Mr. and Mrs. George G. Schwenk
Mr. and Mrs. Thomas J. Scott
Miss Alice M. Seelinger
Mrs. Alfred M. Sexton
Mr. and Mrs. Roland E. Shaine
Mr. Wolf Shapiro
Mrs. Robert L. Sharp
Dr. Richard M. Shiff Trust
Mrs. Jane Silverman
Mr. and Mrs. Robert L. Singleton
Barbara F. Sittinger
Dr. and Mrs. Jan P. Skalicky
Doctors Jane Slaughter and Firmon E. Hardenbergh
Mr. and Mrs. Christopher E. Smith
Mrs. W.D. Sohier
Ms. Bonnie T. Solomon
Drs. Norman Solomon and Merwin Geffen
Mr. Masatsugu Sonobe
Mr. and Mrs. Harold Sparr
Mrs. Nathaniel H. Sperber
Mr. Thomas A. Stalker
Ray and Maria Stata
Dr. Harold J. Stein and Kay E. Stein
Shirley and Al Steiner
Mr. and Mrs. Thomas G. Stemberg
Miss Marylen R.I. Sternweiler
Mr. Josiah Stevenson IV
Miss Ruth Elsa Stickney
Mrs. Patricia Hansen Strang
Mr. and Mrs. Jonathon D. Sutton
Mrs. Nathan B. Talbot
Jean-Noël and Mona N. Tariot
Mr. Thomas Teal
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Samuel Thorne
Mr. and Mrs. Carlos H. Tosi
Diana Osgood Tottenham
Miss Ruth Tucker
Mr. Joseph F. Urner and Ms. Lorain R. Brown
Mr. and Mrs. Robert A. Vieira
Mr. and Mrs. Mark Volpe
Rev. and Mrs. Arthur A. Wahmann

Carol A. and Henry J. Walker
Sidney and Winthrop Walker
Ray and Barbara Warner
Mrs. Phyllis W. Watkins
Ms. Kathleen M. Webb
Miss Eunice Wheeler
Mr. Stetson Whitcher
Ms. Carol A. Whitcomb
Mrs. Constance V.R. White
Mr. and Mrs. Thomas H.P. Whitney
Mr. Peter A. Wick
Dr. Michael Wiedman
Mrs. Amos N. Wilder
Mr. and Mrs. Richard E. Willett
Georgia H. Williams
Mr. Jeffery D. Williams
Mr. and Mrs. John Williams
Mrs. Ralph B. Williams
Mrs. Margaret Williams-DeCelles
Mr. and Mrs. Donald B. Wilson
Mrs. John J. Wilson
Jeanne H. Wolf
Miss Elizabeth Woolley
Mrs. Eleanor Wright
Drs. Richard J. and Judith J. Wurtman
Mr. David Yalen
Mrs. Christopher Young
Lisl Zausmer
Dr. Nicholas T. Zervas
Mrs. Kate Zigmond
Ms. Helen Zimbler



2004 season

Days in the Arts



Through the Boston Symphony Orchestra's Days in the Arts (DARTS) program, students spend a week immersed in the arts. In the morning, students participate in hands-on workshops. In the afternoon, they travel to Tanglewood, the BSO's summer home, and other cultural institutions such as Jacob's Pillow, the Norman Rockwell Museum, and Shakespeare & Co.

Financial support is essential to the continued success of DARTS. Please consider making a generous contribution to DARTS this summer and help more than 400 children explore how the arts can enrich their lives.

For more information, contact Alexandra Fuchs, Director of Tanglewood Annual Funds, at (413) 637-5298, or Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5260.







The BSO gratefully acknowledges the following donors*:

ANNUAL OPERATING GIFTS TO DARTS

$50,000 and above
Dr. Carol Reich and Mr. Joseph Reich

$10,000 - $49,999
Anonymous (1)
Associated Grantmakers of Massachusetts Summer Fund
The Connors Family
Irene E. and George A. Davis Foundation
Mr. and Mrs. Daniel Freed
Stephen B. Kay and Lisbeth Tarlow
The Richard A. and Helene H. Monaghan Family Foundation
National Endowment for the Arts
New Balance Foundation
Thomas A. Pappas Charitable Foundation
Abraham Perlman Foundation
Dr. Deanna Spielberg
Mary Ann Pesce
The William E. and Bertha E. Schrafft Charitable Trust

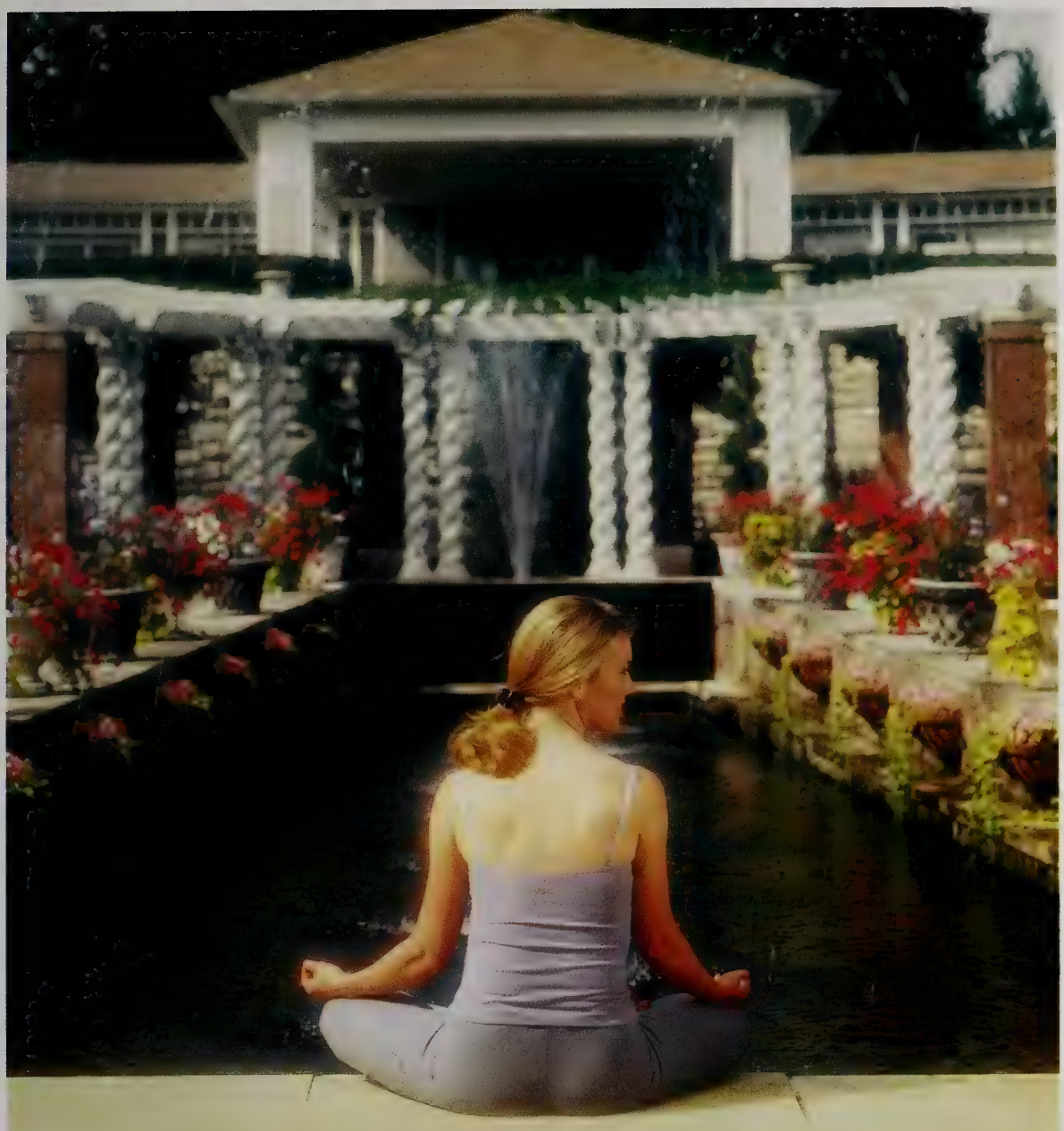
$5,000 - $9,999
Sydelle and Lee Blatt
Fairmont Hotels & Resorts Charitable Foundation
The Roger and Myrna Landay Charitable Foundation

$2,500 - $4,999
Boston Concessions Group, Inc.
Jonathan and Seana Crellin
The Hoche-Scofield Foundation
Valet Park of New England

$2,000 - $2,499
The Kingsbury Road Charitable Foundation
Tom Stemberg

DARTS Endowment Funds
Elizabeth A. Baldwin DARTS Fund
George and Kathleen Clear DARTS CRT
Paul D. and Lori A. Deninger DARTS Scholarship Fund
Gordon/Rousmaniere/Roberts Fund
Renee Rapaporte DARTS Scholarship Fund
Miriam and Sidney Stoneman Fund of The Boston Foundation

** as of April 30, 2004*



It's not what you bring.
It's what you take away.

At Canyon Ranch Resorts, you'll enjoy much more than a great vacation. Relax and have fun. Change your perspective. Or change your life. Embrace all the opportunities and take away an enhanced sense of self. Or simply take pleasure in focusing on your well-being. After all, it's the possibilities you choose that make all the difference.

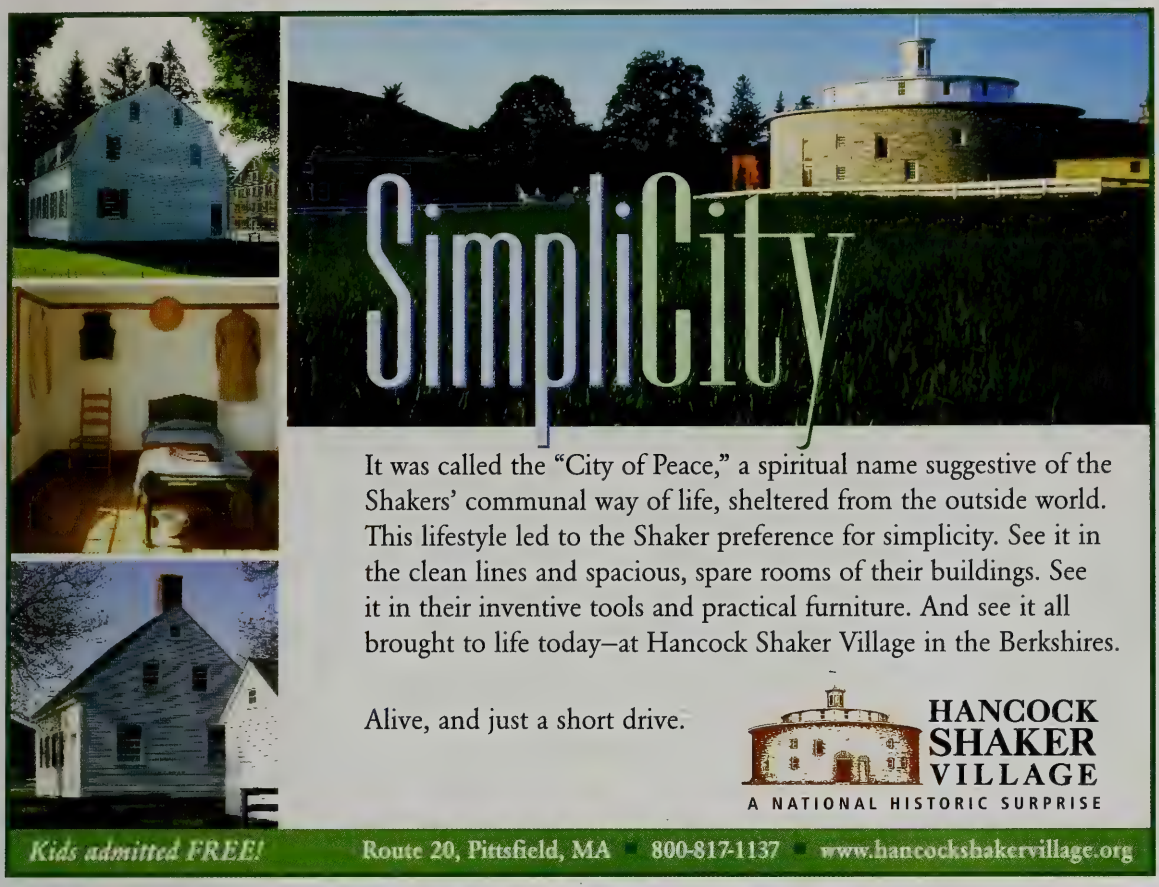
CANYONRANCH®

The Power of Possibility™

Lenox, Massachusetts • canyonranch.com • 800-742-9000


Contemporary
artists
explore the
possibilities . . .
Presence of
LIGHT
July 2 through October 31
Downtown Pittsfield, MA 413.443.7171
Berkshiremuseum
Funded in part by High Meadow Foundation


SHEAR ART!
SHEEPTACULAR
PITTSFIELD!
70 ARTIST-DECORATED SHEEP SCULPTURES
www.sheeptacular.org
"Marine Marino Sheep: Surf and Turf" by Mario Caluori
Events all summer • Auction on September 18
LAURIN PUBLISHING
Legacy Banks
"Tiffany Lamb" by Dorothy and Jennifer Needham
"The Golden Fleece" by Stephen Filmus



It was called the "City of Peace," a spiritual name suggestive of the Shakers' communal way of life, sheltered from the outside world. This lifestyle led to the Shaker preference for simplicity. See it in the clean lines and spacious, spare rooms of their buildings. See it in their inventive tools and practical furniture. And see it all brought to life today–at Hancock Shaker Village in the Berkshires.

Alive, and just a short drive.

HANCOCK SHAKER VILLAGE
A NATIONAL HISTORIC SURPRISE

Kids admitted FREE! Route 20, Pittsfield, MA ■ 800-817-1137 ■ www.hancockshakervillage.org

2003 Tony Award® Winner! BILLY JOEL

2003 Tony Award® Winner! TWYLA THARP



PHOTO CREDITS: JOAN MARCUS / SIGN: EDUARDO PATINO

CALL ticketmaster 212-307-4100/800-755-4000
Groups call 212-840-3890 Visit ticketmaster.com or movinoutonbroadway.com

Get your FREE Movin' Out pocket guide featuring exclusive offers when you buy tickets with your Visa® card. One free while supplies last.

RICHARD RODGERS THEATRE, 226 WEST 46th STREET
Original cast album available now on Sony Classical.

VISA
Proud Sponsor of Movin' Out



You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

To learn more about Bose and Bose products, visit us on the Web at **www.bose.com/cm**

Or call us at **1-800-444-BOSE.**

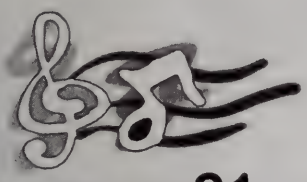
"Bose breaks the mold ... Who said American companies can't innovate?"

– Rich Warren

BOSE®
Better sound through research®

©2001 Bose Corporation. JN20417

Rich Warren, *Chicago Tribune*, 6/1/90.



every 21 seconds
the music stops

and a life changes due to traumatic brain injury

The Berkshire Brain Injury Support Group of the Massachusetts Brain Injury Association offers support, education, prevention, and advocacy throughout the Berkshire Hills.

www.mbia.net 1-800-242-0030

THE NATIONAL SHRINE OF THE DIVINE MERCY
Eden Hill, Stockbridge, MA

DAILY HISTORIC TOURS

AREA'S LARGEST
CATHOLIC GIFT SHOP
OPEN DAILY 9-5PM



Daily Masses • Confessions • Special Events
www.marian.org/shrine 413-298-3931
www.divinemercygiftshop.org

Beauty in the Berkshires

Berkshire Cosmetic and Reconstructive Surgery Center

Dr. George A. Csank, M.D., FACS
Dr. Basil M. Michaels, M.D., FACS

- *Board-Certified Plastic Surgeons*
- *Complete Operating Theatre*
- *Private and Confidential*
- *Licensed Esthetician*
- *Laser Surgery Center*
- *Laser Facial*
- *Botox and Restylane*
- *Facelift*
- *Breast Augmentation*
- *Liposuction*

413-496-9272
berkshirecosmeticsurg.com



Wide Open MRI • CT Scanning
Bone Density • Mammography • Ultrasound
X-Ray • Consultations and Second Opinions

Jerome M. Auerbach, M.D.
Robert B. Geehr, M.D.
Stuart J. Masters, M.D.

All Board Certified Radiologists serving Berkshire County since 1976.

berkshire radiological associates

Diagnostic Outpatient & Women's Imaging

610 North Street
Pittsfield, MA 01201
(413) 443-9338
www.berkshireradiology.com



International Travelers at Home

Marjorie and Ed VanDyke traveled the globe while raising a family. After setting up twenty homes across the United States, Germany, France, England and beyond—they chose the lifecare option of Kimball Farms as their permanent home. Here they have the finest cultural attractions, great natural resources and a community of diverse and enthusiastic neighbors. They consider this a gift to themselves and their children that has enabled the continuance of a fulfilling lifestyle with the promise of a secure future.

Call Dolly Curletti, Marketing Director, for a brochure or to arrange for a tour, 413.637.7000 or 800.283.0061.

Kimball Farms

EQUAL HOUSING OPPORTUNITY

235 Walker Street, Lenox, MA • kimballfarms.org

Affiliate of Berkshire Health Systems

THIS MONTH AT TANGLEWOOD

Friday, August 6, at 6 (Prelude)

MEMBERS OF THE BSO
JOEL MOERSCHEL, cello

Music of DVOŘÁK

Friday, August 6, at 8:30

BSO—CHRISTOPH VON DOHNÁNYI, conductor
YEFIM BRONFMAN, piano

SCHUMANN Symphony No. 2
BRAHMS Piano Concerto No. 2

Saturday, August 7, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 8

Saturday, August 7, at 8:30

BSO—TAN DUN, conductor
YO-YO MA, cello

SILK ROAD ENSEMBLE
Music from the Silk Road Project and TAN DUN's *The Map*, Concerto for Cello, Video, and Orchestra

Sunday, August 8, at 2:30

BSO—CHRISTOF PERICK, conductor
CHRISTIAN ZACHARIAS, piano

ALL-MOZART PROGRAM
Wind Serenade in C minor, K.388, *Nachtmusik*
Piano Concerto No. 22 in E-flat, K.482
Symphony No. 41, *Jupiter*

Sunday, August 8, at 8:30 and Monday, August 9, at 8:30

JOHN WILLIAMS, musical direction
DIANNE REEVES and BRIAN STOKES MITCHELL, vocalists
CARL SAUNDERS, trumpet; GARY FOSTER, alto saxophone; TOM RANIER, piano; STEVE HOUGHTON, percussion; CHUCK BERGHOFER, bass
JAZZ ENSEMBLE

LERNER & LOEWE (arr. WILLIAMS)
My Fair Lady (arranged for singers and jazz orchestra), plus jazz favorites

Wednesday, August 11, at 8:30

JEAN-YVES THIBAUDET, piano

Music of DEBUSSY, LISZT, VERDI, and WAGNER

Thursday, August 12, at 8:30
The Fromm Concert at Tanglewood
(part of the 2004 Festival of Contemporary Music)

MERIDIAN ARTS ENSEMBLE
HELEN BUGALLO, piano
ELLIOTT SHARP, sound artist

Music of SANFORD, BARBER, CARTER, SHARP, and ZAPPA

Friday, August 13, at 6 (Prelude)

MEMBERS OF THE BSO

Music of KODÁLY and DVOŘÁK

Friday, August 13, at 8:30

BSO—GIANANDREA NOSEDA, conductor
DEBORAH VOIGT, soprano

WAGNER Prelude to Act I of *Lohengrin*
WAGNER Wesendonck Songs
PROKOFIEV Excerpts from *Romeo and Juliet*

Saturday, August 14, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 15

Saturday, August 14, at 8:30
Film Night at Tanglewood

BOSTON POPS ORCHESTRA
JOHN WILLIAMS, conductor
BOSTON UNIVERSITY TANGLEWOOD INSTITUTE CHORUS

A program, with film montages, of tributes to BERNARD HERRMANN, HENRY MANCINI, and AUDREY HEPBURN

Sunday, August 15, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—ROBERT SPANO, conductor
ANDRÉ WATTS, piano

RANDS *"...body and shadow..."*
MACDOWELL Piano Concerto No. 2
TCHAIKOVSKY *The Nutcracker*, Act II



evergreen

fine american crafts



Two Hundred & Fifty - One Craftspeople Represented

291 Main Street • Great Barrington, MA 01230
(ph) 413-528-0511 • e-mail: evergre@vgernet.net



WILLIAM CALIGARI
INTERIORS/ARCHITECTURE

85 Main Street Great Barrington MA
www.williamcaligari.com

413.528.3665

Wednesday, August 18, at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS
DAWN UPSHAW, soprano
MICHAEL WARD-BERGMAN, accordion
GUSTAVO SANTAOLALLA, guitar and ronroco
JEREMY FLOWER, sound design

Music of ROSSINI, DVOŘÁK, and GOLIJOV

Thursday, August 19, at 8:30

CHRISTIAN TETZLAFF, violin
LARS VOGT, piano

BRAHMS The Three Violin Sonatas

Friday, August 20, at 6 (Prelude)

MEMBERS OF THE BSO
GARRICK OHLSSON, piano

Music of CHAUSSON and DVOŘÁK

Friday, August 20, at 8:30

BSO—EMMANUEL KRIVINE, conductor
LARS VOGT, piano

MENDELSSOHN Overture, *The Fair Melusine*
BEETHOVEN Piano Concerto No. 1
SCHUMANN Symphony No. 4

Saturday, August 21, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, August 21

Saturday, August 21, at 8:30

BSO—EMMANUEL KRIVINE, conductor
CHRISTIAN TETZLAFF, violin
CLAUDIO BOHÓRQUEZ, cello

ALL-BRAHMS PROGRAM
Tragic Overture
Double Concerto for violin and cello
Symphony No. 2

Sunday, August 22, at 2:30
The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES DePREIST, conductor
GARRICK OHLSSON, piano

BEETHOVEN Piano Concerto No. 4
MAHLER Symphony No. 1

FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL

Monday, August 23, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
KRISTIN CHENOWETH, vocalist

An evening of Broadway and television's greatest hits

Wednesday, August 25, at 8:30

MARTHA ARGERICH and ALEXANDER GURNING, duo-pianists

Music of PROKOFIEV, RACHMANINOFF, and TCHAIKOVSKY

Friday, August 27, at 6 (Prelude)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
FRANK CORLISS and MARTIN AMLIN, pianists
FENWICK SMITH, flute
ANN HOBSON PILOT, harp

Music of JANÁČEK and DVOŘÁK

Friday, August 27, at 8:30

BSO—CHARLES DUTOIT, conductor
MARTHA ARGERICH, piano
ALEXANDER GURNING, piano

MOZART Symphony No. 35, *Haffner*
POULENC Concerto for Two Pianos
RAVEL Piano Concerto in G
STRAVINSKY Suite from *The Firebird* (1919 version)

Saturday, August 28, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 29

Saturday, August 28, at 8:30

BSO—CHARLES DUTOIT, conductor
ITZHAK PERLMAN, violin

BEETHOVEN Violin Concerto
STRAVINSKY *Petrushka* (1911 version)
RAVEL *La Valse*

Sunday, August 29, at 2:30

BSO—HANS GRAF, conductor
MEASHA BRUEGGERGOSMAN, MARY PHILLIPS, GORDON GIETZ, and RAYMOND ACETO, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN Symphony No. 9

Programs and artists subject to change.

2004 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Thursday, July 1, 8:30 p.m.*
Friday, July 2, 8:30 p.m.*
MARK MORRIS DANCE GROUP and TMC FELLOWS
CRAIG SMITH, conductor
Choreography by MARK MORRIS to music of BACH, BARTÓK, and VIVALDI

Sunday, July 4, 10 a.m.
Chamber Music Concert

Monday, July 5, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 5, 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
INGO METZMACHER, conductor
Music of DALLAPICCOLA, SCHOENBERG, and BERLIOZ

Wednesday, July 7, 7 p.m.
Opening Exercises (free admission; open to the public)

Saturday, July 10, 6 p.m. ♪
Prelude Concert

Sunday, July 11, 10 a.m.
Chamber Music Concert

Sunday, July 11, 8:30 p.m. (CMH)
Vocal Recital

Monday, July 12, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 12, 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC ORCHESTRA
KURT MASUR, JOSEPH WOLFE (TMC Fellow), and HÉLÈNE BOUCHEZ (TMC Fellow), conductors
ANNALENA PERSSON, soprano
Music of MENDELSSOHN, KODÁLY, and WAGNER

Saturday, July 17, 6 p.m. ♪
Prelude Concert

Sunday, July 18, 10 a.m.
Chamber Music Concert

Monday, July 19, 1 p.m. (CMH)
Steinway Series (free admission)

Monday, July 19, 8:30 p.m.
The Margaret Lee Crofts Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
Music of HAYDN and STRAUSS

Thursday, July 22, 8:30 p.m.
Vocal Recital

Saturday, July 24, 6 p.m. ♪
Prelude Concert

Sunday, July 25, 10 a.m.
Chamber Music Concert

Monday, July 26, 1 p.m. (CMH)
Steinway Series (free admission)

Tuesday, July 27, 2:30 p.m. (TH)*
Opera Open Dress Rehearsal—see July 29 & 31

Thursday, July 29, 10 a.m., 1 p.m., 4 p.m.
String Quartet Marathon: three 2-hour performances

Thursday, July 29, 8 p.m. (TH)* and
Saturday, July 31, 2:30 p.m. (TH)*
TMC VOCAL FELLOWS & ORCHESTRA
STEFAN ASBURY, conductor
DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design
BRITTEN *A Midsummer Night's Dream*

Saturday, July 31, 6 p.m. ♪
Prelude Concert

Sunday, August 1, 10 a.m. (TH)
Chamber Music Concert
T'ANG QUARTET

Sunday, August 1, 8:30 p.m.*
Ozawa Hall 10th Anniversary Celebration Gala
TMC ORCHESTRA
SEIJI OZAWA, JOHN WILLIAMS, and JOHN OLIVER, conductors
STEPHANIE BLYTHE, mezzo-soprano; YUNDI LI, piano; MAYUMI MIYATA, shō
BOSTON SYMPHONY CHAMBER PLAYERS
TANGLEWOOD FESTIVAL CHORUS
Music of COPLAND, TAKEMITSU, BERNSTEIN, LISZT, CHOPIN, WAGNER, and VERDI

Tuesday, August 3, 2 p.m.*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon performances begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
BOSTON SYMPHONY, BOSTON POPS, and TMC ORCHESTRAS
CHRISTOPH VON DOHNÁNYI, KEITH LOCKHART and JOHN WILLIAMS, conductors
Music of STRAUSS, BENNETT, WILLIAMS, and TCHAIKOVSKY

(CMH) = Chamber Music Hall
(TH) = Theatre

♪ Admission is free, but restricted to 8:30 p.m. concert ticket holders.
*Tickets available through the Tanglewood box office

Saturday, August 7, 6 p.m. ♪
Prelude Concert

Sunday, August 8, 10 a.m.
Chamber Music Concert

Tuesday, August 10, 8:30 p.m.
Chamber Music Concert

Thursday, August 12—Monday, August 16
FESTIVAL OF CONTEMPORARY MUSIC
Robert Spano, director
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, The Fromm Music Foundation, and The Helen F. Whitaker Fund..
Guest Soloists: Meridian Arts Ensemble, with Helena Bugallo, piano, and Elliott Sharp, sound artist; Dawn Upshaw and Lucy Shelton, sopranos; Norman Fischer, cello
Detailed program information available at the Main Gate

Tuesday, August 17, 8:30 p.m.
Chamber Music Concert

Thursday, August 19, 1:30 p.m. (TH)
Chamber Music Concert

Saturday, August 21, 6 p.m. ♪
Prelude Concert

Sunday, August 22, 10 a.m.
Vocal Chamber Music Concert



Sunday, August 22, 2:30 p.m. (Shed)*
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
TMC ORCHESTRA
JAMES DePREIST, conductor
GARRICK OHLSSON, piano
Music of BEETHOVEN and MAHLER

Except for concerts requiring a Tanglewood box office ticket (indicated by * or ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra Hall tickets	**$25**
TMC Orchestra Lawn tickets	**$10**
Other TMC concerts	**$10**

TMC recitals, chamber music, and Festival of Contemporary Music concerts: Friends of Tanglewood at the $150 level or higher will receive 2 free tickets to these performances by presenting their membership card at the Box Office one hour before concert time. Tickets are $10 for non-members and donors of up to $149. **TMC Orchestra concerts (July 5, 12, 19; August 16)**: Friends of Tanglewood at the $150 level or higher are invited to order a limited number of TMC Orchestra tickets on the Advance Ticket Order Form at $25 each.

Beginning June 7, donors of $150 or higher may order additional TMC Orchestra tickets, either at the Tanglewood box office or by calling SymphonyCharge at (888) 266-1200. Non-members and donors of up to $149 may purchase tickets starting at 7:30 p.m. at the Bernstein Gate box office on the day of the performance at prices noted above.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at **www.bso.org**. All programs are subject to change.

2004 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 17, 2:30 p.m.** Federico Cortese conducting music of Beethoven and Rachmaninoff; **Saturday, July 31, 2:30 p.m.** David Hoose conducting music of Vaughan Williams (with Young Artists Chorus) and Stravinsky; **Saturday, August 14, 2:30 p.m.** David Hoose conducting music of Bartók and Smetana

WIND ENSEMBLE PROGRAMS: **Sunday, July 18, 7 p.m.** Frank Battisti conducting music of Harbison (with Young Artists Chorus), Corigliano, Dello Joio, Persichetti, Ives, and Grainger; **Thursday, July 29, 8 p.m.** Frank Battisti conducting music of Strauss, Milhaud, Rands, Massenet, Harbison, and Feltman

VOCAL PROGRAMS: **Sunday, July 18, 7 p.m.** Frank Battisti conducting music of Harbison (with Young Artists Wind Ensemble); **Saturday, July 31, 2:30 p.m.** David Hoose conducting music of Vaughan Williams (with Young Artists Orchestra)

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m. unless otherwise noted: **Tuesday, July 20**; **Wednesday, July 21**; **Thursday, July 29**; **Saturday, August 7, 2:30 p.m.**, Ozawa Hall, Honors Chamber Music Recital; **Tuesday, August 10**; **Wednesday, August 11**; **Thursday, August 12**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free for all other BUTI concerts. For more information call (413) 637-1430.

In the Berkshires, Nature sets the

Berkshire Performing Arts Calendar
August 1–31, 2004

Barrington Stage Company
Sheffield, (413) 528-8888
www.bariingtonstageco.org
Choral Masterpieces – 225 voices, soloists, Springfield Symphony. 8/7 Dvorak Requiem 8 pm.

Berkshire Choral Festival
Sheffield, (413) 229-1999
www.choralfest.org
Choral Masterpieces – 225 voices, soloists, Springfield Symphony. 8/7 Dvorak Requiem 8 pm.

Berkshire Music School
Pittsfield, (413) 442-1411
Music education for all ages. Private lessons and chamber ensembles. Open year round.

Berkshire Theatre Festival
Stockbridge, Box: (413) 298-5576
www.berkshiretheatre.org
Miracle Worker – 8/1-14; Misanthrope – 8/17-9/4; Eugenes Home – 8/4-21; Goes Without Saying – 8/24.

Jacob's Pillow Dance Festival
Becket, (413) 243-0745
www.jacobspillow.org
America's premier dance festival plus FREE talks & showings. Boston Ballet, 8/25 – 8/29.

The Miniature Theatre of Chester
Chester, (413) 354-7771
www.miniaturetheatre.org
"The Gem of the Berkshires." The Pavilion 7/28 – 8/15; So Long Sleeping Beauty 8/18 – 29.

Music & More in the Meeting House
New Marlborough, (413) 229-3126
www.newmarlborough.org
Tanglewood Marionettes 8/14, 3 pm. Silent film show with live music "The General" 4:30 pm.

Shaker Mountain Opera at Berkshire Community College
Pittsfield, (800) 588-9757
www.Shakermountainopera.org
Fully staged productions of Faust, Magic Flute and Tales of Hoffmann. Operas for kids.

Shakespeare & Company
Lenox, (413) 637-3353
www.shakespeare.org
The comedy of errors, Shakespeare's 3-Ring Circus, plays Founders' Theatre Tues.-Sat.

Berkshire Museums & Art Centers Calendar – August 1–31, 2004

A Chapel For Humanity
North Adams, (413) 664-9550
www.darkrideproject.org
A Chapel For Humanity; Sculptural Epic and 9/11 Room. Free Admission, Wed.-Sun. 12-5.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Flower Show 8/7-8, Arts & Crafts Show 8/21-22.

Berkshire Museum
Pittsfield, (413) 443-7171
www.berkshiremuseum.org
Presence of Light Contemporary Artists explore the possibilities July 2 – October 31.

Bidwell House Museum
Monterey, (413) 528-6888
www.bidwellhousemuseum.org
Restored parsonage, c. 1750, superb collection of antiques & decorative arts. Daily tours, 11-4.

Bryant Homestead
Cummington, (413) 634-2244
www.thetrustees.org
Greenwood Music Camp performance on the Bryant lawn. Sunday, 8/1, 3:30pm. Free.

Berkshire Visitors Bureau's Cultural Alliance would like to thank Studley Press, Inc. for donating these pages.

scene and Culture steals the show.

Chesterwood
Stockbridge, (413) 298-3579
www.chesterwood.org
Contemporary sculpture at Chesterwood until Oct. 11. August 27-29 River Summer Flower Show.

Crane Museum of Papermaking
Dalton, (413) 684-6481
www.crane.com
Crane Museum of Paper Making, June – mid-October, 2-5 pm. FREE ADMISSION.

Dark Ride Project
North Adams, (413) 664-9550
www.darkrideproject.org
Take a ride on the Sensory Integrator. Wed.-Sun. 12-5. Unusual and fun!

The Eric Carle Museum of Picture Book Art
Amherst, (413) 658-1100
www.picturebookart.org
Mordicai Gerstein: The Man Who Walked Between the Towers. Aug. 17 – Dec. 5.

Frelinghuysen Morris House & Studio
Lenox, (413) 637-0166
www.frelinghuysen.org
Modernist house & masterpieces. Richard Nunley lecture Aug. 20 5 pm. Housatonic River Celebration!

Hancock Shaker Village
Pittsfield, (413) 443-0188
www.hancockshakervillage.org
History & hands-on fun for all – 20 buildings, farm & animals, crafts, exhibits. Kids free.

Herman Melville's Arrowhead
Pittsfield, (413) 442-1793
www.mobydick.org
Here's Looking At Ewe Exhibit for Sheeptacular – decorated sheep, photos, artifacts.

MASS MoCA
North Adams, (413) MOCA 111
www.massmoca.org
Matthew Ritchie, Ann Hamilton, & Interventionists plus Bill T Jones/Arnie Zane Oct. 1-3.

The Mount, Edith Wharton's Estate & Gardens
Lenox, (413) 637-6900
www.EdithWharton.org
Tours, Designer Showhouse, Monday & Thursday Lectures, Terrace Café. Daily 9 a.m. – 5 p.m.

Norman Rockwell Museum
Stockbridge, (413) 298-4100
www.nrm.org
Hometown Hero, Citizen of the World: Rockwell in Stockbridge through October 31, 2004.

Sheffield Historical Society
Sheffield, (413) 229-2694
www.sheffieldhistory.org
Historic house tours Thurs. – Sat. 11-4. Changing exhibits & shopping at the Old Stone Store.

Sterling and Francine Clark Art Institute
Williamstown, (413) 458-2303
www.clarkart.edu
"Bonjour, Monsieur Courbet!" feature 75 masterpieces of 19th-century French art 6/27-9/6.

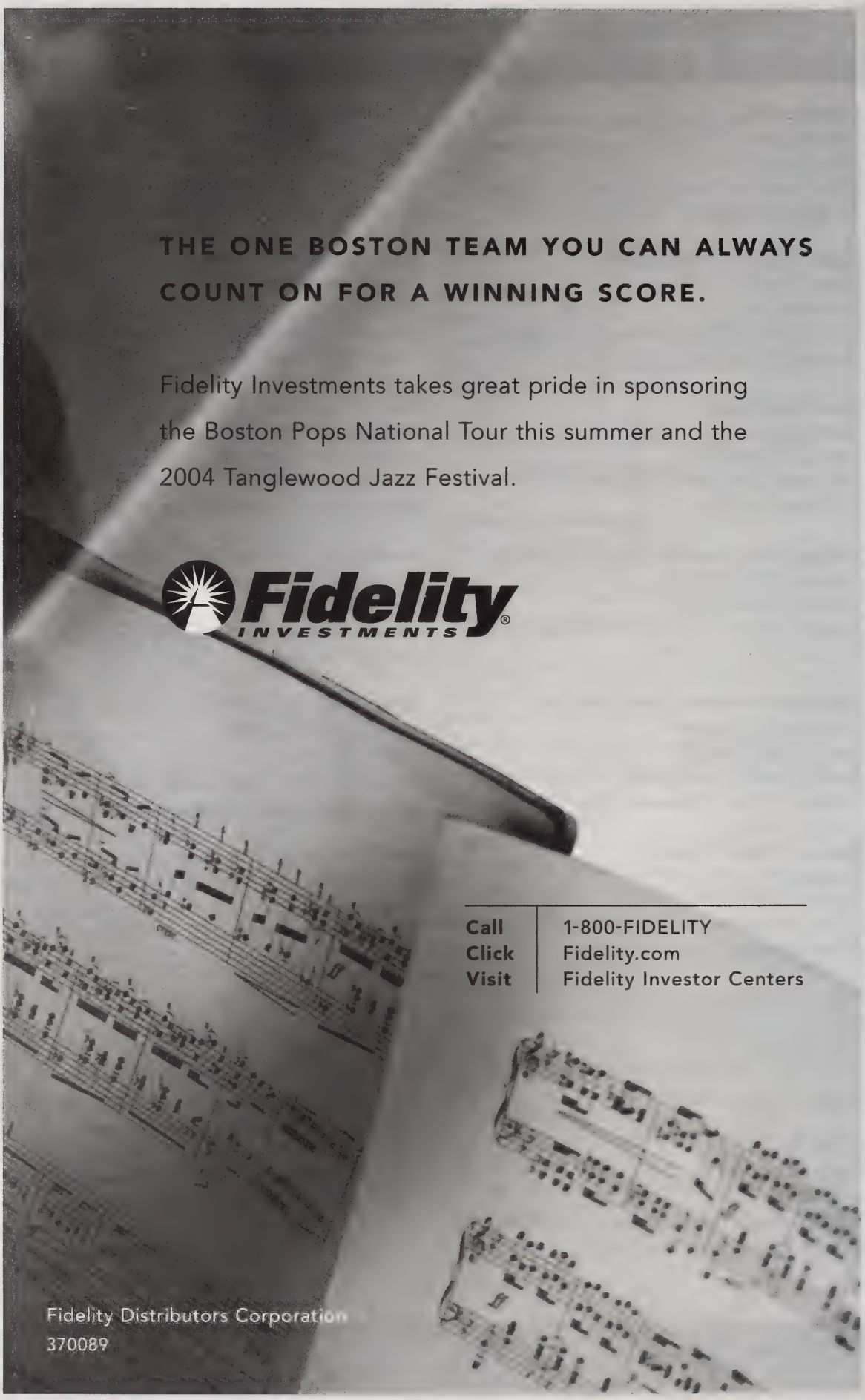
Ventfort Hall, Museum of the Gilded Age
Lenox, (413) 637-3206
www.gildedage.org
Tours daily 10-3. Xingu adapted Wharton story performed Wed./Thu./Fri. 7:30, Sat. 4, Sun. 10.

Williams College Museum of Art
Williamstown, (413) 597-2429
www.wcma.org
On View: Ezra Stoller: Architectural photography. Admission is free.

THE BERKSHIRES
America's Premier Cultural Resort

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's new "Discover the Berkshires" Visitors Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations, and grab the lastest information on Berkshire attractions.

Berkshire Visitors Bureau • 800-237-5747 • www.berkshires.org
3 Hoosac Street • Adams, MA *and* 121 South Street • Pittsfield, MA


THE ONE BOSTON TEAM YOU CAN ALWAYS COUNT ON FOR A WINNING SCORE.
Fidelity Investments takes great pride in sponsoring the Boston Pops National Tour this summer and the 2004 Tanglewood Jazz Festival.
Fidelity INVESTMENTS
Call 1-800-FIDELITY
Click Fidelity.com
Visit Fidelity Investor Centers
Fidelity Distributors Corporation
370089

BUSINESS FRIENDS OF TANGLEWOOD

The BSO gratefully acknowledges the following for their generous contributions of $500 or more during the 2003-2004 fiscal year. An eighth note symbol (♪) denotes support of $1,000-$2,499. Names that are capitalized recognize gifts of $2,500 or more.

BUSINESS FRIENDS TEN
recognizing gifts of $10,000 or more

Banknorth
Berkshire Bank
Blantyre
Canyon Ranch in the Berkshires
County Curtains
The Red Lion Inn

Accounting/Tax Preparation

Adelson & Company P.C.
Feldman, Holtzman, Lupo & Zerbo, CPAs
Mark Friedman, CPA
♪Warren H. Hagler Associates
Michael G. Kurcias, CPA
Alan S. Levine, P.C., CPA
♪Riley, Haddad, Lombardi & Clairmont
Sax, Macy, Fromm & Co., P.C.

Advertising/Communications/ Public Relations

Ed Bride Associates
Heller Communications
♪JDC Communications
Teletime Media Inc.

Antiques/Art Galleries

♪Elise Abrams Antiques
♪Coffman's Antiques Markets
♪Country Dining Room Antiques
Cupboards & Roses
DeVries Fine Art
Fellerman & Raabe Glassworks
Green River Gallery
Henry B. Holt
Susan Silver Antiques
Stone's Throw Antiques
Watkins Gallery
R.W. Wise, Goldsmiths, Inc.

Architects/Landscape

Denig Design Associates, Inc.
edm
architecture · engineering · management
♪Four Architecture Inc.
Hill Engineers, Architects, Planners, Inc.
♪Edward Rowse Architects
Pamela Sandler AIA, Architect

Automotive

♪Norman Baker Auto Sales, Inc.
♪Biener Nissan-Audi
Pete's Motor Group
S&W Sales Co. Inc.

Banking

Adams Cooperative Bank
BANKNORTH
BERKSHIRE BANK
Greylock Federal Credit Union
Lee Bank
LEGACY BANKS
Lenox National Bank
♪The Pittsfield Cooperative Bank
South Adams Savings Bank

Beverage/Food Sales/Consumer Goods/Distribution

♪Crescent Creamery
GOSHEN WINE & SPIRITS, INC.
♪Guido's Quality Food & Produce, Inc.
High Lawn Farm
KOPPERS CHOCOLATE
Moore Fine Food, Inc.

Consulting: Management/Financial

American Investment Services
BERKSHIRE BANK
Saul Cohen & Associates
ComPiere ERP/CRM
♪General Systems Co., Inc.
♪Leading Edge Concepts
Locklin Management Services
♪Marlebar Group
♪Pilson Communications, Inc.
♪RL Associates
South Adams Savings Bank

Contracting/Building Supplies

Alarms of Berkshire County
Lou Boxer Builder, Inc.
Cardan Construction, Inc.
Dettinger Lumber Co., Inc.
DRESSER-HULL COMPANY
Great River Construction Company, Inc.
♪Petricca Construction Co.
S & A Supply, Inc.
David J. Tierney Jr., Inc.
PETER D. WHITEHEAD, BUILDER

Education

Belvoir Terrace–Fine and Performing Arts Center
Berkshire Country Day School
Berkshire Stuttering Center
♪Camp Greylock
Robin Kruuse
Massachusetts College of Liberal Arts

Energy/Utilities

The Berkshire Gas Company
ESCO Energy Services Co.
Massachusetts Electric Company
♪Ray Murray Inc.
Pittsfield Generating Company
VIKING FUEL OIL COMPANY, INC.

Engineering

edm
architecture · engineering · management
Foresight Land Services
♪General Systems Co., Inc.

Environmental Services

Foresight Land Services
MAXYMILLIAN TECHNOLOGIES, INC.
Nowick Environmental Associates

Financial Services

American Investment Services
♪Abbott Capital Management, LLC
BANKNORTH
BERKSHIRE CAPITAL INVESTORS, INC.
♪Mr. and Mrs. Monroe Faust
THE FEDER GROUP
♪Kaplan Associates L.P.
The Keator Group
Sagemark Corporation
MARK SELKOWITZ INSURANCE AGENCY, LLC
UBS Financial Services
♪Andrew Collins Vickery

High Technolgy/Electronics

New England Dynamark Security Center
♪New Yorker Electronics Co., Inc.

Insurance

Bader Insurance Agency, Inc.
BERKSHIRE LIFE INSURANCE COMPANY OF AMERICA
LEGACY BANKS
McCormick, Smith & Curry
Minkler Insurance Agency, Inc.
Reynolds, Barnes & Hebb
MARK SELKOWITZ INSURANCE AGENCY, LLC
Wheeler & Taylor Inc.

Legal

♪Frank E. Antonucci, Attorney at Law
JOHN A. BARRY, ATTORNEY AT LAW
♪Braverman & Associates
CAIN, HIBBARD, MYERS & COOK, PC
♪Certilman, Balin

Judy Drucker's

CONCERT ASSOCIATION OF FLORIDA, INC

A not-for-profit organization

Premier Presenters of the World's Greatest Music & Dance

Chaim Katzman, Board Chair

Judy Drucker, President



Judy Drucker

We Conduct Some Serious Business in South Florida...



Kurt Masur



Keith Lockhart



Osmo Vänskä



Yuri Simonov

Sure, the sun shines year round in Miami and Fort Lauderdale, and any occasion is a good occasion to visit, but Judy Drucker's Concert Association assures that world-renown artists are forecast for the 2004-2005 season. Featuring the greatest conductors eliciting glorious music from the most highly-acclaimed orchestras and soloists in the world. These artists will conduct some serious business: ensuring that South Florida is among the capitals of the classical music world. Featuring orchestras including the Boston Pops, Orchestre National de France, Kirov Orchestra of the Mariinsky Theatre, Dresden Staatskapelle, Pittsburgh Symphony, Minnesota Orchestra and others at the Jackie Gleason Theater in Miami Beach and the Broward Center for the Performing Arts in Fort Lauderdale...

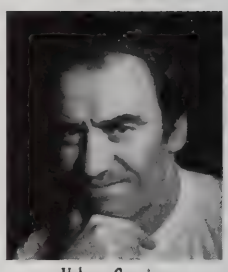
Call for a free brochure or to secure your seats to hear the greatest orchestras and performers set among the backdrop of two of the most beautiful cities in the world.

Toll-free 1-877-433-3200, ext. 301.

www.concertfla.org



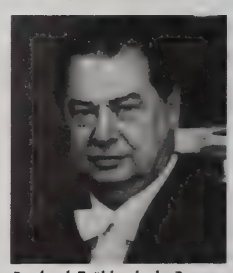
Charles Dutoit



Valery Gergiev



Yuri Temirkanov



Raphael Frühbeck de Burgos

These concerts are sponsored by the Concert Association of Florida, Inc., with the support of the Florida Dept. of State, Division of Cultural Affairs and the Florida Arts Council; the Broward County Board of County Commissioners, the Broward Cultural Affairs Council and the Miami-Dade County Board of County Commissioners, the City of Miami Beach and the Miami Beach Cultural Arts Council A copy of the registration and financial information may be obtained from the division of Consumer Services by calling toll-free 1-800-435-7325 within the state. Registration does not imply endorsement, approval or recommendation by the state. All performances, artists, dates, venues and programs are subject to change. No refunds or exchanges. Latecomers will not be seated until the first suitable break in the performance.

Cianflone & Cianflone, P.C.
♪Michael J. Considine, Attorney at Law
Deely & Deely
Law Office of Joel S. Greenberg, P.C.
Grinnell, Dubendorf & Smith
Philip F. Heller & Associates, Attorneys at-Law
Jonas and Welsch, P.C.
Ellen C. Marshall, Esq.
♪Schragger, Lavine & Nagy
♪Lester M. Shulklapper, Esq.

Lodging/Where to Stay

A Bed & Breakfast in the Berkshires
Applegate Inn
APPLE TREE INN & RESTAURANT
Best Western Black Swan Inn
Birchwood Inn
BLANTYRE
Broken Hill Manor
Brook Farm Inn
♪Christine's Bed & Breakfast Inn & Tea Room
♪Cliffwood Inn
CORNELL INN
♪Cranwell Resort, Spa, and Golf Club
Devonfield Country Inn
From Ketchup to Caviar
♪The Gables Inn
Gateways Inn & Restaurant
Howard Johnson
The Inn at Richmond
♪The Inn at Stockbridge
Monument Mountain Motel
One Main B&B
The Porches Inn at MASSMoCA
The Red Lion Inn
♪Rookwood Inn
SATINWOOD AT SCARNAGH
Spencertown Country House
STONOVER FARM BED & BREAKFAST
Taggart House
The Village Inn
♪Walker House
The Weathervane Inn
WHEATLEIGH HOTEL & RESTAURANT
Whistler's Inn
Windflower Inn
The Yankee Home Comfort Inn

Manufacturing/Industrial

♪Barry L. Beyer
BROADWAY MANUFACTURING SUPPLY
♪French Textiles
♪The Kaplan Group
KOPPERS CHOCOLATE
Limited Edition Lighting & Custom Shades
MeadWestvaco Corporation
Plastics Technology Laboratories, Inc.
Schweitzer-Mauduit International Inc.
SHEFFIELD PLASTICS, INC., A BAYER COMPANY
♪SpaceNow! Corporation

Printing/Publishing

♪Barry L. Beyer
CRANE & COMPANY, INC.
Pindar Press
Quality Printing Company, Inc.
THE STUDLEY PRESS
WALDEN PRINTING COMPANY

Real Estate

♪Barrington Associates Realty Trust
Benchmark Real Estate
Berkshire Homes and Condos
Berkshire Mortgage Company
♪Cohen & White Associates
Copake Realty
Corashire Realty Inc.
♪Evergreen Buyer Brokers of the Berkshires
♪Franz J. Forster Real Estate
INLAND MANAGEMENT CORP.
P&L Realty
Roberts & Associates Realty, Inc.
Rose Real Estate – Coldwell Banker
Stone House Properties, LLC
Dennis G. Welch Real Estate
Wheeler & Taylor, Inc.

Restaurants/Where to Eat

APPLE TREE INN & RESTAURANT
Applegate Inn
BLANTYRE
♪Cafe Lucia
Church Street Cafe
Firefly
From Ketchup to Caviar
Gateways Inn & Restaurant
THE RED LION INN
The Village Inn
WHEATLEIGH HOTEL & RESTAURANT

Retail/Where to Shop

Arcadian Shop
Bare Necessities Fine Lingerie
COUNTRY CURTAINS
DRESSER-HULL COMPANY
Fellerman & Raabe Glassworks
Gatsbys
HOUSATONIC CURTAIN COMPANY
Kenver, Ltd.
KOPPERS CHOCOLATE
Limited Edition Lighting & Custom Shades
Pamela Loring Gifts and Interiors
Nejaime's Wine Cellar
♪Paul Rich and Sons Home Furnishings
Mary Stuart Collections
TALBOTS CHARITABLE FOUNDATION
The Don Ward Company
♪Ward's Nursery & Garden Center
Windy Hill Farm Garden Center/Nursery
R.W. Wise, Goldsmiths, Inc.

Science/Medical

♪510 Medical Walk-In
Berkshire Eye Center
Berkshire Medical Center
Berkshire Stuttering Center
Dorella L. Bond, Ph.D.
♪Michael Ciborski, M.D.
♪Lewis R. Dan, M.D.
Irving Fish, M.D.
Dr. Elliot Greenfeld
♪GTL Inc., Link to Life
♪Leon Harris, M.D.
Kimball Farms Lifecare Retirement Community
Carol Kolton, LCSW
William Knight, M.D.
♪Long Island Eye Physicians and Surgeons
Northeast Urogynecology
Donald Wm. Putnoi, M.D.
The Austen Riggs Center
Robert K. Rosenthal, M.D.
♪Royal Health Care Services of N.Y.
Sugar Hill Mansion–A Retirement Community

Services

♪Abbott's Limousine & Livery Service
Adams Laundry and Dry Cleaning Company
Alarms of Berkshire County
Berkshire Eagle (New England Newspapers)
Boulderwood Design
♪Christine's Bed & Breakfast Inn & Tea Room
Dery Funeral Home
New England Dynamark Security Center
Richmond Telephone Company
S & K Brokerage
♪Security Self Storage
Tobi's Limousine & Travel Service

Software/Information Systems

♪Berkshire Information Systems Inc.
ComPiere ERP/CRM
New Yorker Electronics Co., Inc.
♪Pilson Communications, Inc.

Tourism/Resorts

Berkshire Chamber of Commerce
CANYON RANCH IN THE BERKSHIRES
♪Cranwell Resort, Spa, and Golf Club
Jiminy Peak
Taggart House

Names listed as of May 15, 2004

Hello, I Must Be Changing

Our lives change constantly. We never know with precision what we will face tomorrow. So when tomorrow comes, we have to be ready to confront the need for a new approach openly, creatively, and willingly. If we are stuck and cannot respond, determined to hold onto yesterday's solutions, we are in trouble.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? How do we help students develop both the skill and the inner strength to be fluent, indeed inspired, in the task of evaluation, response, and innovation?

When we are teaching adolescent girls about change, we do not have to create clever lessons based on simulations and change models. The curriculum is constantly present, staring girls in the face. Ready or not, their bodies, minds, emotions, relationships, and ideas shift dramatically and daily.

So, change for adolescents is a certainty. How well they do it, though, is another matter. Both ends and means are important. On the one hand is the goal of becoming a healthy, effective person, but on the other is the quality of the change process itself. It is the way in which the challenges of adolescence are met that forms the underlying pattern of adult coping skills.

Kurt Lewin, a founder of modern social psychology, identifies three phases in change cycles that are analogous to the phases through which a girl travels as she says goodbye to the child she used to be and begins to form the young woman she will become. There is a time of unfreezing, then changing, and finally a girl resets.

The pre-teen girl knows herself well. Hello Kitty, butterfly clips, and Beanie Babies define her world. Then, one morning, it's over. What made sense for so long doesn't anymore. A girl is beginning to let go of the younger child, a friend she knew well.

The growing girl will, at this point, change everything from friendships to her mind as she tries on different roles for size and fit. Gathering data on what to incorporate into her emerging young-woman vision, she scans the horizon for role models. Joan of Arc? Britney Spears? Aunt Nancy? And what about her life's work? Biochemist? Poet? Entrepreneur?

She may announce her career choice to the world at lunch only to change her mind by dinner. In the right environment, though, she will have the feeling that she is searching, not being whimsical or silly. She learns then that change is a part of life, not a threat to it. She sees that she is doing important work, not just pretending. Changing is difficult and best done in a confident community. Surrounded by steady and wise adults, a girl is reassured that her own inner testing and doubt do not shake the foundations of the community around her.

Finally, a girl begins to reset, that is, she begins to integrate her new ideas and perspectives into a new self-concept. Teachers everywhere are familiar with this phenomenon, which is why we are not surprised to notice, in about January every year, that seniors suddenly seem grown up and ready to leave, distinctly more mature than ever before. High school has served its purpose. Girls are ready to take their new selves into the world.

The emergence of a new grown-up persona is only part of the success. Secure in what she has accomplished, a girl now knows that she can manage change with resolve. She has found a creative style. She will approach other challenges purposefully. Most importantly, she will embrace change, her life-long companion, with the confidence that only early success can bring.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? Encourage them to take healthy risks, be there to listen, share coping strategies, and express certainty about their ability to succeed. From this secure base, they will sense that life is about growth, not defensive posturing. They will trust that the sky is not falling when hard times come along. If we, the adults in girls' lives, have patience for the journey and reverence for the process, girls will become the courageous innovators our world needs them to be.



MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898



TANGLEWOOD MUSIC CENTER & TANGLEWOOD FESTIVAL ENDOWMENT CONTRIBUTORS

Tanglewood Music Center Fellows pay no tuition and are offered essentially free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed artists' positions. The Tanglewood Music Center and the Tanglewood Festival gratefully acknowledge the endowment support of the contributors represented below. For further information please contact Judi Cantor, Director of Major and Planned Giving, at (413) 637-5275.

ENDOWED ARTIST POSITIONS

Berkshire Master Teacher Chair Fund
Edward and Lois Bowles Master Teacher Chair Fund
Richard Burgin Master Teacher Chair Fund
Charles E. Culpeper Foundation Master Teacher Chair Fund
Eleanor Naylor Dana Visiting Artists Fund
Vic Firth Master Teacher Chair Fund, endowed by Mr. and Mrs. Henry Wheeler
Barbara LaMont Master Teacher Chair Fund
Renee Longy Master Teacher Chair Fund, gift of Jane and John Goodwin
Harry L. and Nancy Lurie Marks Tanglewood Artist-In-Residence
Marian Douglas Martin Master Teacher Chair Fund, endowed by Marilyn Brachman Hoffman
Beatrice Sterling Procter Master Teacher Chair Fund
Sana H. and Hasib J. Sabbagh Master Teacher Chair Fund
Surdna Foundation Master Teacher Chair Fund
Stephen and Dorothy Weber Artist-In-Residence

ENDOWED FULL FELLOWSHIPS

Jane W. Bancroft Fellowship
Bay Bank/BankBoston Fellowship
Leonard Bernstein Fellowships
Edward S. Brackett, Jr. Fellowship
Frederic and Juliette Brandi Fellowship
Jan Brett and Joe Hearne Fellowship
Rosamund Sturgis Brooks Memorial Fellowship
Tappan Dixey Brooks Memorial Fellowship
BSAV/Carrie L. Peace Fellowship
Stanley Chapple Fellowship
Alfred E. Chase Fellowship
Clowes Fund Fellowship
Harold G. Colt, Jr. Memorial Fellowship
Andre M. Côme Memorial Fellowship
Caroline Grosvenor Congdon Memorial Fellowship
Margaret Lee Crofts Fellowship
Charles E. Culpeper Foundation Fellowship
Darling Family Fellowship
Omar Del Carlo Fellowship
Otto Eckstein Family Fellowship
Friends of Armenian Culture Society Fellowship
Judy Gardiner Fellowship
Athena and James Garivaltis Fellowship
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship
Juliet Esselborn Geier Memorial Fellowship
Armando A. Ghitalla Fellowship
Fernand Gillet Memorial Fellowship
Marie Gillet Fellowship
Haskell and Ina Gordon Fellowship
Florence Gould Foundation Fellowship
John and Susanne Grandin Fellowship
William and Mary Greve Foundation–John J. Tommaney Memorial Fellowship
Luke B. Hancock Foundation Fellowship
William Randolph Hearst Foundation Fellowship
C. D. Jackson Fellowship
Paul Jacobs Memorial Fellowship
Lola and Edwin Jaffe Fellowship
Billy Joel Keyboard Fellowship
Susan Kaplan Fellowship
Steve and Nan Kay Fellowship
Robert and Luise Kleinberg Fellowship
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
Dr. John Knowles Fellowship
Naomi and Philip Kruvant Family Fellowship
Donald Law Fellowship
Barbara Lee/Raymond E. Lee Foundation Fellowship
Bill and Barbara Leith Fellowship
Edwin and Elaine London Family Fellowship
Stephanie Morris Marryott & Franklin J. Marryott Fellowship
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship
Merrill Lynch Fellowship
Messinger Family Fellowship
Ruth S. Morse Fellowship
Albert L. and Elizabeth P. Nickerson Fellowship
Northern California Fellowship
Seiji Ozawa Fellowship
Theodore Edson Parker Foundation Fellowship
Pokross/Fiedler/Wasserman Fellowship
Lia and William Poorvu Fellowship
Daphne Brooks Prout Fellowship
Claire and Millard Pryor Fellowship
Rapaporte Foundation Fellowship
Harry and Mildred Remis Fellowship
Peggy Rockefeller Memorial Fellowship
Carolyn and George R. Rowland Fellowship
Saville Ryan/Omar Del Carlo Fellowship
Wilhelmina C. Sandwen Memorial Fellowship
Morris A. Schapiro Fellowship
Edward G. Shufro Fund Fellowship
Starr Foundation Fellowship

Continued on next page



Your Life, Made Easy.

Riding with Commonwealth Worldwide gives you time to think, time to work, time to relax...

Book a trip with us today and let us give you more time for your life.



COMMONWEALTH WORLDWIDE
CHAUFFEURED TRANSPORTATION

"We are proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops."

Meetings and events • Career Chauffeurs
7 days a week, 24-hour phone reservations • Online reservations
FAA flight tracking system

800.558.5466 or 617.779.1918 • commonwealthlimo.com

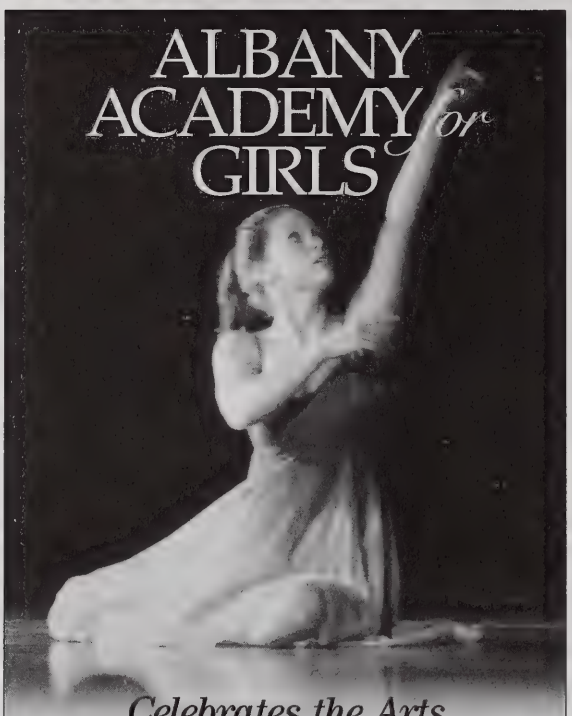
Anna Sternberg and Clara J. Marum Fellowship
Miriam H. and S. Sidney Stoneman Fellowships
Surdna Foundation Fellowship
James and Caroline Taylor Fellowship
William F. and Juliana W. Thompson Fellowship
Ushers/Programmers Instrumental Fellowship in honor of Bob Rosenblatt
Ushers/Programmers Vocal Fellowship in honor of Harry Stedman
Wallace-Reader's Digest Fund Fellowship
Max Winder Memorial Fellowship
Jerome Zipkin Fellowship

ENDOWED HALF FELLOWSHIPS
Mr. and Mrs. David B. Arnold, Jr. Fellowship
Kathleen Hall Banks Fellowship
Leo L. Beranek Fellowship
Felicia Montealegre Bernstein Fellowship
Sydelle and Lee Blatt Fellowship
Brookline Youth Concerts Awards Committee Fellowship
Helene R. and Norman L. Cahners Fellowship
Marion Callanan Memorial Fellowship
Nat Cole Memorial Fellowship
Harry and Marion Dubbs Fellowship
Daniel and Shirlee Cohen Freed Fellowship
Dr. Marshall N. Fulton Memorial Fellowship
Gerald Gelbloom Memorial Fellowship
Arthur and Barbara Kravitz Fellowship
Bernice and Lizbeth Krupp Fellowship
Philip and Bernice Krupp Fellowship
Edward H. and Joyce Linde Fellowship
Lucy Lowell Fellowship
Morningstar Family Fellowship
Stephen and Persis Morris Fellowship
Hannah and Raymond Schneider Fellowship
Pearl and Alvin Schottenfeld Fellowship
Edward G. Shufro Fund Fellowship
Evelyn and Phil Spitalny Fellowship
R. Amory Thorndike Fellowship
Augustus Thorndike Fellowship
Sherman Walt Memorial Fellowship

ENDOWED SCHOLARSHIPS
Maurice Abravanel Scholarship
Eugene Cook Scholarship
Dorothy and Montgomery Crane Scholarship
William E. Crofut Family Scholarship
Ethel Barber Eno Scholarship
Richard F. Gold Memorial Scholarship
Leah Jansizian Memorial Scholarship
Miriam Ann Kenner Memorial Scholarship
Andrall and Joanne Pearson Scholarship
Mary H. Smith Scholarship
Cynthia L. Spark Scholarship
Tisch Foundation Scholarship

ENDOWED FUNDS SUPPORTING THE TEACHING AND PERFORMANCE PROGRAMS
Anonymous (1)
George W. and Florence N. Adams Concert Fund
Eunice Alberts and Adelle Alberts Vocal Studies Fund*
Bernard and Harriet Bernstein Fund
George & Roberta Berry Fund for Tanglewood
Peter A. Berton Fund
Donald C. Bowersock Tanglewood Fund
Gino B. Cioffi Memorial Prize Fund
Phyllis and Lee Coffey Memorial Concert Fund
Aaron Copland Fund for Music
Margaret Lee Crofts Concert Fund
Margaret Lee Crofts TMC Fund
Paul F. and Lori A. Deninger DARTS Scholarship Fund
Alice Willard Dorr Foundation Fund
Carlotta M. Dreyfus Fund
Virginia Howard and Richard A. Ehrlich Fund
Selly A. Eisemann Memorial Fund
Elise V. and Monroe B. England Tanglewood Music Center Fund
Honorable and Mrs. John H. Fitzpatrick Fund
Daniel and Shirlee Cohen Freed Concert Fund
Ann and Gordon Getty Fund
Gordon/Rousmaniere/Roberts Fund
Grace Cornell Graff Fellowship Fund for Composers at the TMC
Heifetz Fund
Mickey L. Hooten Memorial Award Fund
Grace Jackson Entertainment Fund
Grace B. Jackson Prize Fund
Paul Jacobs Memorial Commissions Fund
Louis Krasner Fund for Inspirational Teaching and Performance, established by Marilyn Brachman Hoffman
William Kroll Memorial Fund
Dorothy Lewis Fund
Kathryn & Edward M. Lupean & Diane Holmes Lupean Fund
Samuel Mayes Memorial Cello Award Fund
Charles E. Merrill Trust TMC Fund
Northern California TMC Audition Fund
Herbert Prashker Fund
Renee Rapaporte DARTS Scholarship Fund
Mr. and Mrs. Ernest H. Rebentisch Fund
Jules C. Reiner Violin Prize Fund
Elaine and Harvey Rothenberg Fund
Rothenberg/Carlyle Foundation Fund
Helena Rubinstein Fund
Edward I. and Carole Rudman Fund
Lenore S. and Alan Sagner Fund
Renee D. Sanft Fellowship Fund for the TMC
Hannah and Ray Schneider TMCO Concert Fund*
Maurice Schwartz Prize Fund by Marion E. Dubbs
Ruth Shapiro Scholarship Fund
Dorothy Troupin Shimler Fund
Asher J. Shuffer Fund
Evian Simcovitz Fund
Albert Spaulding Fund
Jason Starr Fund
Tanglewood Music Center Composition Program Fund
Tanglewood Music Center Opera Fund
TMC General Scholarship Fund
Denis and Diana Osgood Tottenham Fund
The Helen F. Whitaker Fund
John Williams Fund
Karl Zeise Memorial Cello Award Fund

**Deferred gifts*
Listed as of June 4, 2004



Celebrates the Arts

AAG's rigorous college preparatory program includes unique offerings in visual and performing arts.

140 Academy Rd. • Albany, NY 12208 • 518.463.2201
www.albanyacademyforgirls.org



EMMA WILLARD SCHOOL
Explore. Experience. Excel.

Extraordinary education for girls in grades 9–12
Troy, New York (518) 833-1320
To learn more, visit *www.emmawillard.org*.

Darrow School:
An extraordinary community

- *Co-ed boarding and day school for grades 9-12*
- *Average class size: 9 students*
- *Challenging, hands-on, college-preparatory curriculum*
- *Attentive, involved faculty*
- *Strong college placement record*

Come and see us!
518-794-6006
www.darrowschool.org

Darrow School
110 Darrow Road, New Lebanon, NY

70 years of hands-on education in the Berkshires
See how much your child can learn.

A leader in girls' education...

WESTOVER SCHOOL
Middlebury, CT



Rigorous College Prep Program for Girls
Boarding and Day, Grades 9-12

Collaborative Programs With:
The Manhattan School of Music and Juilliard
The School of Dance Connecticut
Rensselaer Polytechnic Institute
Seven Angels Theatre

For more information, please contact:

Office of Admission
P.O. Box 847 Middlebury, CT 06762
Phone: (203)758-2423
website: www.westoverschool.org

CAPITAL AND ENDOWMENT CONTRIBUTORS

The Boston Symphony Orchestra is committed to providing the highest caliber performances and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts of $10,000 or more between May 1, 2003, and June 3, 2004. For further information, contact Judi Taylor Cantor, Director of Major and Planned Giving, at (413) 637-5275.

$1,000,000 and Up

Mrs. William H. Congleton
Kate and Al Merck
Mrs. Mischa Nieland and
Dr. Michael L. Nieland
Estate of Elizabeth B. Storer

$250,000–$499,999

Anonymous (3)
The Messinger Family

$100,000–$249,999

Anonymous (2)
Mr. William I. Bernell
Catherine and Paul Buttenwieser
Estate of Mrs. Janet M. Halvorson
Mr. William R. Hearst III
National Park Service,
US Dept. of the Interior
Save America's Treasures
Estate of Dr. and Mrs. Nelson Saphir
Estate of Dorothy Troupin Shimler
Jeanne H. Wolf, in memory of
Gottfried Wilfinger

$50,000–$99,999

Anonymous (1)
The Behrakis Foundation
Estate of Clarita Heath Bright
Estate of Mrs. Pierre de Beaumont
Mr. and Mrs. Disque Deane
Ms. Helen Salem Philbrook
Estate of Mr. Robert W. Stewart
Mr. and Mrs. Stephen R. Weiner

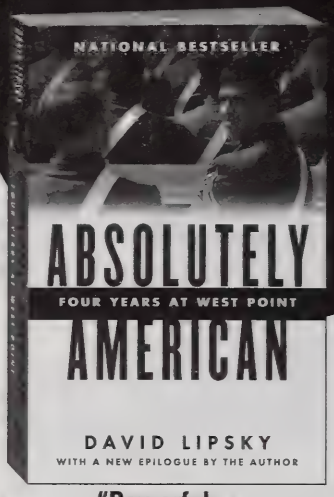
$25,000–$49,999

Anonymous (2)
Mr. and Mrs. James L. Bildner
Cynthia and Oliver Curme
Ms. Ann V. Dulye
Mrs. Harriett M. Eckstein
Estate of Frances Fahnestock
Estates of Harold K. Gross and
Evelyn F. Gross
Estate of George F. and Elsie Hodder
The Richard P. and Claire W. Morse
Foundation
Estate of David R. Pokross
Estate of Dr. Charles Reiner
Estate of Madelaine G. von Weber
The Cornelius and Muriel Wood
Charity Fund

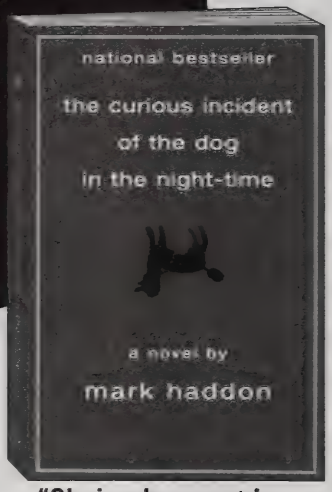
Continued...

THE BEST SUMMER READING

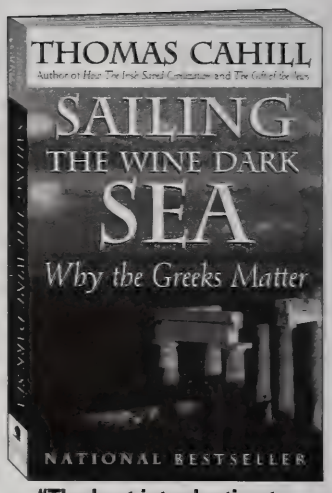
NEW IN PAPERBACK



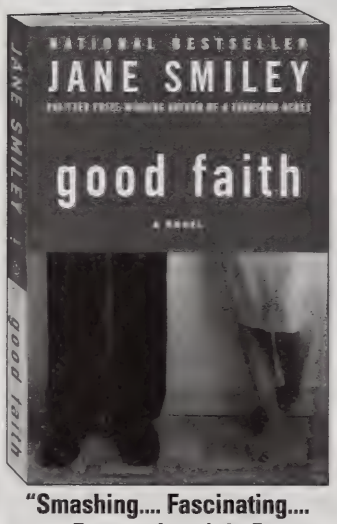
"Powerful.... Wonderfully told."
—The New York Times Book Review



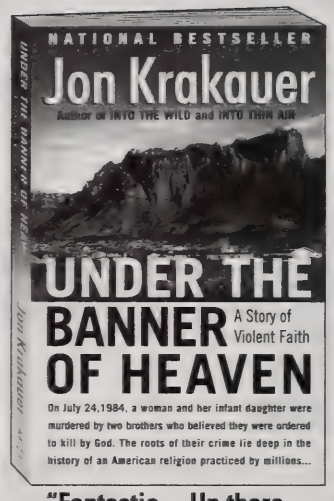
"Gloriously eccentric... wonderfully intelligent."
—The Boston Globe



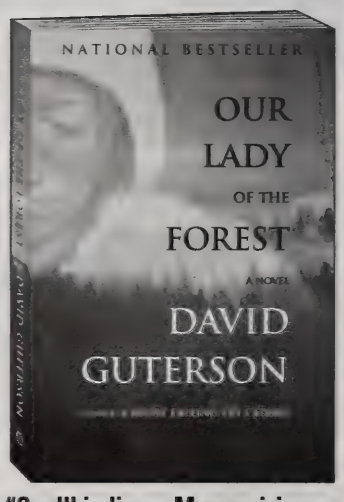
"The best introduction to classical Greek culture yet written." ***—Los Angeles Times***



"Smashing.... Fascinating.... Extremely subtle."
—The New York Times Book Review



"Fantastic.... Up there with *In Cold Blood*."
—San Francisco Chronicle



"Spellbinding.... Mesmerizing.... Brilliantly conceived."
—The Seattle Times

HAVE YOU READ THEM YET?

Find author tour schedules, book excerpts, reading group guides, and much more at www.readinggroupcenter.com

VINTAGE 50 YEARS ANCHOR

$15,000–$24,999

Anonymous (2)
Dr. David M. Aronson
Mr. and Mrs. Peter A. Brooke
Elizabeth Taylor Fessenden Foundation
FleetBoston Financial Foundation
Estate of Susan Morse Hilles

$10,000–$14,999

Anonymous (1)
Mrs. Ben Beyea
Estate of Francis F. Faulkner
Mrs. Samuel B. Feinberg
Dr. and Mrs. Orrie M. Friedman
Highland Capital Partners
Mr. Wycliffe K. Grousbeck
Estate of Priscilla M. Holman
Victoria Kokoras and Joyce Picker
Dr. Edwin F. Lovering
Mrs. Edward M. Lupean and Diane H. Lupean
Mr. and Mrs. Joseph C. McNay
Estate of Marilyn S. Nelson
Dr. Peter Ofner
Mr. Donald I. Perry
Renee Rapaporte
Estate of Dorothy F. Rowell
Hinda L. Shuman
Mr. Orlando N. Tobia
U.S. Dept. of Housing and Urban Development
Stephen and Dorothy Weber



BUSINESS FRIENDS OF

Tanglewood

Tanglewood generates more than $60 million for the local economy. Tanglewood Business Friends provide operating support, underwrite educational programs, and fund fellowships for aspiring young musicians at the Tanglewood Music Center.

To become a Business Friend of Tanglewood, call Pam Malumphy at:

(413) 637-5174

Favorite Restaurants of the Berkshires

LENOX 218

LENOX 218 RESTAURANT
218 MAIN ST.
637-4218

Lunch - Dinner - Sunday Brunch
Cafe Menu - Lite Fare

Northern Italian and American Cuisine

CUCINA ITALIANA
Enjoy Authentic Italian Food in the Berkshires
www.trattoria-vesuvio.com
TRATTORIA "IL VESUVIO"
ROUTES 7&20, Lenox, MA 01240 (413) 637-4904

HONEST FOOD
JACKS GRILL
SATISFACTION GUARANTEED
"The Best Darn Pot Roast in the Berkshires!"
Main St. Housatonic (413) 274-1000
www.jacksgrill.com

If you would like to be part of this restaurant page, please call (617) 542-6913.

THE BEST OF BOTH WORLDS.



La Terrazza. A distinct Bar and Lounge in downtown Lenox. Open daily until midnight. Serving light fare, self-indulgent desserts and the largest selection of single malts in Berkshire County.

The Gateways Inn and Restaurant. Old world charm at its best. Exceptional accommodations. Gourmet dining in a cozy, candlelit atmosphere. Take-out picnics. Recommended by Santeé Magazine. Wine Spectatoraward winner since 2002.

La Terrazza
Gateways Inn & Restaurant
51 Walker Street, Lenox, MA
Call for Reservations: 413-637-2532



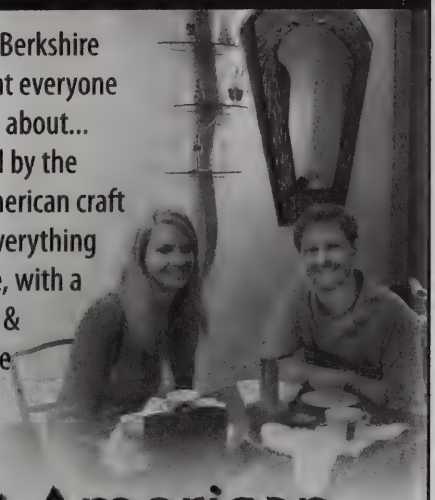
La Bruschetta
Food & Wine To Go
THE RIGHT PICNIC!
Gourmet Picnic Fare, Fine Wine, and More
LBfoodandwine.com
1 Harris St., W. Stockbridge, MA • 413-232-7141

DAKOTA
STEAK, SEAFOOD & SMILES
Voted Best Overall Restaurant
Steaks • Maine Lobster • Prime Rib
Fresh Seafood • Extensive Salad Bar •
Sunday Brunch Buffet-Best in the Berkshires
Reservations • Phone Ahead Seating
413-499-7900 Pittsfield/Lenox Line
www.DakotaRestaurant.com

Favorite Restaurants of the Berkshires

★ LUNCH DINNER BRUNCH ★

The new Berkshire restaurant everyone is talking about... furnished by the finest American craft artists. Everything is for sale, with a stunning & affordable menu.



An American Craftsman Café Stockbridge

One block from Red Lion Inn, yellow house - corner Maple & Rt. 7, Stockbridge. Parking on premises. All major credit cards. Reservations suggested:

★ 413 298 0250 ★

BIZEN

The best sushi outside of Japan.
The Boston Globe

Nurturing the body and the soul.

KAISEKI

Imagine sipping moonlight on a golden pond.

17 Railroad Street, Great Barrington (413) 528-4343

Dine In An Authentic 1771 Inn
just a mile from Tanglewood
Breakfast • English Tea • Dinner

16 Church St.
Lenox

THE VILLAGE INN
·17· ·71·
RESTAURANT LODGING TAVERN

637-0020

Bombay
BAR AND GRILL
CLASSIC INDIAN CUISINE

BOMBAY
Classic Indian Cuisine
At Best western, RT 20
LEE, MA 413 243 6731
www.fineindiandining.com

Chocolate Springs™
CAFÉ
THE LENOX SHOPS • ROUTE 7, LENOX, MA
(1 mile North of Historic Lenox Village)
(413) 637-9820 • WWW.CHOCOLATESPRINGS.COM
"Experience Chocolate Therapy"

FINE EUROPEAN-STYLE CHOCOLATE CAFÉ
PASTRY PICNIC PACKS
ICE CREAM & SORBETS
AFTER CONCERT HOURS



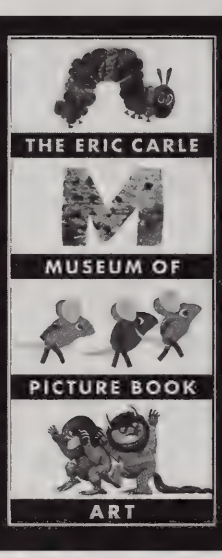
14259-176

silverscape designs

GOLDSMITHS GEM GALLERY

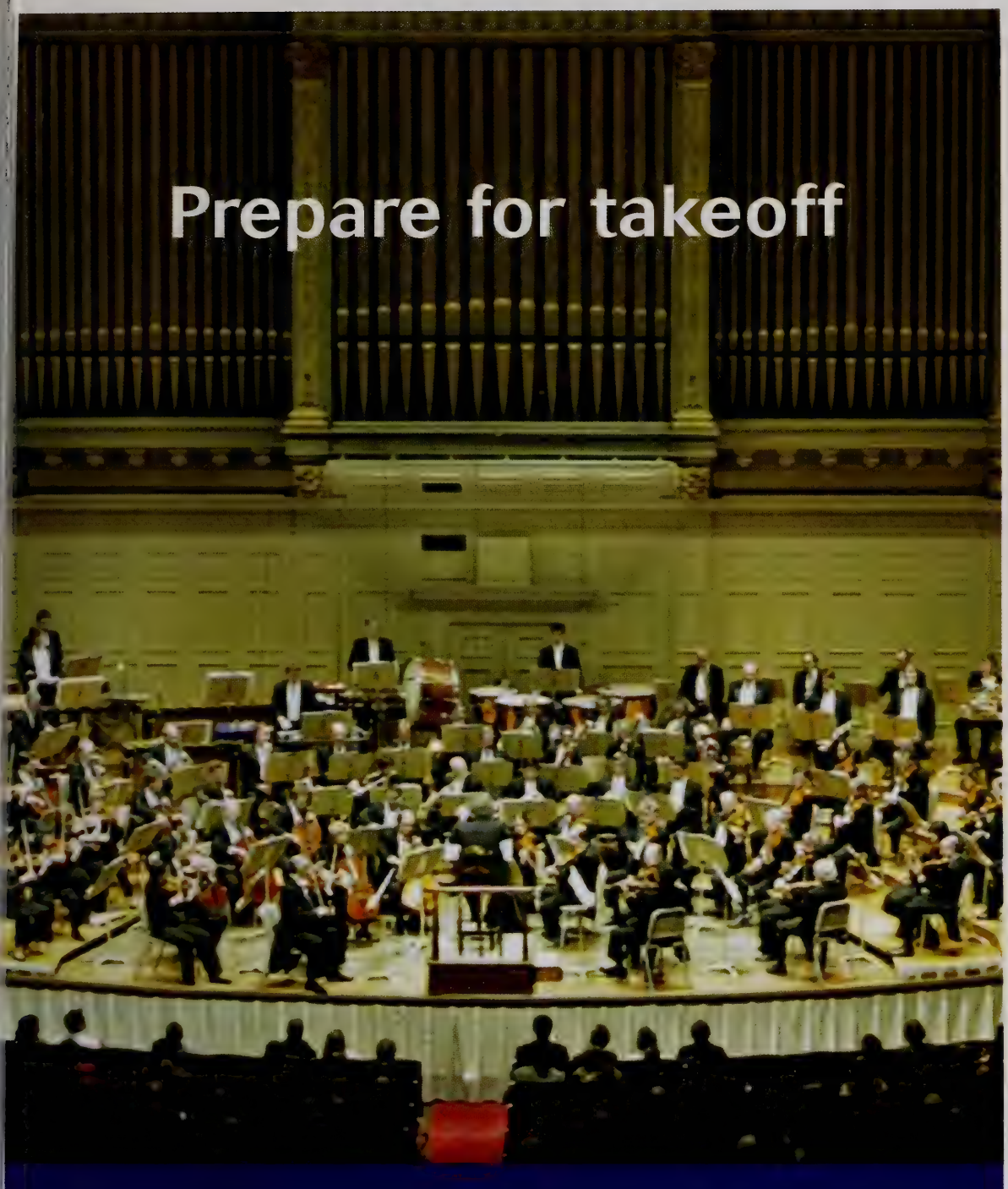
One King Street • Northampton • 413-584-3324
264 N. Pleasant Street • Amherst • 413-253-3324
www.silverscapedesigns.com • (800) 729-8971





Look
Learn
Create
Shop
Eat

125 West Bay Road, Amherst, MA
413.658.1100
www.picturebookart.org



Delta, the Official Airline of the Boston Symphony Orchestra, is proud to work in partnership with many exceptional arts organizations worldwide. By providing in-kind donations and company resources, we hope to keep the arts a vital part of our community.

Photograph by Michael Lutch

Delta

ONE TRADITION...

...around the world.



The Fairmont Copley Plaza, Boston



The Plaza, New York



The Fairmont Hamilto
Princess, Bermuda



The Fairmont
Royal York, Toronto

Fairmont
HOTELS & RESORTS

Fairmont Hotels & Resorts is proud to be the Official Hotel of the Boston Symphony Orchestra and the Boston Pops.

www.fairmont.com 800 441 1414 617 267 5300

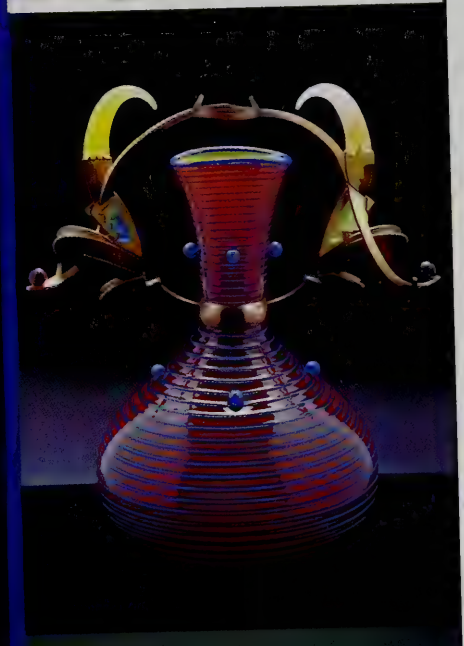
Fairmont Hotels & Resorts is a unique collection of 40 world-class hotels locate in six countries.

HABATAT GALLERIES

Specializing In
Contemporary Glass

Since 1971







115 STATE ROAD
GREAT BARRINGTON, MA 01230
413.528.9123

info@habatatgalleries.com
www.habatatgalleries.com

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE

ELM ST., STOCKBRIDGE, MA 01262 413.298.3044 www.holstengalleries.com